Contesting Occupations and Negotiating Home/land:
Indigeneity and Settler Colonialism in Arab-American Fiction

by

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A thesis submitted to McGill University in partial
fulfillment of the requirements of the degree of Master of Arts in
Islamic Studies – Gender and Women's Studies concentration

Institute of Islamic Studies
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Abstract

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This thesis explores how Arab-American authors, whose language of composition is English, express and articulate their understanding of Indigeneity and settler colonialism in literary works. In this thesis, I analyze three novels written by Arab-American authors to examine ways in which "brown settlers" (defined in Indigenous scholarly work as "non-Western immigrants") in the United States participate in the obfuscation of Indigeneity. The analytical framework for this thesis is informed by intersectional feminist theories, including Indigenous and Arab feminisms. As such, this thesis highlights the gap in literary scholarship on Indigeneity and Arab-Americans. The three novels analyzed in this thesis are *The Moor's Account* by Laila Lalami; *A Map of Home* by Randa Jarrar; and *Arabian Jazz* by Diana Abu Jaber. Lalami's novel directly speaks to how, in the Arab-American context, the relationship of colonizer/colonized and occupier/occupied becomes complicated due to the history of Western imperialism in the Arab world and the settler colonial context of the United States. *The Moor's Account* operates as a historical counter-narrative to narratives of imperial conquest as the dynamics of occupier and occupied shift throughout it. Similarly, in *A Map of Home*, I investigate how immigrants from occupied spaces can and do participate in the on-going colonization of Turtle Island. Jarrar's novel highlights the ways in which Arab-American authorship gives voice to some peoples who have been deterritorialized while it silences others. Lastly, there is a physical presence of Indigenous people in *Arabian Jazz*, notably the character Ricky Ellis, a member of the Onondaga nation. I perform a close reading of the language used in descriptions of Indigeneity, America, and immigration to analyze the ways in which Abu Jaber engages with the Indigenous figures she includes to determine how this engagement operates as a plot device and what meaning it has.

Résumé

Occupations contestées et négociations d'appartenance dans les terres d'arrivées et d'origines : l'indigéneité et le colonialisme d'occupation dans la fiction arabo-américaine

Cette thèse explore la manière dont les auteurs arabo-américains écrivant en anglais expriment et articulent leur compréhension de l'indigénéité et du colonialisme d'occupation dans leurs œuvres littéraires. Dans cette thèse, j'analyse trois romans écrits par des auteures arabo-américaines, décrivant les processus par lesquels les «colon.e.s brun.e.s» (défini.e.s dans le corps de recherche autochtone sur lequel je m'appuie comme «immigrant.e.s non occidental.e.s») aux États-Unis participent à la suppression de l'indigénéité. Le cadre analytique de cette thèse s'appuie sur des théories féministes intersectionnelles, telles que les féminismes autochtone et arabe. Cette thèse a pour objectif de mettre en évidence le fossé qui existe entre la recherche littéraire sur l'indigénéité et sur l'identité arabo-américaine. Les romans traités dans cette thèse sont *The Moor's Account* de Laila Lalami; *Arabian Jazz* de Diana Abu Jaber; et *A Map of Home* par Randa Jarrar. Le roman de Lalami démontre directement comment, dans le contexte arabo-américain, la relation entre colonisateur.e / colonisé.e et occupant.e / occupé.e se complique en raison des contextes de l'impérialisme occidental dans le monde arabe, et de la réalité coloniale aux États-Unis. *The Moor's Account* fonctionne comme contre-récit historique aux narratifs de conquête impériale, tout en mettant en scène une dynamique entre occupant.e et occupé.e en pleine évolution. Il existe aussi une incarnation corporelle de vie autochtone dans *Arabian Jazz*, notamment représentée par le personnage Ricky Ellis, membre de la nation Onondaga. Une section de ma thèse se centre sur les descriptions de l'indigénéité, de l'Amérique et de l'immigration dans le roman d'Abu Jaber, en analysant son engagement avec les personnalités autochtones qu'elle inclut pour déterminer en quoi ces représentations fonctionnent comme mécanismes narratifs, et pour en déceler les sens. De plus, le roman de Jarrar met en évidence la manière dont le corps littéraire arabo-américain donne la parole à certains peuples déterritorialisés, tout en réduisant d'autres au silence. Et j'étudie comment les immigrant.e.s vers les espaces occupés peuvent participer – et en effet souvent participent – à la colonisation toujours renouvelée de l'île de la Tortue dans le roman *A Map of Home*.

Acknowledgements

As this thesis is submitted to McGill University in partial fulfillment of the requirements for the degree of Master of Arts, I want to acknowledge that the university is located on unceded Kanien'kéhá:ka territory. McGill University is situated on land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinaabe nations.

The completion of this thesis would not have been possible without the support of my community of friends, family, and colleagues. I am particularly indebted to my supervisor, Michelle Hartman, for her guidance, unwavering patience, and belief in my capabilities. I want to thank her for always asking the tough questions; for encouraging my growth; and for being an exemplary academic, mentor, and educator.

I want to thank Omar Qaqish, Wadha Al-Zuair, and Peiyu Yang—my Arabic literature *habibis*—for without whom graduate school would not have been bearable. My heartfelt thanks to Omar for his breadth of knowledge, emotional support, and most importantly, his culinary skills. Unending thanks to Wadha for her tutelage in Arabic language and grammar, and for being a pillar of strength. To Peiyu, much thanks for her encouragement and companionship: the long days in the library become less lonely. I am very fortunate to have worked with, and learnt from, these three incredible PhDs.

I am grateful to so many of my friends, both within and external to my field and discipline, for their encouragement. I am indebted to Carl Plowright for their selfless help in translation and for challenging my parameters of knowledge—I am better because of it. I want to thank Manpreet Saini for supporting me since Day One, and to the IGSF community for creating a space where intellectual growth is stimulated. To my wonderful friends and colleagues in Japan: ありがとうございました. Thank you all for cheering me on through the final months of this thesis.

And to my parents, Mary Evelyn and Francis Xavier, for supporting me regardless of where my ambitions take me. I am thankful to them for encouraging me to fly (and to fall) even when it scares them.

Introduction

This thesis started as a way to assuage a very personal existential crisis. After completing a Bachelor of Arts degree in English Literature, with a focus on postcolonial Anglophone novels, I knew I wanted to continue decentering and subverting the canon. Yet the more I learnt about imperialism, colonialism, and occupation, the more complicated it all became. Every book and article I read added a new dimension to an existing system of stratification. Especially since during my years of undergraduate study, I was naïve enough to believe in absolutes: that colonialism and occupation went one way, and that the history of imperialism only involved the West invading the East. However, as I became more involved with different communities in and around the island of Montréal, it dawned on me that I, too, am complicit in the enterprise that is settler colonialism. I, too, as a South Asian immigrant, play a role in the continued occupation of Indigenous territories. And not only am I complicit, but I have spent a fair portion of the last three decades defending my right to exist in this space, to claim ownership of it, and to gain acceptance. Writing this thesis gave me the opportunity to explore this existential struggle. It provided me with the terminology, the theoretical frameworks, and the intellectual space to flesh out this seesaw of occupations.

In this thesis I focus on literary works produced by authors of Arab origin in the United States. I investigate the relationship between diaspora, imperialism, and settler colonialism as expressed in the literature. To do so, I analyze three novels written by Arab-American women and I examine the ways in which, what some Indigenous scholarly work has referred to as "brown settlers," or non-Western immigrants, participate in the erasure of Indigeneity in the United States (Tuck and Yang, 18). Arab-American fiction, like that of other "brown settlers," depicts the complexities in the lived experiences of an immigrant community in the United States, in this case Arabs. It gives insight into how social, historical, and political dynamics that

impact immigrant groups are articulated (Salaita, 2011; Fadda, 2014). As such, this thesis explores the presence and absence of discussions on settler colonialism in the context of Turtle Island, specifically, what is now the United States, in Arab-American fiction. When settler colonialism is explored in this body of work, it is mostly in relation to the Israeli occupation of Palestine; I investigate and challenge this by exploring how immigrants from occupied spaces can and do participate in the on-going colonization of Indigenous territories in North America.

The following questions guide my research: What are the implications of having origins in colonized spaces and then migrating to, and occupying, colonized land? How are the dynamics of occupier and occupied negotiated, especially when the now occupier may have been occupied in another space? And how does Arab-American authorship give voice to peoples who have been disenfranchised and deterritorialized, while silencing others? By employing an analytical framework informed by Indigenous and Arab feminist theories, this thesis is a response to a gap in the field of Arab-American literary studies. It is for these reasons that I have chosen to examine three novels written by Arab-American women, partly because I am interested in exploring how settler colonialism is gendered in literary works. The corpus of novels in this thesis includes: Laila Lalami's *The Moor's Account*; Randa Jarrar's *A Map of Home*; and Diana Abu Jaber's *Arabian Jazz*. I have chosen these novels in particular because they each address and do not address settler colonialism and Indigeneity in different ways, allowing for more expansive and nuanced expressions of diaspora, imperialism, and settler colonialism in this field of production.

Theories and Methodology

I perform close readings of three Arab-American novels by analyzing literary features in the texts with a postcolonial method of "reading against the grain," and by paying particular

attention to the unexamined aspects of a text (Kays, 130). The unexamined parts of a text are the silences, the gaps, and the meanings within that are either hidden or implied. Reading against the grain is a form of resistance against conventional and hegemonic analytical practices. I use the literary method of reading against the grain throughout the thesis, but especially in relation to the question of how Arab-American authors can give voice to peoples who have been deterritorialized while simultaneously silencing others. These "against the grain" readings investigate the silences or absences of Indigenous figures and Indigeneity in each of the novels—such as in characterization, plot, dialogue, and imagery. This perspective is decolonial in that my research prompt addresses the themes of racialization, occupation, and assimilation as manifest in literary works. In doing so I privilege and foreground perspectives that are historically marginalized within the English-language literary tradition.

Moreover, these close-readings are informed by an analysis of the historical moments and spaces they represent and in which they are located. I contextualize the social and political dynamics that inform both the narration and publication of the novels. I also pay particular attention to the expression of settler colonialism in the novels. This decolonial method draws on the work of Indigenous scholars who understand the United States as a nation built on the genocide of Indigenous populations (Arvin et al, 12) and necessitates a counter-practice of research methods that center Indigenous scholarship. In fact, Indigenous scholar Lina Sunseri asserts that the "unequal power relationship founded upon colonial constructs demonstrates how knowledge and power are tied together" within settler colonial contexts (95). My research engages with Indigenous theories and methodologies because a decolonial research method is dependent on privileging forms of knowledge that are rooted in these territories but have been systematically dismissed.

In order to achieve this, I use a decolonial, desire-centric method to investigate how Arab-American authors, as brown settlers, engage with Indigeneity and if /how they are complicit in "at risking/asterisk-ing" Indigenous peoples (Tuck and Yang, 22). Tuck and Yang define "at risking/ asterisk-ing" as a settler "move to innocence" that situates Indigenous Peoples on the margins of society and public discourse, as it erases the history and position of Indigenous Peoples within the settler colonial nation-state. In relation to this, a desire-centric research method is opposed to a damage-centered one that "intends to document peoples' pain and brokenness to hold those in power accountable for their oppression" (Tuck, 409). Desire-centric research methods are "concerned with understanding complexity, contradiction, and the self-determination of lived lives. Such an axiology is intent on depathologizing the experiences of dispossessed and disenfranchised communities so that people are seen as more than broken and conquered" (Tuck, 416). Randa Jarrar's characterization of the protagonist, Nidali Ammar, in *A Map of Home* is an example of a desire-centric approach in literary authorship. The novel is narrated by Nidali, from a first-person perspective, and the reader is privy to the inner workings of a diasporic, immigrant, and exiled family. Jarrar's characterization of Nidali as an empowered, educated, and tenacious woman shows the complexity of a multidimensional figure. By centering the novel's plot on the developments in the Ammar family, Jarrar is rewriting the narrative of what it means to be a Muslim, an immigrant, and a Palestinian/Arab in the United States. My research method is desire-centric in that I aim to highlight and valorize these elements of the works I analyze.

Indigenous methodological approaches, such as Sunseri's emphasis on the relationship between power and knowledge, and Tuck's scholarship on decolonization, are employed to address the central focus of my research questions. For example, I explore how the dynamics of occupier/occupied manifest in the novels, and I investigate how Arab-American authors

articulate understandings of occupation, colonization, and their relationship to Turtle Island. I draw upon the comparative approach developed in Steven Salaita's *Inter/nationalism: Decolonizing Native America and Palestine* to critically examine the contextual histories, politics, and cultural considerations of distinct—but connected—communities within the settler colonial space of the United States: Indigenous peoples and Arab-Americans. Salaita's *Inter/nationalism* offers a theoretical framework that explores the relationship between the national liberation movements of Palestine and Indigenous nations of North America. It "demands commitment to mutual liberation based on the proposition that colonial power must be rendered diffuse across multiple hemispheres through reciprocal struggle" (Salaita, x). According to Salaita, the concept of *inter/nationalism* necessitates reflecting on the dynamics of time, space, and empire in the Arab-American context.

To build this further, I also draw upon Nadine Naber's argument that maintains that Arab-American Studies need transnational frameworks to challenge one-dimensional understandings of the spatial and temporal divisions between the Arab World and the United States. Naber interrogates what is to be gained from viewing American imperialist expansion from the location of Arab diasporas. For instance, in the context of the Arab diaspora in the United States, Naber challenges the space and time distinctions made between the American Empire "abroad" and the "domestic" racial formations of the United States. She posits that the Arab-American community is not a postcolonial diaspora. A diaspora is typically "itself a product of global power relations shaped by imperialism…as the saying in Britain used to go, "we are here because you were there"" (Naber, *Imperial,* 1113). Rather, the Arab-American situation is that subjects of the current empire are residing within the empire itself. The complexity in the dynamics of occupier and occupied here is seen in the continuous presence of American imperialism in the Arab World combined with the history of Indigenous genocide that

built the United States. Thus, settler colonialism must be understood as a relentless *ongoing* structure, not something merely contained in the past. This type of comparative methodological approach is particularly beneficial to investigating the conflicting dynamics of occupier and occupied, especially as the now occupier has been/is occupied in another space.

The theoretical frameworks and methods espoused in Arab-American Studies by scholars such as Salaita and Naber elucidate a clear understanding of the history and occupation of Indigenous territories. I build on these frameworks and methods by explicitly engaging with and using the term "brown settlers" as it espouses an affirmation of the on-going occupations in America *and* by the American Empire. I believe the term "brown settlers" underscores how imperialism interlocks with globalization. Therefore, my research aims to fill in this gap by engaging with the existing scholarship and adding to it by emphasizing a relationship with Indigeneity. By working with Arab-American scholarship in tandem with Indigenous research methods, I aim to highlight how immigrants from colonized spaces are complicit in the occupation of Indigenous territories. And as Arab-American scholarship focuses on the positionality of immigrants in the United States, I engage with the concept of "brown settlers" overtly—for instance, by explicitly identifying these communities as settlers—and by exploring how this is articulated in Arab-American fiction.

Positionality

Before explicating the nuances of terminology and providing an outline of the chapters that follow, I want to address my positionality as a scholar engaging with Indigenous feminist theory and working in the field of Arab-American literary studies. In the article, "The Problem of Speaking for Others," Linda Alcoff recognizes that the position from which one speaks affects the meaning and critical reception of what one says as "the rituals of speaking and writing are

politically constituted by power relations of domination, exploitation, and subordination. Who is speaking, who is spoken of, and who listens is a result, as well as an act, of political struggle. The discursive context is a political arena" (Alcoff, 15). I am committed to decolonial, anti-racist, and anti-capitalist feminist struggles and it is for these reasons that I want to address my positionality in relation to power, privilege, and complicity.

I explicitly acknowledge that I am complicit in the on-going occupation and colonization of Indigenous territories in North America. And in this section I use the model of Enakshi Dua to examine my complicity and the complexities therein (Lawrence and Dua, 120). Similarly to Dua, I was born in South Asia but migrated to a new "home" in Canada as a toddler. I was born in a colonized space and raised in a continuously occupied one, and so my relationship to power, privilege, and occupation is complex. First, as an inhabitant of Canada, I live on land that was forcibly seized from Indigenous peoples. Second, as a Canadian citizen, I have rights and privileges that are "denied to Aboriginal peoples collectively and are deployed to deny Aboriginal rights to self-government" (Lawrence and Dua, 123). And third, as a naturalized (as opposed to a Canadian-born) citizen, my right to security of citizenship has historically been called into question. Changes to the *Canadian Citizenship Act*, such as Bill C-24[1] and Bill C-6[2], are examples of the precarious nature of citizenship. However, these exclusionary practices are enacted on stolen Indigenous land, and this is often overlooked in critiques of the *Citizenship Act*.[3] Indigenous scholars have referred to this as the case of the "vanishing Indian" as "Canadian

[1] http://www.parl.ca/DocumentViewer/en/41-2/bill/C-24/royal-assent

[2] https://www.canada.ca/en/immigration-refugees-citizenship/news/2017/10/changes_to_the_citizenshipactasaresultofbillc-6.html

[3] On criticism of the Bill C-24 as a means of commodifying citizenship: https://www.thestar.com/news/immigration/2014/06/27/immigration_experts_say_bill_c24_discriminatory_and_weakens_citizenship.html; on criticism of Bill C-24 as overriding the judicial due process: https://ccla.org/understanding-bill-c-24/

history is replete with white settler racism against immigrants of color. If Aboriginal peoples are mentioned at all, it is at the point of contact, and then only as generic "First Nations," a term bearing exactly the degree of specificity and historical meaning as "people of color"…The "vanishing Indian" is as alive in antiracism scholarship as it is in mainstream Canada" (Lawrence and Dua, 133). So, my research methodology is committed to engaging with Indigeneity, occupation, and settlement in a manner that is productive and with integrity.

Furthermore, it is important to address positionality because I do not claim belonging to any of the communities I am engaging with, and I do not presume to speak on behalf of members of other communities. While I am a scholar engaging with Indigenous feminist theory and working in the field of Arab-American literary studies, I am not a citizen of the United States; I am not a person of Arab origin; and I do not have any claims to Indigeneity. I am a South Asian-Canadian immigrant woman, and as such I am an outsider to the lived experiences of both Arab/Arab-American and Indigenous peoples. Due to this, I have been asked on numerous occasions why I chose to focus on ethnic groups that I do not belong to and cannot speak on behalf of; I will use this as an opportunity to openly address this concern. In my opinion, this concern speaks to how academic authority is viewed in relation to racialization and scholarship. And in my experience, there is an inherent expectation that scholars of colour specialize in fields that align with their racial and/or ethnic identities. Scholars of colour are expected to take on the role of native informant: to disseminate insider knowledge of our culture and heritage in a way that is palpable to external (often Western) audiences. When we do not meet this expectation, our expertise and legitimacy in the chosen field of study is scrutinized. This is the burden of representation that befalls people of colour in academia. I have made the conscious decision to disrupt this burdensome constraint, but as previously stated, it is not without its challenges.

I am mindful of the limitations and advantages of my positionality, and I use this distancing to critically and constructively analyze the literary articulations of social, political, and economic intersections within these communities. And while my research motivations initially arose out of a conflicted curiosity about my own position as a racialized immigrant from a colonized space, I want to emphasize that this thesis is a work of theoretical literary analysis; it is void of anthropological or ethnographic underpinnings. Therefore, my research is focused on responding to the gap in literature and exploring how American authors of Arab origin make meaning out of their lived experiences in a settler colonial context. Examining the literature and exploring the meanings within thus necessitates an engagement with terminology and definitions, which I outline in the next section.

Terminology and Definitions

I will now define some key terms I use throughout this thesis: Arab-American fiction; settler colonialism; Indigenous feminist theories; diaspora; brown settlers; arrivants; and Arab-American settlers. I will also describe some of my stylistic choices in punctuation such as the use of a hyphen in "Arab-American," and the slash that appears in "home/land" in the title of my work.

For the purposes of this thesis, I define Arab-American fiction as literature that consists of creative works produced by American authors of Arab origin whose primary language of composition is English, and whose creative works are thematically related to the socio-political, historical, and geographical matters of both the Arab world and the Americas. And in my use of the term settler colonialism, I refer to the definition provided by Arvin, Tuck, and Morrill in their article, "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy." Settler colonialism refers to the structure of a society, and is the "persistent

social and political formations in which newcomers/ colonizers/ settlers come to a place, claim it as their own, and disappear the Indigenous peoples that are there" (Arvin et al, 12). Settler colonialism must be understood as a multi-fronted project of making the Indigenous peoples of a place extinct; it is a relentless *ongoing* structure, not merely contained in a historical period of time.

I also refer to Arvin, Tuck, and Morrill's article to define Indigenous feminist theories, which can be understood as theories that focus on the compound issues of gender, sexuality, race, indigeneity, land and nation. Indigenous feminist theories "make claims to an ongoing project of resistance that continues to contest patriarchal power relationships" (Arvin et al, 21). It is for this reason that I use the plural (theories) rather than the singular form, in acknowledgment of the pluralities within Indigenous feminist thought and to be inclusive of this multiplicity. Indeed, "feminism" itself is not a monolith, and the plural rather than the singular form is a more accurate descriptor of the intersecting social, political, historical, and environmental concerns within.

I use the term Indigenous People, with uppercase capitalization, to refer to Indigenous Peoples in settler colonies (ex. US, Canada, and Australia) but especially in particular reference to the original inhabitants of the Americas, pre-colonial settlement. Whereas I use the term indigenous, with a lowercase "i", in reference to any persons who "originate or occur naturally in a particular place; native" (Oxford English Dictionary, 2021). For the purposes of this thesis, the semantic difference is that I use the term "Indigenous People" as a proper noun, while term "indigenous" is used as a common noun.

The term diaspora has its etymological origins in Greek, meaning "to disperse" or "to scatter" and initially referred to the dispersal of pollen and plants (Nayar, 48). The term now used in postcolonial and diaspora studies builds on this initial definition to describe the condition

of various ethnic groups and peoples who migrate from their homelands—either willingly, through force, or by necessity—to other locales. This is how I understand and use the term "diaspora" in this thesis: as a descriptor of migration that denotes a connection between the old and new home/lands. The connection between the old and new home/land, whether it manifests as a longing, nostalgia, or even a voluntary displacement, is characteristic of diasporic literatures. Themes that explore the "dynamics of "home" and "foreign," assertions of ethnic identity even as they seek to assimilate new cultural practices and beliefs (tensions of acculturation), the anxiety of loss and suffering, the necessary adaptation of new identities that combine more than one cultural heritage (hybridity) and, increasingly, a cosmopolitanism where the migrant celebrates multiple belongings" are present in diasporic literary works today (Nayar, 49). I analyze how these themes are expressed in my corpus, particularly in *Arabian Jazz* and *A Map of Home*, by foregrounding an engagement with Indigeneity as diasporic communities in North America are settlers on Indigenous land.

The final terms to define—brown settlers, arrivants, and Arab-American settlers—are interconnected but are also distinct. I will now explicate the distinction I make between them, and how this distinction is employed throughout my thesis. As the terms are complex, I am deliberate and careful in how I explain my usage of them.

Brown Settlers, Arrivants, and Arab-American Settlers

The term "brown settlers" is a useful term that describes the positionality of racialized migrants, with origins in colonized spaces, who inhabit Indigenous territory and thus contribute to the ongoing occupation of Turtle Island. In *Indigenous Writes*, Lac Ste. Anne Métis scholar, Chelsea Vowel, explains that:

> colonialism outside of [North America] has created conditions that have given many peoples little choice but to seek homes elsewhere...non-European peoples displaced by colonization in their own lands are folded into the settlement process when they arrive here. However, non-European migrants do not have the power to bring with them their laws and customs, which they then apply to the rest (Vowel, 17).

Vowel clearly elucidates how the position of non-European settlers is informed by their contextual histories and experiences with occupation in their homelands of origin. However, in my experience discussing the positionality of brown settlers with other racialized scholars, I have often been met with resistance: we are resistant to accept the reality of our complicity in the white settler colonial state. It is for this reason I want to emphasize that, in using the term "brown settlers" to describe racialized migrants from colonized spaces, I am not denying or diminishing the pain and trauma of our histories. In fact, it is this painful and traumatic history that has led to the conditions of migration from the Global South to the West, as imperialism continues to debilitate and under-develop the Global South. The term "brown settlers" does not signify an ahistorical value judgment; rather, it is an acknowledgment of the historical relationship all racialized peoples have to occupation *and* how this history is not an absolution of complicity in the settler colonial framework of the United States. These histories—and, by extension, these sites of disenfranchisement—intersect with the deterritorialization of Indigenous peoples on their own land. It is for this reason that the term has an additional descriptive prefix, "brown," in acknowledgment of the multifaceted dynamics of occupation.

It is worth noting, as a caveat, that I do not use the term "brown settlers" as all-encompassing: in my usage of the term I am referring to non-black people of colour (Patel, 19). Like other scholars, I do not equate the positionality of those brought to the Americas through slavery with the positionality of other migrants. I choose to exclude those who are the

descendants of enslaved peoples and identified as "Black" from the designation brown settlers. In fact, Chickasaw scholar Jodi Byrd uses the term "arrivant" to articulate this difference.

The term "arrivants" is borrowed from the African-Caribbean poet, Kamau Brathwaite, and it is used to describe to the position of Africans (and their descendants) that were brought to the Americas through slavery. Arrivants are peoples who were displaced from their lands of origin, and did not consent to being transplanted and enslaved on the land of other colonized and enslaved peoples.[4] So, while arrivants do participate in the elimination and displacement of Indigenous peoples on their own land, arrivants differ from settlers in that they do not benefit from sovereignty and permanence in the colonized nation the same way that other settlers do. For instance, there are cases where Black people, after slavery, "attempted settlement as free peoples, [and] the process [was] fraught with dispossession and denial of access to land" (Amadahy and Lawrence, 107). The legacy and ramifications of slavery in the Americas exist to this very day.[5] In acknowledgement of this, Chelsea Vowel asserts that the abolishment of slavery does not change the violence of its history. Therefore, the term "arrivants" attends to this dual reality: that the Americas are lands that belong to Indigenous peoples *and* the Americas are home to the descendants of enslaved Africans (Vowel, 17).

Admittedly, not all Black people in the Americas are the descendants of enslaved people, so it is important to think about the presence of other Black peoples on these lands. Understandings of race do not always compute transnationally, and racialized othering is itself a product of white supremacy. So, while African migration to the Americas exists in different contexts other than slavery, African migrants are folded into "Blackness"—its history, politics,

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[4] For further reading on the enslavement of Indigenous peoples: Alan Gallay. *The Indian Slave Trade: The Rise of the English Empire in the American South 1670-1717*. (2002) New York: Yale University Press. Print.

[5] As I write this thesis and explore the nuances between settlement and arrivancy, thousands of people of all races, positionalities, and creeds are marching for "Freedom, Liberation, and Justice." The goal is to eradicate white supremacy and abolish the systems that inflict violence on Black peoples and communities. For more information on the global movement, see the website on Black Lives Matter: https://blacklivesmatter.com/

and social implications—as exists in the white supremacist settler colonial state. This necessitates a non-linear reading of both time and space, and it is for this reason that I use the term "arrivant" to describe all Black people in North America. The category of arrivants, in definition and usage, therefore destabilizes the settler/native binary. This is how Vimalassery et al. read Jodi Byrd's invocation of arrivancy: it is not a third position located between settler and native, but rather enables the move from schematic to relational modes of analysis (Vimalassery et al., np). By emphasizing relationality, the category of arrivants "asks that settler, native, and arrivant each acknowledge their own positions within empire and then reconceptualize space and history to make visible what imperialism and its resultant settler colonialisms and diasporas have sought to obscure" (Byrd, xxx). These imperial entanglements intersect in the settler colonial context through the categories of race, gender, and class, amongst others. In this thesis, I explore arrivancy at length in the chapter on Laila Lalami's novel *The Moor's Account*. The term "arrivant" describes the positionality of the protagonist of the novel, Mustafa/Estebanico, an African enslaved to Spanish conquistadors in a settler expedition on Indigenous territory.

Similarly, the term "Arab-American settler" is complex in part due to the on-going presence of American imperialism in the Arab world. It articulates a narrower focus on the particularities of identity and stratification, and is thus a more appropriate term for my thesis. My usage of the term "Arab-American settler" is reliant on the nuanced definitions of both the terms "brown settler" and "arrivant." This accounts for the complex positionality of the Arab-American situation as it is that of subjects of the current empire residing within the empire itself (Naber, *Imperial*, 1113). So, I use the term "Arab-American settlers" to describe the positionality of a group of racialized migrants with origins in colonized spaces, who inhabit Indigenous territory and thus contribute to the ongoing colonization of Turtle Island, and who are simultaneously occupying one space while being occupied in another.

I use all three terms throughout my thesis—arrivants, brown settlers, and Arab-American settlers—but I do not use them interchangeably. As stated above, "arrivant" will be used almost exclusively in Chapter One (*The Moor's Account*); the terms "brown settler" and "Arab-American settler" will both be used in Chapter Two (*Map of Home*) and Chapter Three (*Arabian Jazz*). My understanding and usage of "brown settler" is as an umbrella term to describe non-European settlers on Indigenous territory, whereas "Arab-American settler" is more specific and contingent on a certain temporal and spatial verisimilitude. I use these terms to describe specific groups based on their contextual histories, political contexts, and lived realities.

On Punctuation and Stylistic Choices

One final clarification I would like to make before turning to my chapter outlines is to explain my stylistic choices in punctuation, such as the use of a hyphen in the term "Arab-American" and the slash that appears in "home/land" in my work. First, it is important to understand that migration requires a necessary adaptation and integration of new identities that combine more than one cultural heritage. The result of this is cultural hybridity: a new form of culture that is produced (Nayar, 99). I assert that the hyphen between Arab and American in the term "Arab-American" is a visual reminder of this hybridization that results due to migration. The hyphen visually connects two distinct terms to create a more comprehensive term, as it physically links Arabs with America. Therefore, I use the hyphenated term to represent the hybridized identities of Americans of Arab origin in the United States.[6] Likewise, the slash that appears in "home/land" throughout my work is related to this concept of hybridization. Diasporic

[6] For more on the contested use of the hyphen, see Asher, Nina, "Listening to Hyphenated Americans: Hybrid Identities of Youth from Immigrant Families." *Theory into Practice*, vol. 47, no. 1, 2008, pp. 12–19. Web; and Hwang, Seunghyun, "Lingering Cultural Memory and Hyphenated Exile." *Performing Exile: Foreign Bodies*, Intellect, Bristol, UK; Chicago, USA, 2017, pp. 111–124. Web.

literatures often emphasize a connection to homeland, and Arab-American literature is not an exception; in fact, disjunctures of belonging within "home" and on one's "land" will be explored in the chapter on Diana Abu Jaber's *Arabian Jazz*. As is the case for many Arabs in America, such as Palestinians and now Syrians, access to and domicile in the homeland is increasingly unattainable. It is for this reason that I include a slash between "home" and "land" to account for the reality that one's home cannot always be built in one's land of origin, and that for some migrants a feeling of home may transcend territorial boundaries. And by extension, the slash also acknowledges the important connection between land and Indigeneity, and how migrants have created homes on appropriated Indigenous land. I have consciously chosen the terminology and concepts I use in this thesis, and now that I have defined the key terms, I will outline the schema of the chapters that follow.

Outline of Chapters

Chapter One:

The Power of Narration: Storytelling and Arrivancy in Laila Lalami's *The Moor's Account*

The Moor's Account is a work of historical fiction narrated from the perspective of an enslaved Moroccan Arab, who is an unexpected companion of Spanish conquistadors in their occupation of La Florída in the "New World." This novel directly speaks to how the relationship of colonizer/colonized and occupier/occupied becomes complicated due to the history of Western imperialism in the Arab World and the settler colonial context of the United States. In the novel, there is an extensive depiction of the colonization of North America and many Indigenous characters are presented. The novel operates as a historical counter-narrative to narratives of imperial conquest as the dynamics of occupier and occupied are constantly shifting throughout *The Moor's Account*, and I analyze this in tandem with the novel's non-linear plot. In this chapter, I also examine the ways in which Lalami engages with the conceptual

understandings of time, spatiality, and colonial occupation; the role of memory in documenting history; and how storytelling functions as a form of resistance.

Chapter Two:

From "Arab" to "Arab-American:" Transnational Settlement and Disjunctured Belonging in Randa Jarrar's *A Map of Home*

A Map of Home engages with settler colonialism at a discursive level in the context of the Israeli occupation of Palestine, and Jarrar explores the structures of American settler colonialism through the protagonist's Palestinian consciousness. When the protagonist, Nidali, moves from Kuwait to Egypt and then to the United States, she is aware of her foreignness as an immigrant in these spaces; but in moving to Texas, she does not label herself as a settler or express her position in this way. For this reason, I map the manifestations of "home" in the four countries the plot of the novel is set (Kuwait, Egypt, Palestine, and the United States) to analyze how the notion of "home" relates to land and Indigeneity. Additionally, I reference Nadine Naber and Carol Fadda's transnational theories and frameworks to investigate how the positionality of Arab immigrants in North America is intertwined with, and complicated by, ongoing American imperialism in the Arab World. I also draw on the work of Chicana theorist Gloria Anzaldúa to broaden the understandings of "Indigeneity" as presented in the novel.

Chapter Three:

The "Diaspora Blues:" Addressing Immigrant and Indigenous Displacement in Diana Abu Jaber's *Arabian Jazz*

A central thematic concern in *Arabian Jazz* is the conflicted understanding of identity and belonging for an Arab-American family in the United States. This is articulated in the title of the novel, as jazz is a musical form characterized by improvisation and syncopation. There is a

physical presence of Indigenous figures in *Arabian Jazz*, notably the character Ricky Ellis, a member of the Onondaga nation. In this chapter, I perform a close reading of the language used in descriptions of Indigeneity, America, and immigration to analyze the ways in which Abu Jaber engages with the Indigenous figures she includes. I do this to determine how this engagement operates and what meaning it has. The relationship between the home/land and America is both a source of friction and a site of negotiation for the characters in the novel. Hyphenated identity and belonging in diasporic communities is a central theme in *Arabian Jazz*, and I analyze Abu Jaber's authorship to illustrate how the characters' relationship to the home/land and America develops and changes as the novel progresses.

The Power of Narration:
Storytelling and Arrivancy in Laila Lalami's *The Moor's Account*

While reviewing a survey of novels written in English by Arab-American women, I recall being struck by Laila Lalami's *The Moor's Account*. Particularly, I was struck by the use of the term "Moor" in the title—I had always understood it to be derogatory. Why would Lalami use this term in the title of her work? Was this a story of reclamation? These questions stirred curiosity in me and I decided I needed to read this novel. *The Moor's Account* is a work of historical fiction narrated from the perspective of an enslaved North African Arab, an unexpected addition to Spanish conquistadors in their occupation of La Florída in the "New World." The language is at once intimate and direct, and the reader is immediately engrossed in the story. Published in 2014, the novel is narrated by the character Mustafa ibn Muhammad ibn Abdussalam al-Zamori, who is also the protagonist. Lalami's protagonist is renamed twice in the novel, and is assigned the name "Esteban" upon his first sale in the narrative, and then "Estebanico" upon his second. Although his birth name is Mustafa, Lalami builds his characterization using the name Estebanico, drawing from the historical figure of the same name, who is widely regarded as the first African "explorer" of North America (Goodwin, 22). The plot of the novel is based on historical events surrounding the settlement and colonization of North American territories, particularly in what is now the southern United States and northern Mexico.

I chose to include *The Moor's Account* in my thesis as it directly addresses all of my central research questions. I am interested in the implications of having origins in colonized spaces and then moving to, and occupying, colonized land, as well as investigating how the dynamics of occupier/occupied are negotiated. In *The Moor's Account*, Estebanico is a native of Spanish-and-Portuguese-occupied Morocco, and therefore has origins in a colonized space. He then migrates, albeit through enslavement, to a differently occupied space as an arrivant. The

characterization of this historical figure quintessentially embodies the category of arrivancy. Estebanico is not a settler, but he is also not indigenous to the space in which he now occupies. As such, the dynamics in the category of arrivant will be thoroughly explored in this chapter. I also explore how the overarching narrative structure in *The Moor's Account* uses a frame story as a form of resistance. As a story of arrivancy, *The Moor's Account* functions as a historical counter-narrative, I will argue below.

The Moor's Account as a Story of Arrivancy

Arrivants are peoples who were displaced from their lands of origin, and did not consent to being transplanted and enslaved on the land of other colonized and enslaved peoples (Miles 2019; Petillo 2020). The progressive characterization of Mustafa into Estebanico epitomizes the category of arrivant. The novel begins with Mustafa as a free man in Morocco, but he leaves the country enslaved. And as an enslaved person, he loses his autonomy and his name: no longer "Mustafa," he is referred to by others as "Esteban" and then eventually as "Estebanico." These imperial slave names travel with him when he arrives to new territory in the Americas as an enslaved member of a settler colonial expedition. The moment of contact between the Spanish colonizers, the Indigenous Peoples, and Mustafa/Estebanico cements his position as an arrivant: entangled in settler colonialism, Mustafa/Estebanico inadvertently participates in its eliminatory structure.[7] However, as an enslaved person, he does not benefit from sovereignty as the settlers do. Mustafa/Estebanico's arrival in the Americas is predicated upon the colonial ambitions of Imperial Spain, and his position in the settler-state disrupts the settler/native binary.

[7] I refer to "Mustafa," "Estebanico," and "Mustafa/Estebanico" at different points throughout this chapter. When I refer to "Mustafa," I am referring to the narrative voice. When I refer to "Estebanico," I am referring to the historical figure upon which Lalami draws. Lastly, when I refer to "Mustafa/Estebanico," I am referring to the protagonist of the novel.

I focus on three crucial points in relation to arrivancy in my analysis of *The Moor's Account*: colonization, storytelling as resistance, and Indigeneity. These three points will be addressed individually and concurrently in each section because I am interested in how they inform and influence different aspects of the narrative. Firstly, I propose that the novel deals with dual stories of colonization. The first story of colonization pertains to the occupation of Morocco by European imperial powers, and the second story of colonization pertains to the Spanish settler colonial expedition in North America. These dual stories of colonization (the content) relate to the overarching narrative structure of the novel (the form). The form of the novel uses a frame story, and this device underscores the duality in the colonial experiences expressed in the novel. The frame story is introduced in the untitled preface of *The Moor's Account*, as Mustafa historicizes the events within the enframed story by stating the author and narrator, subject matter, and scope of the narrative. The temporal and spatial divide between the frame and enframed stories is established here. It is also in the preface that the overall mandate of the narrative is established: the narrator states that he "intends to correct details of the history that was compiled by [his] companions, the three Castilian gentlemen […] who delivered their testimony, what they called the Joint Report, to the Audiencia of Santo Domingo" (Lalami, 1). Thus, from the onset the reader is aware that there is an enframed story, revisionist in nature, within the outer framework of the narrative. As the novel consists of both what is framed and enframed, the complex synergy of how the narrative ebbs and flows, and how content relates to form, are explored in this chapter.

Secondly, I assert that Indigeneity manifests in various ways throughout the narrative. There is no singular experience of colonization in the novel, and thus there is no singular indigenous identity either. In fact, I consider Mustafa/ Estebanico's journey to be fourfold: first, as Mustafa, he is indigenous to Morocco which is occupied by Spain and Portugal; second, again

as Mustafa, he participates in the sale of Africans to European slave traders—this participation fundamentally changes the trajectory of his narrative; third, as Esteban, he is enslaved in Spain after undertaking his first transatlantic boat journey; and fourth, now as Estebanico, he is an arrivant in North American Indigenous territory, after undertaking a second transatlantic boat journey. Two different boat journeys, double stories of colonization, and a story within a story using a frame narrative—*The Moor's Account* operates in binaries.

Thirdly, I am interested in how storytelling is used as a form of resistance in *The Moor's Account*. The novel provides an alternative history, and throughout the narrative the act of storytelling is tied to freedom, autonomy, and power: the one who tells the story exerts ownership over its contents. I explore this to determine how counter-narratives give voice to peoples who have been disenfranchised and deterritorialized, while simultaneously investigating how others are silenced in the process. I frame this analysis by examining the ways in which *The Moor's Account* engages with conceptual understandings of time, space, and occupation. In turn, I explore how the complex dynamics of settler colonial occupation (especially the roles of occupier, occupied, and arrivant) manifest in the novel. These three points are crucial to my analysis of *The Moor's Account* and before embarking further, I will contextualize the historical background in which the plot of the novel is set.

Historical Context: The Chronicle of the Narváez Expedition

Since *The Moor's Account* is a historical counter-narrative, I want to speak on the historical background that informs the novel. My reasons are threefold: first, the omissions in the official history are the reasons why Lalami wrote the novel. It is important then to address the history that contextualizes *The Moor's Account*. Second, and correspondingly, the historical context influences the setting and plot of the novel. So, background information on history

allows for a stronger engagement with the literary analysis that follows in this chapter. Third, my intention is not to reproduce the grand narrative, but to propound a critical view of the official chronicle. It is for these reasons that I present a short history of the Narváez expedition. I believe it is important to engage with this history even if it is contentious, because it should not be ignored either.

In 1527, Pánfilo de Narváez led a Spanish colonial expedition to establish settlements in what they called La Florída of the "New World." The members of the expedition totaled around 600 people and Pánfilo de Narváez, a military captain and slave trader, was given the title of Governor of Florída by the Spanish King Charles V (Goodwin, 10). At the time, "Florída" was the name the Spanish used to describe the entirety of the American south, so Narváez was given authority over an immensely large territory that was mostly unknown to the Spanish settlers. The Narváez expedition landed at Tampa Bay in June of 1528. The expedition was met with disaster and disease almost instantly: they were unfamiliar with the swampy terrain and had to slaughter their horses for food after running out of provisions. Crude boats were built in a desperate attempt to reach Mexico by sea, but the vessels could not endure the sea storms and many in the expedition drowned. Those who had survived the makeshift-boat journey were killed by the Indigenous peoples of the coast, or fell victim to internal fighting (Goodwin, 11). Ultimately, only four members of the Narváez expedition survived: Álvar Núñez Cabeza de Vaca, Alonso del Castillo Maldonado, Andrés Dorantes de Carranza, and Estebanico. The Narváez expedition was famously chronicled by Cabeza de Vaca and was published as the *La Relación.* Categorized as a travelogue, *La Relación* was dedicated to the Spanish King Charles V.

In Cabeza de Vaca's chronicle of the Narváez expedition, Estebanico is simply described as "*el cuarto [sobreviviente] se llama Estevanico, es negro al árabe, natural de Azamor*: ('The fourth [survivor] is Estevanico, an Arab Negro from Azamor')" (Lalami, 322). In fact, Lalami

mentions that it was this silencing that intrigued her. This ultimately led her to give voice to the silence in the form of this novel (Shamsie, 197). It is for this reason that the protagonist of *The Moor's Account* is Mustafa/Estebanico, and that the tone of the narration is both subversive and reclamatory. And although the chronicle describes the conquest of North America from the perspective of Spanish colonizers, it is an important document for several reasons. First, it provides a detailed account of how the settler colonial expedition was undertaken by the Spanish. This information gives us a better understanding of the methodical nature of occupation. Second, Cabeza de Vaca's recorded observations provide insight into the lifestyles and customs of the Indigenous Peoples that the four survivors encountered (Krieger, 47). While important and interesting, one must not forget that these observations are from the perspective of the colonizer. Finally, the chronicle is an important text as it documents a seminal event in world history. The colonization of North America by European imperial powers fundamentally disrupted the lives of Indigenous Peoples; this ultimately resulted in their systematic genocide on their own territories. This chronicle allows us to look back at the economic and political systems that led to the creation of what are now Mexico and the United States.

Moreover, the four survivors were effectively lost for eight years together but Estebanico is rarely mentioned in *La Relación*. In the online translation provided by Arte Público Press, a text search for "Estebanico" garners nine results in the 110 page chronicle, and he is referred to as only "Estebanico, the black man" (Cabeza De Vaca, 2003). It is both curious and not-so-curious as to why Estebanico's significance is diminished in the official chronicle of the expedition. It is not-so-curious because as an enslaved African, Cabeza De Vaca likely did not hold Estebanico in the same esteem as his Spanish counterparts because of Estebanico's racial identity and class status. On the other hand, it is curious because as one of the only four survivors, Estebanico surely must have contributed to the group's survival—did the historical

Estebanico become a comrade of the Spanish, as did Lalami's fictional character? Or were the master-slave dynamics upheld after the shipwreck? Why diminish his role in the official grand narrative? These omissions are a point of intrigue, and Lalami's writing works to decenter the hegemonic gaze of the colonizer and foreground the narrative of a marginalized figure. As an enslaved African, Mustafa/Estebanico is of the periphery: he is stripped of his autonomy and humanity through bondage. He does not have racial, class, or social privilege and is doubly removed from his land of origin as he becomes an arrivant. In the colonial context, peripheral positionality is understood in relation to (and in relationship with) the center, which is the metropolis—in this case, imperial Spain. Therefore, in privileging the perspective of an individual from the periphery, Lalami engages with the history of the Narváez expedition by giving voice to the silences in the official chronicle. In this way, *The Moor's Account* operates as a historical counter-narrative to the histories of colonization in North America at this time.

Narrative Techniques in *The Moor's Account*

The Moor's Account begins in media res in the fifth year of the protagonist's bondage, in the year 934 of the Hegira calendar. The protagonist of the novel is Mustafa, and as the novel is presented as a "true account of [his] life and travels from the city of Azemmur [in Morocco] to the Land of the Indians" (Lalami, 3). It is narrated in the first-person perspective and the narrator beseeches the reader to trust in the accuracy of his narrative, as the account is dependent on the narrator's ability to remember and document history. The first-person narrative technique influences both the writing and reception of the novel, as the matters of the narrative are "limited to what the narrator knows, experiences, infers, or finds out by talking to other characters" (Abrams and Harpham, 303-304). As such, the first-person narration in *The Moor's Account* decenters the hegemonic European-settler perspective by re-centering and foregrounding a voice

that has historically been kept in the margins: the voice of the enslaved, the colonized. This narration perspective gives voice, albeit fictitiously, to one of the silences in the chronicle of the Narváez expedition.

By creating a fictitious account of Estebanico's experience of enslavement and arrivancy, Lalami uses the persona of Mustafa to participate in history both "as an actor and as a narrator. The inherent ambivalence of the word 'history' suggests this dual participation… history means both the facts of the matter and a narrative of those facts, both 'what happened' and 'that which is said to have happened'" (Trouillot, 2). The use of first-person narration in a historical counter-narrative is a manifestation of this dual participation. For example, we know from the chronicle that there were indeed only four documented survivors of the Narváez expedition. However, this documentation is from the perspective of the colonizer, and the voices of the enslaved and occupied are omitted to the extent that they are practically non-existent. Moreover, the narrator's use of second-person pronouns—addressing the reader as "you" and speaking to the "dear reader"—in *The Moor's Account* is an example of the dual participation as both actor and narrator. By directly addressing the reader, the narrator effectively engages them by calling attention to the processes of both reading and writing. An example of this is in Chapter Twelve when Mustafa describes the events on the Island of Misfortune:

> …he scratched the scar on his chin, his eyes avoiding us in embarrassment. It is easy work, he said.
>
> Reader, it was not (Lalami, 173).

The effect of this rhetorical device, used in a first-person perspective narration, interrupts the textual flow of the narrative. As this example shows, by using the second-person pronoun "you," the narrator directly appeals to the reader to acknowledge what is being read. This also reinforces the duality of colonization in the novel, as it underscores that the text uses a frame story to

narrate its story/history. It is a reminder to the reader that this is Mustafa's account of the Narváez expedition, that Mustafa's voice is the authority, and the reader is implored to be implicated within the story. Therefore, the duality of being a historical actor/narrator, combined with the dual stories of colonization, support the revisionist nature of Lalami's novel. The narrative techniques in *The Moor's Account* are well integrated with the narration of the novel and in this regard, I address the relationship between content and form in the next section.

On Content and Form: Binaries in *The Moor's Account*

The Moor's Account operates in binaries, and the relationship between content and form complements this quality as the overarching narrative structure in the novel uses a frame story. In fact, each of the twenty-five chapters in the novel is introduced as a "story." Each enframed chapter/story works to reinforce the mandate of the frame narrative, which is revisionist in nature. For instance, this is particularly prominent in the first portion of the novel as the setting, the characters, and the timelines differ in each chapter. And as Mustafa narrates the fictitious events of Estebanico's life from the "Story of My Birth" to the "Story of the Return," and everything in between, the novel can be divided into two distinct halves. The first half of the novel is comprised of Chapter 1 to Chapter 11, and the second half is comprised of Chapter 12 to Chapter 25. The first half follows a non-linear plot as Chapters 1 to 11 alternate between past and present timelines while the second half, Chapters 12 to 25, follows a chronological timeline and is exclusively focused on Mustafa's experience of enslavement with the Spanish colonial expedition. Dividing the novel into two distinct halves allows for a more clear breakdown of the structure of the novel as *The Moor's Account* is binary in both content and form.

As the novel begins in media res, every alternating chapter in the first half is narrated in the past tense. These past tense chapters operate as flashbacks that provide information about

Mustafa's background and history, and explain the events that led to his sale into slavery. Accordingly, the flashback chapters in the first half of the novel are an example of external analepsis as Mustafa recounts events that occurred before the narrative started (Abrams and Harpham, 296). Lalami uses external analepsis to develop the characterization of Mustafa by giving the reader insight into the character's historical trajectory. The flashback chapters establish Mustafa as an autonomous individual, complex in temperament and motivation, and accord him with a voice. Therefore, the significance of Lalami's use of analepsis is consistent with the purpose behind the historical counter-narrative: the characterization of Mustafa in the flashback chapters humanize the otherwise marginalized historical figure, Estebanico of *La Relación.* The effect of analepsis also functions to underscore the dual stories of colonization in the novel. Mustafa/Estebanico is an arrivant, and the flashback chapters are doubly important in this regard as they detail his life before he became "Esteban," and even before he became "Estebanico." External analepsis in *The Moor's Account* therefore reinforces the binary quality of the content in the novel. Through the flashback chapters, the reader is aware of the narrator's first experience with colonization in occupied Morocco; then, as the novel progresses to the present, the narrator's second experience with colonization, this time as an arrivant, is manifest.

It is useful to analyze the novel within the framework of two distinct halves due to the connection between content and form. For instance, the development of the protagonist's character, from his early childhood through various life experiences into maturity as an adult, is central to the plot of the novel. Especially in the first half of the novel, the reader is privy to Mustafa/Estebanico's growing recognition of his identity and role in the world, and how this recognition shifts and develops with his experiences. In using the characterization method of showing rather than telling—for example, explicitly describing and evaluating Mustafa/Estebanico's disposition and motives—Lalami deeply humanizes the character. Lalami

presents Mustafa/Estebanico as simply talking, thinking, and acting; she leaves the reader to infer the motives and dispositions behind what Mustafa says and does. In contrast with the lack of detail and depth in the chronicle *La Relación*, from which she derives the historical figure, Lalami's characterization is more nuanced, especially as Mustafa/ Estebanico's journey is fourfold. The dynamics of occupier and occupied are complicated in *The Moor's Account* as it is not simply a settler story. Rather, it is an enslaved person's story of settlement—it is a story of arrivancy. When the reader is first introduced to Mustafa, he is a free man living in Spanish-and-Portuguese-occupied Morocco. The story opens with him in the position of the occupied. This is the first portion of his fourfold journey. He maintains this positionality until the novel progresses to when Mustafa is sold into slavery. As an enslaved person entangled in a trans-Atlantic colonial expedition, Mustafa is deterritorialized, and with the loss of land he also loses his freedom, language, family, and bodily integrity. These are the ramifications of colonialism Mustafa experiences as an enslaved person, and they also become the reality of the Indigenous populations that are colonized and enslaved by the Spanish settlers. Mustafa is unwillingly complicit in the colonial enterprise through his association with the Spanish settlers, as they are his lawful owners, but he is also a victim of their violence. This is evident in the second half of the novel, which follows a chronological timeline exclusively focused on Estebanico's experience of enslavement and arrivancy during the Spanish colonial expedition.

The formation of each chapter as a distinct but connected story allows for the non-linear plot to ebb and flow. This is another example of the connection between content and form in *The Moor's Account*. Alternating between the past and present heightens the reader's awareness of the fourfold trajectory of Mustafa/Estebanico's othering. Similarly, Edward Said argues that literature, particularly the novel, can be used as a means of "ordination"— for establishing social order and moral priorities, in both the center and periphery (Said, 62). He proposes that reflecting

on the past is a strategy for interpreting the present, and that how we choose to represent the past shapes our understanding of the present. Thus by organizing each chapter of *The Moor's Account* as a story of a specific event in Mustafa's grand narrative, Lalami reconstructs time and space through calculated disjunctures in a revisionist account of colonial history. This relates to the second focal point of this chapter, which is on storytelling as resistance.

Historical Counter-Narratives: Storytelling as Resistance

Historical counter-narratives—whether they take the form of prison memoirs, autobiographies, or works of historical fiction—can be a means for disenfranchised and marginalized communities to recount traumatic memories, to emphasize the gaps in recorded histories, and to speak to historical silences. Throughout the narrative, storytelling is tied to freedom, autonomy, and power: the one who tells the story exerts ownership over its contents. As Waïl Hassan argues in *Immigrant Narratives*, his work on English language fiction by Arab authors, counter-narratives can operate to "concretize a historical trauma that may seem abstract to those unfamiliar with it, anchoring collective tragedy in individual experiences, and adding the human dimension often missing from historical accounts and ideological claims and counter-claims" (Hassan, 114). Lalami's novel succeeds in adding the human dimension that was missing from Cabeza de Vaca's *La Relación*. Lalami does this by foregrounding the figure of Estebanico: an enslaved Moroccan, whose significance is all but diminished in the official chronicle. So the novel can be viewed, in and of itself, as a form of resistance.

Additionally, as the plot and setting in *The Moor's Account* are based on the chronicle of the Narváez expedition, the novel is a form of historical fiction. Historical novels take their setting, characters, and events from history and then make the events and issues from that time period crucial to the narrative (Abrams and Harpham, 256). As stated in the preface of *The*

Moor's Account, the mandate of this historical novel is revisionist in nature. It is not solely about depicting a fictitious account of a historical event, but aims specifically to give voice to the silences in the documented history. This is why *The Moor's Account* can be considered a historical counter-narrative: it promotes the plural, rather than singular, use of the term "history" and shows that there are, in fact, multiple *histories* within a single story. Indeed, Robert Goodwin proposes that history:

> tells us about our ancestors, their heroes and wars, about how we came to live as we do, about our gods and our mortality. It defines our values and reveres our political institutions. It offers a continuous story of our civilization… we are taught that history is the true story of the past, based on facts… [but] how do we know that history is a fact? How does a historian know that what he tells us is true? (Goodwin, 3).

This understanding of history is, what I believe, the kind of directive that formulates Lalami's narrative. The reader is introduced to the purpose of storytelling in *The Moor's Account* from the very opening of the novel, as Mustafa describes the history of his account as "truth in the guise of entertainment" (Lalami, 2). The narrator relies on his memory of the expedition to transmit his story, and thus provides the reader with a revisionist account of the hegemonic historical narrative of settler colonialism. As a historical counter-narrative, *The Moor's Account* is a story of arrivancy from the perspective of an individual who lost his family, his land, and his language to imperial conquests. And in addition to this, the novel describes the impact of these conquests on the Indigenous Peoples of other territories invaded. So, now that I have addressed the historical context and narrative techniques in *The Moor's Account*, I will investigate the third focal point of this chapter. In the next section, I address the various manifestations of indigeneity that are present in *The Moor's Account*.

Manifestations of Indigeneity in *The Moor's Account*

The way in which *The Moor's Account* is structured, including the frame story used and the double colonizations described, means that there is no singular indigenous identity in the novel. Mustafa—an enslaved African Arab—is indigenous to Morocco, which is occupied by European powers. But in his travels to North America, Mustafa/Estebanico interacts with the Indigenous Peoples of that space and becomes an arrivant there. As the novel depicts the history of Spanish colonization of North America from the perspective of enslaved person and arrivant, the perspectives of the Indigenous Peoples experiencing the colonization of their own territories are not fully voiced. Rather, the experience of colonization in North America is voiced through the perspective of Mustafa/Estebanico. He is characterized as an individual who is critical of the actions of the colonizers because of his position as one who is/was colonized *and* as one who is now an arrivant. For example, in Chapter Seven: The Story of Apalache, Mustafa/Estebanico is witness to acts of sexual violence against Indigenous women. Although no one intervenes, Mustafa/Estebanico hears "the voices of the Indian women, mourning for their abused sisters…it was a communion of pain, and no one in the city could pretend not to have heard it. The women had made witnesses of us, even those of us who had chosen to close our eyes" (Lalami, 92). The pain of the Indigenous women is expressed through the persona of Mustafa, and as such, the reader accesses the women's voices through an intermediary. The violence in Apalache is addressed later on in Chapter Fourteen: The Story of the Carancahuas. The character León asks Dorantes, Diego, and Mustafa/Estebanico whether the men had ever "taken one [of the Indigenous women] to bed?" Incredulous, all of the men reply no; León replies that he has, and his "tone was unembarrassed, even boastful." For Mustafa/Estebanico, the "memory of what [he] had witnessed in Apalache came back to [him and he] could see the women kicking the soldiers and [he] could hear their howling cries of pain" (Lalami, 197). This memory triggered by León's

boastfulness causes Mustafa/Estebanico to attack him, and to put his "hands around [León] neck" as "he gasped for air" (Lalami, 198). In this example, the violence of settler colonialism is uttered by the colonizer, and is condemned by an arrivant. The Indigenous women's voices—the voice of those on the receiving end of the violence—are not expressed in full.

At the same time that these experiences are not fully voiced, there are several Indigenous characters in *The Moor's Account*. Although Indigenous Peoples in the novel are portrayed as distinct and complex, most of the Indigenous characters are secondary characters. Because the novel is narrated from a first-person perspective, the reader engages with the Indigenous characters through the descriptions Mustafa provides. Therefore, some of these depictions—especially in the first portion of the novel—are informed by the racialized and othering narrative of European colonization, which Mustafa himself reproduces. One example of this can be found in the first encounters between the Spanish settlers and Indigenous Peoples, which the arrivant, Mustafa/Estebanico, describes in stories he heard from his:

> master and his friends, about the Indians. The Indians…had red skin and no eyelids; they were heathens who made human sacrifices and worshipped evil-looking gods; they drank mysterious concoctions that gave them visions; they walked about in their natural state, even the women… [he] had become captivated. This land became for [him] not just a destination, but a place of complete fantasy (Lalami, 4).

Mustafa's observations of Indigenous Peoples in the beginning of the novel fully reproduce the opinions of the colonizers. He uses colonizing language, for example, referring to Indigenous Peoples as "Indians," similarly to his masters, and describes them as possessing subhuman and exotic characteristics. A dehumanized view of Indigenous Peoples in the novel is achieved through the colonial practice of "creating truths." By exerting dominion over the lands and peoples they colonized, the settlers defined peoples and places as other and simultaneously "gave

new names to everything around them, as though they were the All-Knowing God" (Lalami, 16). Mustafa critiques this directly in the novel, and Lalami indirectly critiques this by showing his perspective. By referring to Indigenous Peoples as "Indians," however, Mustafa unwittingly engages in the same hegemonic and imperial practice that stripped him of his own indigenous birth name.

Moreover, the description above propounds Indigenous Peoples as the Other and European settlers as the Self. This takes on a double process, as Mustafa/Estebanico is othered by the Spanish colonizers and then *he* others another "other" (i.e. the Indigenous Peoples). Similarly to Said, Lina Sunseri elaborates on this point in her article "Indigenous Voice Matters: Claiming our Space through Decolonizing Research." Sunseri explains how the "Indigenous "Other" is an exotic figure and the European "Self" is attributed with positive and progressive characteristics," and this then posits "the "Other" [to be] constructed as a pre-modern and not totally human subject. By attributing negative characteristics to Indigenous Peoples, they are pathologised and problematised, defined either as genetically inferior or culturally deviant from the [European] "Self"" (Sunseri, 94). This Other/Self binary becomes less rigid and more malleable as the novel progresses. Perhaps most interestingly, Mustafa views the Indigenous Other through the lens of the European Self, but he himself is not included in that Self and does not understand himself in that way. Rather, he learns to view Indigenous Peoples as the Other due to the representations by the Spanish settlers. He ultimately does not continue to view them in this way despite knowing that they view him as an Other. Thus, in *The Moor's Account* Lalami uses the characterization of Mustafa/Estebanico to show how the rhetoric of racialization develops in the colonial enterprise. This example highlights the complex positionality of Mustafa/Estebanico, as one who is an arrivant; it also showcases how occupied indigenous

people from a different space (in this case, an African Arab) position themselves as arrivants on occupied land.

Lalami's characterization of Mustafa/Estebanico's understanding of his positionality aligns with how Vimalassery et al. read Jodi Byrd's invocation of arrivancy: it is not a third position located between settler and native, but rather enables the move from schematic to relational modes of analysis (Vimalassery et al, np). Mustafa/Estebanico does not position himself against the Indigenous Peoples; rather, he empathizes with their position as he, too, is/was the occupied. He also does not position himself with the Spanish colonizers either, because he is critical of colonization and expresses guilt in being entangled in the occupation. Mustafa/Estebanico situates himself relationally with—not between—these other positionalities. As an arrivant, Mustafa/Estebanico is suspended between the Self and the Other. It is through this Self that he initially learns of, and interacts with, the Indigenous Peoples of this land. And it is through his connection with the European Self that he is brought to Indigenous territories far from his own. However, as an enslaved person, he is automatically othered—socially, economically, and racially.

Conversely, two of the absences in the chronicle of the Narváez expedition that interested Lalami were the silencing of Indigenous voices, and the silencing of the relationship between Indigeneity and slavery. In an interview with *The Journal of Postcolonial Writing*, Lalami speaks of the extensive research she conducted about Indigenous peoples, the land, animals, and plants that existed in North America prior to European arrival (Shamsie, 197). Lalami's use of the historical counter-narrative form in *The Moor's Account* is an attempt to rectify this colonial knowledge about history through humanizing representations of Indigeneity. For example, there are three chapters in the novel that specifically describe the lifestyles and customs of Indigenous Peoples, such as Chapter Fourteen, "The Story of Carancahuas;" Chapter Fifteen, "The Story of

the Yguaces;" and Chapter Sixteen, "The Story of the Avavares." She also notes that while there are several Indigenous Peoples mentioned in the novel, "some of the native American tribes that the survivors lived with are now extinct, and the only sources we have on them were written by Spanish conquerors" (Shamsie, 199). Therefore, aside from the Carancahuas—contemporary spelling, Karankawa—there is little information about the other Peoples. This is challenging as knowledge and power are tied together within a colonial context, especially as unequal power relationships are founded on colonial constructions (Sunseri, 95). Settler colonial states are founded on the genocide of Indigenous populations, and thus result in the erasure of their histories, epistemologies, and physical presences. By incorporating these presences—and emphasizing them as distinct chapter-stories in the novel—Lalami is reinserting knowledge about Indigenous Peoples into the larger historical narrative.

This becomes problematic, however, when we consider how, historically, accounts of Indigenous Peoples have "often been written by non-Indigenous researchers [and colonizers] after only brief encounters with the communities and most often without integrating the oral histories of Indigenous peoples...this results in only a partial "history" being known and in Indigenous voices being dismissed, silenced" (Sunseri, 94). With this critique in mind, and by remembering that *The Moor's Account* is not a historical account of Indigenous Peoples, but a novel about an arrivant who is on colonized land, I propose that as a historical counter-narrative about the colonization of North America, this novel has limitations. The novel is a story about arrivancy, about an enslaved person unwillingly entangled in settler colonialism, and it is important to engage with the novel on its own terms. It is a work of fiction, and in creating the character of Mustafa ibn Muhammad ibn Abdussalam al-Zamori from the historical figure of Estebanico, Lalami took creative liberties in recounting history. The rationale behind first-person

narration in the novel and the characterization of Mustafa/Estebanico is to offer an alternative story to the hegemonic narrative of history.

The alternative story that the reader is privy to is Mustafa/Estebanico's story, and the stories of the Indigenous figures are not a central focus. At first, in the early encounters with Indigenous Peoples, Mustafa/Estebanico uses the racially hierarchical language of the European colonizers to describe the Peoples he encounters. He reproduces this language to articulate his meetings with them. However, Mustafa/Estebanico develops deeper relationships with the peoples and communities he meets, than the people who enslave him. He later has freer relationships with the Indigenous Peoples than they do as well. *The Moor's Account* is a story of an enslaved person's experience of settlement, and Lalami's novel is limited in that there exists an additional history in complement, and contradistinction, with Estebanico's history.

Voicing Silences: The Languages of Occupation

The use of language, as well as the loss of language, is a recurring theme throughout the novel. Lalami presents language and loss as inherently connected to the colonial enterprise. The characterization of Mustafa/Estebanico as a polyglot further emphasizes the complexity of his position as an arrivant. Mustafa/Estebanico achieves proficiency in the languages of both the Spanish colonizers and the colonized Indigenous Peoples, in addition to his native Arabic. For instance, Mustafa/Estebanico reflects on his experience with language and loss, and the impact it has on his identity. He states that:

> Estebanico was the name the Castilians had given me…when I fell into slavery, I was forced to give up not just my freedom, but also the name that my mother and father had chosen for me. A name is precious; it carries inside it a language, a history, a set of

> traditions, a particular way of looking at the world. Losing it meant losing my ties to all those things too (Lalami, 5).

In addition to the loss of an indigenous identity that Mustafa/Estebanico describes, there is also an exertion of power by the person or group naming, renaming, and in control of language. This practice demonstrates once again how Mustafa/Estebanico is othered by the Europeans, as he is doubly removed from the identity he embodied when he sold himself into slavery. Not only does he lose the language of his identity, but he gradually becomes more and more distanced from the land where his identity is rooted.

There are several instances in the novel where the Castilians are depicted as arbitrarily naming and renaming animals, plants, rivers, and territories. For example, in the first terrifying encounter with an alligator, the governor announces that the animal "would be called El Lagarto because it looks like a giant lizard. [The Castillians] gave new names to everything around them, as though they were the All-Knowing God" (Lalami, 16). And later on in the novel, when Dorantes refers to the Jumanos village as "Corazones," it occurs to Mustafa/Estebanico that his "Castilian companion had returned to the habit of giving new names to old places" (Lalami, 243). The practice of renaming and "discovering" already existing spaces is a product of colonial dehumanization. This is also how Lalami draws parallels with the double stories of colonization in the novel. The act of renaming the marginalized at the hands of the dominant power disconnects those on the margins from their histories and identities. The loss of language is an imposed silencing, and in the novel Lalami illustrates how language is used to rewrite history in the colonial practice of creating truths.

Furthermore, Lalami connects the loss of language with the loss of land, and in *The Moor's Account* this double loss further complicates Mustafa/Estebanico's positionality as an arrivant. Mustafa/Estebanico uses his position as both an insider and an outsider to act as a

translator—of language as well as culture. Throughout the second half of the novel, the narrator directly speaks to how absurd it must seem to see Mustafa/Estebanico, a "black man among these white men" (Lalami, 191). As an arrivant, Mustafa/Estebanico is an interloper. He is entangled with the Castilian settlers through bondage, but he is expressly not one of them. In the same vein, he is not indigenous to North America, and therefore cannot claim belonging there either. Lalami characterizes Mustafa/Estebanico as an individual who does not just see people as Other and fundamentally different from himself, and so, in this precarious position, he learns the Indigenous languages as a means of survival. For example, his fluency in "Carancahua was a great advantage, but it also cost [him] dearly, for [he] became, without having chosen this profession, an interpreter" (Lalami, 199). This also grants him social and political currency, as language proficiency is a form of power in *The Moor's Account*. Mustafa/Estebanico's proficiency in the Indigenous languages gives him the ability to work through the dynamics of the social exchanges between the Indigenous and Spanish. This situationally elevates his status while simultaneously reaffirming his position as an interloper. In this position, Mustafa/ Estebanico can determine what is said, what is omitted, and *how* things are said and omitted. He acts as mediator for the interactions of the Spanish with the Indigenous People, but he is never seen as an equal to the Spanish settlers nor is he fully integrated with the Indigenous Peoples either. Part of what is interesting, then, is that he learns the local Indigenous languages and does not erase them, nor does he impose Spanish on them as was imposed on him.

Stolen People on Stolen Land: Arrivancy and the Future in *The Moor's Account*

Arrivancy in *The Moor's Account* is the manifestation of what Raymond Williams describes as an emergent cultural mode. As the novel progresses, the power dynamics of occupier and occupied are more malleable as the Spanish settlers experience loss after loss, and

the rigidity that determined social customs in the Old World are temporarily suspended. Mustafa/Estebanico resides in this sphere of ambiguity and it contains, as Williams discusses in *Marxism and Literature*, the residual, emergent, and dominant modes of socio-cultural processes (121). These modes put into context the histories of colonial disenfranchisement, the social and politicized dynamics that develop as a result, while simultaneously illustrating how society functions when there is an absence of established constructs of power. Williams defines the emergent as a cultural mode that is usually made of, yet also made distant from, the dominant culture; some elements of the residual are incorporated and this idea of incorporation generates the emergent cultural mode. The emergent is the "new meanings and values, new practices, new relationships and kinds of relationships which are continually being created" from what is left of the past, being brought into the dominant culture (Williams, 124).

The characterization of Mustafa/Estebanico personifies this emergent culture mode. He adheres to the lessons he learnt as a free man in Azemmur, as he holds onto his love of narration and stories, and incorporates this in the challenges he faces as an arrivant in La Florída. Mustafa's role as translator proves to influence the cultural-political dynamics in the colonial exchange and as a result of his ambiguity he functions as a liaison, as an interpreter between the colonizing power and those colonized, while simultaneously being in the position of an arrivant. The reader understands Mustafa's presence in Indigenous territory is a result of his enslavement, and not as a result of his desire or ability to colonize the Indigenous populations. Mustafa/ Estebanico carries with him a distinct history, language, and world-view; these "residual" elements of his past are incorporated into the cultural practices of both the Spanish and the Indigenous. The ultimate physical manifestation of the amalgamation of the residual, dominant, and emergent modes occurs in the resolution of the novel when Mustafa/Estebanico and his Indigenous wife, Oyomasot, have a child together. Their child has ties to both Indigenous

territory and Mustafa/Estebanico's native Morocco, and thus symbolizes the situational complexity that descendants of arrivants experience.

Futurity, as represented by the child of Mustafa/Estebanico and Oyomasot, is a central matter in the denouement of *The Moor's Account*. Chapter Twenty-Five is the last chapter of the novel and it is titled, "The Story of Hawikuh." The town of Hawikuh is the last place Mustafa visits as Estebanico, because in Hawikuh his "involvement with the empire was finally over" (Lalami, 314). Mustafa sheds the imposed persona of Estebanico, and inserts the memory of his past into the present moment. The ending of the novel is significant both because of its content and the narrative techniques that Lalami employs. For instance, in this chapter Mustafa/Estebanico reflects on the journey that brought him to the Americas, and he wonders if "perhaps it would be [his] child's destiny to travel in the opposite direction and see [his] homeland, which would seem just as vast, just as mysterious, just as beautiful" (Lalami, 316). The imagery in this chapter is particularly vivid as Lalami creates a setting that allows for Mustafa/Estebanico's self-reflection. The rays of the setting sun "colored the walls of Hawikuh an orange color," and the "houses huddled together against the light" remind Mustafa/Estebanico of his home in Azemmur (Lalami, 315). Accordingly, the similarities between these two spaces are emphasized, as is Mustafa/Estebanico's comfort and familiarity with his Indigenous wife's culture. In fact, he remarks that Oyomasot's native language "no longer felt alien on [his] tongue" (Lalami, 315). Likewise, the tone of Chapter Twenty-Five is solemn and pensive: as an arrivant, Mustafa/ Estebanico recognizes that he does not have the option to leave North America and return home. So, he expresses a desire to return to the land of the Avavares—his wife's people—and to live out his life "following the routes her ancestors had taken for centuries, hunting where they had hunted, foraging where they had foraged" (Lalami, 317). The inference here relates to the dual reality of being an arrivant: the Americas are lands that belong to

Indigenous peoples *and* the Americas are home to arrivants (Vowel, 17). Lastly, as Mustafa/Estebanico and Oyomasot's child is unborn, the reader is left to wonder about the identity and details of their child. The name of the child is unknown, as is the language the child will speak. Despite these unknown variables, the reader is left with a sense of hopefulness: the story comes full circle, and Mustafa tells his story so that his child "might remember [him]" (Lalami, 318).

Conclusion

Laila Lalami's *The Moor's Account* operates as a historical counter-narrative to the documented chronicles of colonization in North America. The novel works in binaries—double stories of colonization, a story within a story of the frame narrative, divided into two halves—and in essence, *The Moor's Account* is a story of arrivancy. In privileging the perspective of an arrivant, Lalami is giving voice to the silences in history. As such, in this chapter, I focused on three crucial points in the analysis of the novel. First, I proposed that the novel deals with dual stories of colonization, and that the form of the novel uses a frame story. The frame story literary device underscores the duality in the colonial experiences expressed in the novel. Then, I investigated how storytelling is used as a form of resistance in *The Moor's Account*. This was connected to an analysis on the use of literary devices such as first-person narration and external analepsis in the novel. Lalami's use of analepsis is consistent with the purpose behind the historical counter-narrative, as the characterization of Mustafa/Estebanico in the flashback chapters humanize the otherwise marginalized historical figure. Lalami's *The Moor's Account* is a historical counter-narrative that shows how the act of storytelling is used as a form of resistance. Finally, I explored how indigeneity manifests in different ways throughout the narrative. There is no singular experience of colonization in the novel, and thus there is no

singular indigenous identity either. The shifting dynamics of occupier and occupied in *The Moor's Account* are also present in Randa Jarrar's *A Map of Home*. I explore how these dynamics differ in Jarrar's novel in the subsequent chapter.

From "Arab" to "Arab-American:"
Transnational Settlement and Disjunctured Belonging in Randa Jarrar's *A Map of Home*

Randa Jarrar's *A Map of Home* was one of the first novels I read while surveying the field of Arab-American literature. I remember finding the front cover of the Penguin Books 2008 edition of the novel to be very striking: the silhouette of a woman on a bicycle, both enveloped in black, superimposed on a map of the Middle East.[8] To me, the bicycle on the front cover symbolizes movement, especially as the woman's hair blows behind her. One can infer that she is in transit. Moreover, hair obscures half of the woman's face and only her eyes are fully visible. Her eyes directly gaze at the reader and they speak without saying a word. I felt that this woman could be speaking to anyone—in fact, I felt that she could be speaking to *me*. So, the image on the front cover combined with the title of the novel, "A Map of Home," intrigued me. Surely "home" is meant to be a fixed place; why would one draw a map of it? And as the woman is on a bicycle, with the freedom to move, would that make "home" a variable place? Does the need for "a map of home" then imply a departure and subsequent return? These questions informed my initial engagement with the novel. But as I read, and then re-read, Jarrar's *A Map of Home* my understanding of home, belonging, and transit started to shift. I wondered how to situate the notion of "home" in relation to land and Indigeneity, and this shift in understanding will be explored throughout the chapter.

Randa Jarrar's *A Map of Home* is a coming-of-age novel focused on the growth of the protagonist Nidali from childhood to young adulthood. Nidali—whose name is a possessive form of the Arabic word for struggle, "نضال"—is born to an Egyptian-Greek mother and a Palestinian father. The novel follows a linear plot and maps Nidali's developmental trajectory through three countries, namely Kuwait, Egypt, and the United States of America. Accordingly, the novel is

[8] See Appendix A

divided into three parts with each corresponding to a specific location: Part I outlines Nidali's experience attending grade school while growing up in, and eventually fleeing from, Kuwait; Part II describes her life as a high schooler in her mother's native Egypt, while the Gulf War and First Intifada rage on; and Part III explores her struggle for autonomy as a young adult in Texas preparing to enter university. The novel is narrated in the first-person perspective, with occasional shifts in the tone and style of narration in Part III.

I chose to include *A Map of Home* in my thesis because it encapsulates the process of migrant identity formation on Indigenous territory. Specifically, through the characterization of the protagonist Nidali, the transition from an "Arab" identity to an "Arab-American" identity is depicted in progress. As such, the processes involved in the development of hyphenated identities are expressed in the novel. It is for this reason that I have chosen to situate this chapter in the middle of my thesis. Whereas the previous chapter on *The Moor's Account* explores the position of an arrivant, and the following chapter on *Arabian Jazz* addresses Arab-American settlers in diaspora, this chapter on *A Map of Home* attends to the condition of being in-between: the condition of being newly arrived, on Indigenous territory, as an occupied occupier. In this vein, the terms brown settler and Arab-American settler both apply and in this chapter I elaborate on the nuance between (and within) the two terms. My usage of the term brown settler describes the position of non-European settlers on Indigenous territory, whereas the term Arab-American settler is more specific and contingent on a certain temporal and spatial verisimilitude. For at what moment in the novel does Nidali become conscious of her positionality not just as an Arab, but as an Arab-American on North American Indigenous territory? Is this consciousness depicted as a moment of identification, or is it depicted as a process in progress? A central aim of this chapter is to explore how this verisimilitude is developed in the novel, especially with regard to the heterogeneity within the category "Arab." Nidali has several simultaneous claims to her

identity, including but not limited to, being a Palestinian, an Egyptian, and an American. As such, I explore the nuances in Nidali's identity within the larger structures of occupation and settlement.

Exploring the Parameters of Terminology: on Arab-American Settlers

As outlined in the Introduction, I have deliberately chosen specific terms to describe the different positionalities of non-Indigenous peoples on Indigenous land. I use this section to further explore the parameters of terminology and I focus on the term "Arab-American settler" in particular. The term "Arab-American settler" is complex in part due to the on-going presence of American imperialism in the Arab World, and it articulates a specialized focus on the particularities of identity and stratification. I use the term to describe the positionality of a group of racialized migrants with origins in colonized spaces, who inhabit Indigenous territory and thus contribute to the ongoing colonization of Turtle Island, *and* who are simultaneously occupying one space while being occupied in another. I build this definition from Carol Fadda's definition of "Arab-American" in *Contemporary Arab-American Literature*. Fadda uses the term Arab-American to "denote a minority collective whose members are connected not only through a shared cultural and linguistic Arab heritage but more importantly through a common investment in shaping and performing a revisionary form of US citizenship" (10-11). This definition therefore operates as an umbrella term to cover a broader range within the designation "Arab-American," and since "Arab" itself is a heterogeneous category, I address the parameters of terminology.

While the term "Arab-American settler" is indeed useful and appropriate for this thesis, it is still necessary to explore how one can situate different histories of occupation and indigeneity within and beyond the Arab World. For this reason, I pay particular attention to one's

home/land's position to colonialism and occupation as it is important to expound the parameters of what it means to be an Arab-American settler. Here I model the example of Fadda in specifying the national affiliations of the characters in the novel. Since the protagonist of *A Map of Home* is of Palestinian origin, I specifically focus on the condition of being Palestinian in America: does the term Arab-American settler still hold? Is it appropriate to refer to Palestinian-Americans as settlers considering that Palestine is undergoing active settler colonial occupation and dispossession? How does one position forced exiles—refugees—people who cannot return to their home/lands, such as Nidali's father, Waheed, in Turtle Island?

In this section, I unpack the interlocking dynamics of occupation in the case of Palestinian-Americans. In fact, Steven Salaita's *Inter/nationalism* offers a theoretical framework that explores the relationship between the national liberation movements of Palestine and Indigenous nations of North America. It "demands commitment to mutual liberation based on the proposition that colonial power must be rendered diffuse across multiple hemispheres through reciprocal struggle" (Salaita, *Inter/nationalism,* x). According to Salaita, *Inter/nationalism* necessitates reflecting on the dynamics of time, space, and empire in the Arab-American context. Different levels of stratification are simultaneously at play, and so I will start by addressing the relationship to land and Indigeneity. Firstly, I position Palestinians in the category of Indigenous. Indeed, as Salaita explains in *Inter/nationalism*, Palestinians are not "merely native or original but *indigenous* to the land colonized by Israel" (Salaita, *Inter/nationalism,* 3). The on-going Israeli occupation of Palestine has resulted in the displacement of the indigenous population from their land. The relationship between land, nationhood, and sovereignty—in the Palestinian context—is tied to liberation and:

> Palestine scholars and activists increasingly use the language of Indigeneity and geocultural relationships to describe the political, economic, and legal positions of

> Palestinians […] The adoption of such language is a rhetorical act meant to situate—rightly, based on considerable evidence— Palestinian dispossession in a specific framework of colonial history rather than as an exceptional set of events brought forth by ahistorical circumstances (Salaita, *Inter/nationalism*, 3).

Using the language of Indigeneity to describe the occupation of Palestine aligns the nation and land with other settler colonial histories. Palestinians are an Indigenous People who, through forced expulsion and dispossession, are folded into the settler colonial enterprise in the Americas. So, Palestinian-Americans can be viewed as peoples indigenous to a particular land and territory; said territory is occupied by the state of Israel in a settler colonial project; the resulting dispossession of Palestinian territory has culminated in the displacement of Palestinians from their home/land; and this displacement has led to Palestinian settlement on other occupied indigenous territory, for example, North America.

Based on these conditions, one could argue that the positionality of Palestinian-Americans is similar to other marginalized groups from colonized spaces. Refugees from other parts of the world (such as Rohingyas, Syrians, and Afghans) have also had little choice but to leave their homelands.[9] But what makes the positionality of Palestinians in America distinct is the fact that the Zionist settler colonial project in historic Palestine, which led to the creation of the state of Israel, was modeled on the colonization and occupation of Indigenous territories in North America (Elia, 52). In fact, Ze'ev (Vladimir) Jabotinsky, leader of the Zionist Revisionist Movement, "never shirked the language of colonialism, never denied that the Zionists were settlers and never regretted that this settlement was taking place under the auspices of the British Empire" (Wheatcroft, 15). It was a meticulously planned settler colonial project, and as Fayez Sayegh explains in *Zionist Colonialism in Palestine*, there were several stages that began as early

[9] https://www.amnesty.org/en/what-we-do/refugees-asylum-seekers-and-migrants/global-refugee-crisis-statistics-and-facts/

as 1882 (Sayegh, 208). Therefore, it is imperative to acknowledge that these settler colonial projects are intrinsically interlinked and that there is a need for transnational commitments towards mutual liberation.

Yet the question of terminology still remains. In order to better understand the positionality of Palestinians in America, and to appropriately dignify their circumstances, one must disentangle the stratifications within the structure of settler colonialism. Thus far, I have outlined the positionality of Palestinians in America in relation to land and Indigeneity. Now I will explore the social, geopolitical, and economic dimensions of settler colonialism in the United States of America. I believe that there are two forms of occupation that are occurring simultaneously: first, the United States, as a settler colonial state, was built on the occupation, displacement, and genocide of Indigenous populations; second, the United States, as an imperial and neocolonial power, is culpable in the occupation of Palestine through its staunch support of the state of Israel. These two forms of occupation are connected and I believe that they build on each other. In the context of settler colonies,

> erasing the histories of indigenous and oppressed communities causes direct violence, as these erasures allow the settler-colonial-nation-state to uphold the myths of their founding. For example, this erasure sustains the myth of the United States as a nation of immigrants, instead of a settler colony founded on genocide, slavery, and racism. A similar erasure sustains the myth of Israel as a nation founded on a land without a people, for a people without a land, instead of a settler colony established through the ethnic cleansing of Palestinians (Saldivar, 827).

Settler colonialism must be understood as a relentless ongoing structure, not something merely contained in the past. Therefore, the socio-cultural connections between the United States and Israel are further strengthened by geopolitical hard power: economic and military aid. In fact, the

U.S. Department of State website asserts that "Israel has no greater friend than the United States" (U.S. Department of State, 2021). US foreign policy actively contributes to the Israeli occupation of Palestine, and the United States gave Israel over 3.3 billion USD in military assistance in the 2019 fiscal year (USAID, 2021). The settler colonial nature of the United States, combined with Zionist colonialism in Palestine, works in tandem to legitimize the illegitimate occupation of Indigenous lands. If the United States were to disavow Israel, it would be a disavowal of itself.

The establishment of the US and Israeli settler colonies was predicated on the annexation of Indigenous land and the ethnic cleansing of Indigenous Peoples. These occupations have resulted in the displacement of Indigenous populations, and the United States' support of the occupation of Palestine is, in part, to uphold its own legitimacy as a settler colonial state. To elaborate, the position of Palestinian-Americans can be described as follows: Palestinians are indigenous to a particular land and territory; said territory is occupied by the state of Israel in a settler colonial project; the resulting dispossession of Palestinian territory has culminated in the displacement of Palestinians from their home/land; this displacement has led to Palestinian settlement on other occupied indigenous territory in America; and by virtue of their settlement in America, Palestinians contribute to the on-going occupation of Turtle Island. This is paramount to understanding the characterization of Nidali in *A Map of Home*, as Jarrar sets up the plot of the novel in alignment with several simultaneous occupations.

Now that the structural stratifications in settler colonialism are clarified, I will address the question of positionality. In fact, I posit that Palestinians in America exist in a liminal space between the categories of Indigenous and settler and they occupy neither; nor are they arrivants, as this would conflate their situation with that of enslaved Africans and their descendants. This liminal space further destabilizes the binary between settler/native and necessitates relational modes of analysis as the displacement of Palestinians intersects with the deterritorialization of

Indigenous peoples on their own territories. It is for this reason that I employ transnational frameworks espoused by Steven Salaita, Nadine Naber, and Carol Fadda to explore the complexities in this position. In the next section I explore how these occupations interlock and inform Nidali's sense of (un)belonging. This will be done with close-readings that are informed by an analysis of the historical moments and spaces they represent and in which they are located. I also contextualize the social and political dynamics that inform the narration of the novel.

Heterogeneity Between and Beyond the Arab World

The characterization of Nidali in Part III of the novel, set in Texas, epitomizes the conundrum of being an Arab-American settler. In order to better understand the complexity of this position it is necessary to unpack the heterogeneity within the category "Arab" vis-à-vis colonization and occupation. The Arab World is an expansive region that encompasses North Africa and the Middle East, and it therefore evades a clear and unified definition. History, cultural traditions, and even languages and dialects vary from country to country. In fact, instances of dialectic variation are present throughout *A Map of Home*. The different designations that Nidali uses in reference to her paternal and maternal grandparents give evidence to this claim. Nidali refers to her maternal grandfather and grandmother as *Geddo* and *Yia Yia*—both of these terms reflect the mixed heritage of her Egyptian-Greek mother. Conversely, she refers to her paternal grandfather and grandmother as *Sido* and *Sitto*, which are the terms used in the Palestinian dialect of Arabic.

Arabic dialectic variation is a motif present throughout the novel and several tertiary characters comment on Nidali's mother's, Fairuza's, use of Egyptian Arabic. An example of this is in Chapter Six: Barefoot Bridge. As Nidali and her family await inspection to be allowed entry into Palestine, Fairuza attempts to "talk to the woman next to her, but [her] Palestinian dialect

was shabby and the woman was a peasant. [She] tried the Egyptian dialect, and another woman told her to keep "talking like a movie star." [Fairuza] was embarrassed and stopped talking altogether, which suited Baba just fine" (Jarrar, 100). This quote not only draws attention to the variation in dialects of Arabic, it also highlights the importance of cultural nuance when analyzing a text. In this example, Jarrar uses humour to fictionalize the heterogeneity of the Arab World. However, this fictionalization is based in reality as Modern Standard Arabic is primarily used in academia, media, and legislation. Spoken language is different, and varies according to geographical location, rural-urban divides, and class background in dialectal and pronunciation differences. The example from the novel is especially interesting because it addresses the intersection between language and class. Since Fairuza's Palestinian dialect was "shabby," and as the woman she spoke to was a peasant, it is implied that—because of the woman's class status—Fairuza could not default to Modern Standard Arabic because the woman would not have understood it. What Fairuza could do was speak in her own, widely recognized dialect, associated with cinema and television. Her use of Egyptian Arabic informs her social status, as the women view the dialect in association with the prolific success of Egyptian cinema.

Underlying these dialectic nuances it is imperative to remember that this exchange happens on occupied land. Fairuza, her family, and the women—all Arabs—are waiting to be allowed entry into Palestine. Fairuza's husband, Waheed, is Palestinian and was forbidden redomicile in Palestine after the 1967 war. Unable to return home, Waheed applies to university in Egypt where he meets Fairuza (Jarrar, 37). Waheed's anguish over the loss of home/land centrally informs Nidali's own struggle with identifying "home"—she is a Palestinian unable to live in Palestine; an Egyptian with a Greek grandmother; a non-Kuwaiti Arab growing up in Kuwait; and finally, an American-born Arab on the receiving end of American imperialism in the Arab World. Therefore, it is necessary to unpack the heterogeneity within the category

"Arab" vis-à-vis colonization and occupation as they intersect with (and between) each facet of Nidali's identity.

Mapping "Home" in Kuwait, Palestine, Egypt, and America

A clear identification of "home" is elusive in Jarrar's novel and through the musings of Nidali's growing consciousness, the reader journeys with the Ammar family as they transit through multiple locales. The tone of the novel is transnational throughout as Jarrar problematizes "the binary constructs (such as "us versus them" and "over there versus over here") that inform much of current Orientalist and neoimperial US understandings of national, political, and religious identities" (Fadda, 3). As *A Map of Home* is a coming-of-age novel, Nidali's growing consciousness and understandings of "home" are central to the narrative. Jarrar's style of narration is cheeky and astute, and the reader joins Nidali on her transnational migrations and acclimatizes with her as she settles into each space. As the novel is narrated in the first-person perspective, with occasional shifts in tone, the reader encounters each space—each "home"—through Nidali's experience of it and the novel comes full circle and ends where it begins: in Boston, USA. Hence, the subsequent subsections address Nidali's experience in, and identification of, Palestine, Kuwait, Egypt, and America as "home."

My aim here is to map the different manifestations of "home" as presented in the novel. I trace the trajectory of "home" through the countries in which the plot of the novel is set. This mapping of "home" addresses legal and cultural citizenship, the notion of belonging and acceptance, the connection to home/land in relation to occupation, and settlement and hybridized identities. Underlying my analysis is the knowledge that Nidali's access to each space is mediated by her American citizenship, which she refers to as her "little blue passport" (Jarrar, 9). Therefore, by mapping the manifestations of "home" in the novel, I explore how Jarrar imagines

the process of migration through imagery, dialogue, and the characterization of the Ammar family. I also address the themes that permeate the novel. They pertain to storytelling as a metaphysical device; conflict, as illustrated in an extended war metaphor; and education in relation to the "woman as nation" trope. Each mapping of "home" is studied through a relational mode of analysis that aligns with the transnational tone of the novel.

However, before embarking on an analysis of "home" as presented in the novel, I want to explain how I qualify the concept of citizenship—both legal and cultural. It is for this reason that I turn to Carol Fadda and Mahmood Mamdani on their understandings of legal citizenship. For Fadda, legal citizenship "primarily involves the construction of the citizen-subject through the acquisition of legal and civic rights as well as the performance of civic duties and obligations" (4). Accordingly, these include the right to freedom of speech and the civic duty to vote. These rights and duties ought to apply to all citizens uniformly. Fadda's definition of legal citizenship is succinct, but I challenge the definition in how it relates to settler colonialism and Indigeneity. Mamdani explores this in *Neither Settler nor Native* as he expounds how the United States "became the first modern colonial nation as well as the inventor of the two-state solution to the native" (39). According to Mamdani, the two-state solution operates on a spatial and territorial level (through the development of reservations) and on a juridical and political level (second-class citizenship given to the residents of reservations). The reservation system is, in reality, an internal colony both separated from and connected to the settler state. Inhabitants of the reservations have "no constitutional rights. Their citizenship and civil rights are specified only in federal statutes revocable by congressional decree. Indians [sic] are omitted from the Constitution's protections by virtue of the document's explicit language" (Mamdani, 38).

My engagement with legal citizenship as presented in *A Map of Home* is an amalgamation of Fadda's and Mamdani's understandings of the concept. Nidali's American

citizenship allows her the legal right to domicile, but this operates within the settler colonial framework of the United States. Her American citizenship also influences her access to other spaces, particularly in the Arab World. In Part I of *A Map of Home*, Nidali mentions her little blue passport that "looked nothing like Mama's medium green one or Baba's big brown one, said I was American. I didn't have to stand in a different line at airports yet, but soon I would. And Mama would stand in a different line, and Baba would stand in yet another line" (Jarrar, 9). I explore how the structures of legal citizenship inform Nidali's position as an Arab-American of Palestinian origin, with due regard to Indigeneity and settler colonialism.

Similarly, cultural citizenship can be understood as a form of citizenship that "is shaped by connections to and participation in the US social and cultural landscapes" (Fadda, 4). This has both positive and negative aspects. On one hand, cultural citizenship can strengthen an individual's or community's sense of belonging within the social structures of the nation state. Yet on the other hand, as Aihwah Ong notes, "cultural citizenship is often an oppressive state-controlled tool that mandates the inclusion and exclusion of minority groups within the nation state…[it] is a dual process of self-making and being-made within webs of power linked to the nation state and civil society" (Ong, 738). Cultural citizenship is complex and permeates different facets of the social structure, such as in education, traditions, and religion. And in the diasporic context, as migrant communities are faced with new social contexts and cultural practices, they seek to preserve their original cultural practices as possible (Nayar, 26). Accordingly, I analyze how Nidali and her family negotiate forms of cultural citizenship in different spaces. I evaluate both the positive and negative consequences of cultural citizenship as presented in *A Map of Home*.

Mapping "Home" in Palestine

In the beginning of the novel, Waheed tells Nidali that "moving was part of being Palestinian. Our people carry the homeland in their souls […] you can go wherever you want, but you'll always have it in your heart." She reflects on what her father tells her, and thinks to herself: "that's such a heavy thing to carry" (Jarrar, 9). This sentiment is ever present in Nidali's consciousness. It follows her as she grows, and as she moves through different spaces. Accordingly, in this section I map how Palestine manifests as "home" in the different geographic spaces presented in the novel. These spaces include the physical territories of occupied Palestine; Kuwait; Egypt; and America. While I address the instances of when the Ammar family visit Waheed's mother in Palestine, I also focus on how Palestinian identity and memory are created in other spaces—outside of the physical territory. I am interested in how Nidali interrogates and inserts her Palestinian heritage in these spaces.

Just as Waheed claims, Nidali carries the home/land with her wherever she goes, by virtue of her first name. The name "Nidali" is chosen by Waheed, much to the chagrin of Fairuza. With the meaning "my struggle," Nidali is "doubly representative of both her father's struggle as well as her own. And [the name] has symbolic implications for both their respective conflicts with issues of nationality, homeland, and feminist consciousness" (Jadallah, 110-11). It is the association of these conflicts with struggle that irks Fairuza. At the hospital in Boston, she storms away from Waheed shouting that he gave "her a stock boy's name, as though she'll be raised in a refugee camp […] I'm not forecasting this girl's future and calling her 'my struggle'! She'll be my treasure, my life, my tune" (Jarrar, 6). Ultimately, Nidali's name remains as such and functions as a reminder of her Palestinian heritage to both her and the reader.

As the daughter of a Palestinian refugee, Nidali and her family are distanced from their home/land from the onset of the novel. Due to the on-going Israeli occupation of Palestine, Nidali's father Waheed implores her to commit the map of historic Palestine to her memory. In

one instance, Waheed has Nidali stay up all night looking at the "real map of Palestine [and makes her] trace the map and draw it over and over again." He then checks her last map, "the map of home, he called it, and let [her] go, saying [she] drew the Galilee perfectly, like the water violin that it is" (Jarrar, 68). Maps are a motif in the novel and the memory of Palestine follows Waheed to every space he inhabits. This memory takes form as yearning: a yearning for rootedness, for belonging, and for home.

At "home" in Jenin, Palestine

The reader accompanies the Ammar family on their trip to Palestine in Chapter Six: Barefoot Bridge. Nidali's *Sido* has died and the family journeys to Jenin, Waheed's village, to attend *Sido*'s funeral. Although the chapter is short, it is a significant one and the themes of storytelling and education are central. In this section I explore how "home" is embodied in Palestine, and how Waheed negotiates his expulsion from his home/land. I also analyze Jarrar's narrative style, as the child's eye view narrative device is emphasized in Chapter Six. It adds an innocent (and at times, ironic) level of humour to the events Nidali narrates. The reader is presented with characters, actions, and events through the lens of the child-narrator. The child's eye view narrative method creates an additional level of humanization in the novel, as the reader is inclined to sympathize with Nidali's childhood musings and naive misunderstanding of geopolitics and settler colonialism.

Earlier in the novel, Nidali describes the multi-step journey her paternal extended family took in order to attend Waheed and Fairuza's wedding in Egypt. Her *Sido, Sitto,* and two aunts took "taxis from Jenin…passed through the Allenby bridge into Jordan, then took taxis to the airport in Amman, from which they boarded planes to Alexandria" (Jarrar, 38). Nidali and her family make the journey in reverse, and Jarrar devotes several passages to describing the security

inspection at the border of the occupied territories. Waheed refers to Palestine using the synecdoche "the bank," or الضفة, and Nidali is amazed at seeing both "boy soldiers *and* girl soldiers" at the border checkpoint (Jarrar, 97). The border inspection process is described from pages 96 to 101 and includes various checkpoints, signified by "yellow and black gates;" multiple passport inspections; disrobing, semi-naked body scans, attempted garment theft; and finally, admittance to the home/land. While unaware why they "had just been treated so poorly for so long," Nidali senses fear and tension in the environment (Jarrar, 101). The child's eye view narrative is used to describe the mistreatment of the Ammar family at the occupied border, and in this instance, the Ammar family symbolizes Palestinians more generally.

Once in Jenin, "home" is embodied in the figure of *Sitto*. For Nidali, Palestine as "home" manifests in *Sitto* and her stories. Storytelling is a theme in the novel, and it is used as a metaphysical device especially as *Sitto*'s stories are often allegories. Although *Sitto* is unable to read or write, she is an apt storyteller and she uses her ludicrously creative stories to communicate with Nidali. For example, the day before Nidali leaves Jenin, *Sitto* tells her the story of the:

> half-and-half boy who was half a human because his father ate half the pomegranate he was supposed to give his infertile wife to help her carry his child. I wondered if she told me this because she thought I was half a girl since I'm only half-Palestinian. But *Sitto* told me that the boy in the story was stronger and better than the kids that came from the whole pomegranate, and that when she called me "a half-and-half one," that's what she thought of me (Jarrar, 104).

This is the first instance in the novel that Nidali reflects on her hybrid heritage in a positive light. Initially, Nidali's fragmented sense-of-self influences her understanding of *Sitto*'s story. But *Sitto*'s affirmation that Nidali is "stronger and better than the kids that came from the whole

pomegranate" *because* of she is a "half-and-half one" allows Nidali to feel whole. It is in Jenin, and because of *Sitto*, that Nidali feels complete.

Furthermore, I am interested in how Waheed negotiates his expulsion from home/land while visiting his mother in Jenin. Although able to return to visit, Waheed was forbidden to redomicile in Palestine after the 1967 war. This is what ultimately leads him to Egypt, and going to university is what gives him his freedom. In fact, Waheed tells Nidali that "I lost my home and I gained an education…which later became my home" (Jarrar, 106). Since living in the home/land is unattainable for Waheed, his definition of "home" transcends territorial boundaries. Waheed ensconces himself in words—in poetry, in prose, and in his uncompleted memoir. Education is his adopted "home" and it is for this reason that Waheed is adamant that Nidali obtain an education. He says as much while showing Nidali the hilltop house in which he grew up, and laments that all his sisters "got married before they were fifteen [except for] Kameela [who] was seventeen. They got married against that whitewashed wall outside…like prisoners awaiting execution" (Jarrar, 105). Thus, Jarrar characterizes Waheed as a man who believes that education is synonymous with freedom, and he emphasizes the need for his daughter to have similar opportunities, similar freedoms. In this way, Jarrar subverts the common trope of "woman as nation." In the "woman as nation" trope, women are endowed with anthropomorphic representations of the nation; national desire is erected in the absence and longing for possession and control of Woman. In the case of Palestine, this is linked to "land-as-national fulfillment" and the territorial landscape of Palestine becomes transformed into female embodiment (Layoun, 96). Women are depicted as the strength and foundation of the home/land, and as the guarantors of posterity. However, Waheed actively discourages Nidali from marrying, and he wants his Palestinian daughter to obtain her freedom through education. I believe this characterization is a

metaphorical guarantee for Palestinian freedom: if women are nation, then their freedom is obtained through opportunity and prosperity.

Mapping "Home" in Kuwait

Part I of the novel is set in Al-Jabriya, Kuwait and it is the first "home" that the reader encounters in full. Although the novel begins with Nidali's birth at a hospital in Boston, life there is described as a temporary sojourn for her parents and is not yet identified as "home." Part I is focused on Nidali's formative years of development, and information about Waheed and Fairuza's courtship is also provided. The events that led to Waheed's migration to Egypt, his marriage to Fairuza, and their subsequent relocation to Kuwait are contextualized. Jarrar engages the reader with her captivating portrayal of these characters, as they are characterized as deeply flawed individuals with passions, desires, and unfulfilled ambitions.

A central theme in Part I pertains to how storytelling is used as a meta-narrative device. Before working as an architect in Kuwait, Waheed was a writer and he wrote poetry about his home/land, Palestine. Waheed relies on his memories of home/land to document Palestine and to record the history of occupation. I believe this to be an assertion of how integral memory and oral history are for Palestinian resistance against occupation. Thus, I explore how Jarrar uses memory as a tool for storytelling. Specifically, I am interested in the interlocking of oral history and memory, and how this informs the representations of "home" as depicted in the novel. For example, Waheed hopes to write a memoir about his life and he titles it "Evergreen, A Memoir, Waheed Ammar." He tells Nidali his intention is to document "your great family, on the Palestinian side. [The memoir is] about how you come from warriors, and our connection to the land" (Jarrar, 109). Waheed insists that the memoir be written through dictation. He instructs Nidali to sit with him as he "had it in his head that books should be dictated, a romantic notion

that a good book had to be spoken out loud to a scribe who put it down on paper" (Jarrar, 108). In this way, storytelling is a device that chronicles an individual's memory, and cements it into a collective remembrance of history. Collective memory is "the process of interaction between public and private memory" and as the articulation of a certain experience catapults it from an individual experience to a shared experience, collective memory is also shaped by the parts of history that are left out of the larger national narrative (Haugbolle, 191). The notions of memory and history are fundamentally linked in this way: the memory of Palestinian home/land informs the documentation of history, and in turn, the transmission of history from one generation to another is dependent on remembrance. Therefore, in this example, storytelling—what is a memoir, if not a story?—is used to chronicle the history of Palestine through Waheed's remembrance of it. Since the physical territory of home/land is not easily accessible, Waheed accesses "home" through memories and through stories.

Palestine in Kuwait

In Kuwait, Palestine as "home" takes form as Fahaheel, the Palestinian ghetto. Although the Ammar family does not live in Fahaheel, they make frequent visits to spend time with Waheed's cousins. Nidali understands that her family does not live in Fahaheel because her father "didn't want to live with his own because he never felt like he belonged with them" (Jarrar, 59). This quotation summarizes the conflict Waheed experiences, and this conflict is both internal and external. Waheed is characterized as a man with a troubled soul; he is in perpetual emotional pain and his feelings of powerlessness result in the abuse of his wife and children. The abuse is both physical and verbal, and is an important component of conflict as a theme in the novel. I believe that the internal conflicts Waheed experiences are a reflection of the external territorial conflict in Palestine that resulted in his uprooting. The connection between internal and

external conflict informs the extended war metaphor in *A Map of Home*. This is particularly evident in Part I of the novel, as Nidali uses the language of warfare to describe the interactions between her parents. During a particularly tumultuous episode, Nidali notes that:

> Mama was winning the war […] we looked like refugees, standing as though nailed to the dirty floor, stunned at her early arrival […] Seldom in Mama-Baba history had victory been so efficient or so visibly decisive in so short a span of time […] airstrikes—in the form of no dinner—hit and destroyed the opposition's bases. The stronghold fell on the second day of fighting [and Baba] squatted in the sand, announcing the very welcome end of the Mama-Baba sixty-hour battle.
>
> But the war raged on (Jarrar, 71-72).

This excerpt is taken from Chapter Four which—significantly—is titled "A Map of Home." Conflict is inseparable from Nidali's experience of "home" and I believe that conflict actually defines Nidali's understanding of "home" and family. The war metaphor in the novel goes beyond the physical occupation of Palestine and extends it into the nucleus of the home.

Moreover, Nidali's Palestinian heritage fundamentally influences her experience of occupation. For example, Jarrar focuses on the geopolitics of the Iraqi occupation of Kuwait that occurs alongside the First Palestinian Intifada. As the occupation of Kuwait shows no sign of abating, the Ammar family is forced to flee their home in Al-Jabriya. The country of their relocation is uncertain and Nidali and her cousins wonder about their "future lives, away from the country's Palestinian ghetto of Fahaheel" (Jarrar, 127). While Nidali initially hopes to relocate to Palestine, her cousin Tamara rebuffs this saying, "there's an intifada. The place is in very bad shape. Throw in the fact that you would have to live with the aunts and the cousins and the operation comes to an end" (Jarrar, 127). The occupation of Palestine is an underlying

concern throughout the novel and this exchange highlights how Nidali inserts home/land into the spaces she inhabits.

Earlier in the section I mentioned Waheed's claim that moving was part of being Palestinian, and in this regard I want to address how Jarrar engages with the geopolitics of the Gulf War in *A Map of Home*. As Nidali and her family decide to leave Kuwait, I am interested in how legal citizenship both informs their departure from a war zone and impacts their arrival into other spaces. In this example, legal citizenship takes form as a passport and I investigate how Jarrar uses the passport as a motif to engage with the complex dynamics of occupation. Since Nidali has an American passport, and her mother Fairuza has an Egyptian one, it was what Waheed calls his "Jordanian pity-passport" that allowed the Ammar family entry into Iraq from northern Kuwait. At this point, both the United States and Egypt were involved in the Gulf War and as Nidali cheekily states, they were "about to come to Iraq and whoop some ass" (Jarrar, 147). Waheed adds his wife and children to his pity-passport in the hope that their entry into Iraq would be without additional trouble. Nidali describes the "Jordanian pity-passport" as "the sort of passport Jordan gave to Palestinians who were born after the 1948 partition but before the 1967 war" (Jarrar, 148). Through Waheed's possession of the Jordanian pity-passport, Jarrar once again uses humour to address a fictionalization that is based in reality. According to UNHRC, the Jordanian "temporary passport" (which Nidali refers to as the "pity-passport") is a legal document that Palestinians can obtain that functions as a travel document, but not proof of nationality. The temporary passport can be held for two or five years, depending on which of the "three categories of Palestinians in Jordan" the holder qualifies for.[10] And while this passport allowed the Ammar family entry into Iraq, presenting the same document in a different country

[10] https://www.refworld.org/docid/5652e15c4.html

could have very different consequences. In fact, Nidali mentions "there were American troops in Saudi Arabia so [they] didn't want to go through there, in case the troops were to question Baba with the pity-passport" (Jarrar, 148). Therefore, the passport as a literary motif highlights the "nexus of space, mobility, and narrative" as presented in *A Map of Home* (Gulddal, 2015). The passport is a "matrix in which specific relations of power (such as control over exit and entry, determination of the individual's status within and without sovereign borders) and domains of knowledge (concerning individual and national identities, citizenship, security, territory) are articulated" (Higgins and Leps, 95). In essence, the passport represents both power and restraint at the same time: it allows for individual freedom of movement, but this freedom is contingent on the limitations imposed by the state. It is ironic that the Jordanian pity-passport is what secures the Ammar family's safe (albeit forced) exodus from Kuwait, as this passport was given to Waheed because of his forced exodus from Palestine. As such, Jarrar uses the passport as a motif to illustrate the geopolitical dynamics of occupation.

Mapping "Home" in Egypt

Part II of the novel is set in Alexandria, Egypt and explores how the Ammar family copes with the consequences of the Gulf War. After fleeing from the invasion of Kuwait, Nidali and her family struggle to adjust to their new reality. Waheed is too proud to live with Nidali's *Geddo* (his father-in-law) so the family lives in their summer apartment in Ma'moora, a beach town. Although Nidali's mother is Egyptian, and while her father studied at a university in Alexandria, the reader can sense that the family is out of place. The tone of the novel highlights their displacement, and the dialogue makes their pain palpable. In this regard, I will investigate the effects of Jarrar's use of Arabic in an English-language novel. In fact, Mohammed Albakry and Jonathan Siler refer to this as "bilingual creativity" by "borderland authors" (110). I will

address Jarrar's use of bilingual creativity in tandem with how othering manifests in Part II of the novel.

Hybridization and its effects are a recurring topic in *A Map of Home*. Especially with regards to language and identity, Jarrar's use of "specific linguistic features within her narrative creates a dynamic borderland space in which the bilingual creativity of the novel mirrors the protagonist's identity hybridization" (Albakry and Siler, 110). The term borderland "may denote geographic boundaries, political constructions, lines of territory, but most especially cultural meeting spaces" (Anzaldúa, 20). So, the borderland space is not limited to physical borders, and it pertains to the contact of social and cultural realities within and across these borders. *A Map of Home* engages with the dynamics of a borderland space as Nidali transports languages, dialects, and social norms to and from the different spaces she inhabits. In fact, "the constructed borderland space exists as an unstable, fluctuating force of moving borders, that is, of shifting actualities [...] the realities of self and otherness mirror such fluidity, ushering in the concept of hybridity" (Albakry and Siler, 112). Jarrar's characterization of Nidali personifies the concept of hybridity. Nidali is perpetually living across cultural, political, and metaphorical borders. She struggles to acclimatize to her environment in Egypt because she is "othered" due to her mixed heritage and domicile in other spaces.

Furthermore, in *Breaking Broken English* Michelle Hartman explores Jarrar's creative use of language and revises Albakry and Siler's study. Hartman interprets the "layered languages [in *A Map of Home*] as breaking English and thus rooted in the disruption of power" (Hartman, *Breaking*, 168). Language is power, and as explored in the example on Arabic dialectic variation in previous sections, Nidali is exposed to the complexities in lingual exchange from a young age. Hartman's analysis builds on this to highlight the connections between language and racialization in *A Map of Home*. Hartman argues that "Jarrar uses a number of breaking language

strategies [including] the repetition of Arabic words to craft a soundscape" that reflects Nidali's growing consciousness and identity (Hartman, *Breaking*, 176). Similarly, I am interested in how the soundscape of English-Arabic bilingualism informs the narration of *A Map of Home*. The novel, although written in English, is peppered with Arabic words and phrases throughout. The Arabic words and phrases are transliterated in the text and are also italicized: this catches the reader's attention and weaves the "foreign" words within the English prose. This is an example of code mixing, and involves "the mixture of language codes into one dominant medium, whether by the integration of various lexical items, phrases, or idioms" (Albakry and Siler, 113).

Occasionally, translations directly follow the Arabic to contextualize the meaning and to localize the "foreignness" of the language for non-Arab/Arabic-speaking audiences. Examples of such words include *geddo* for Nidali's Egyptian grandfather, and *sido* for her Palestinian grandfather; *el-daffa* for "the Bank," meaning the Palestinian West Bank; and *imla* for dictated composition. The terms *geddo* and *sido* both indicate a familial relationship, but the use of specific terms affiliated with certain nations/dialects "emphasizes the diversity of the Arab world for the English-language readership of the novel and invokes specific locations and meanings for the reader who knows Arabic. These words therefore do different work for the text's different readerships" (Hartman, *Breaking*, 170). Moreover, in other instances Jarrar leaves the Arabic as is, without a translation, and the reader is left to infer the meaning of the Arabic word or phrase. An example of this is in Chapter Eleven: This Is War. While in downtown Alexandria, someone crashes their bicycle into Nidali and she exclaims:

> "Do I look like a street to you? Is there a line of paint going up and down my body?"
>
> "*Mish mumkin*!" he said, straightening up and pulling his bike off my body. "Nidali?" (Jarrar, 184).

Here, the Arabic expression "*mish mumkin*" is left untranslated. By leaving certain words in the Arabic original, Jarrar incorporates Arabic-English bilingualism in the narration of the novel. This results in either the localization of Jarrar's bilingual creativity for Arab/Arabic-speaking audiences, or it unsettles the reader by interrupting the flow of the English dialogue. This interruption relates to the hybridity inherent to the protagonist and the narrative: Nidali is the "half-and-half" one, between languages and dialects, who negotiates her identity in a new way while living in Egypt.

Palestine in Egypt

In Egypt, Palestine manifests as "home" in a metaphysical sense. Palestine is experienced through the Ammar family's position as refugees in Alexandria. Following their exodus from Kuwait, Nidali lands in Egypt as one of "the new refugees, continuing a tradition of refugees by coming to Alexandria. My grandma came here with her family from Crete when things were bad there. My baba came here from Jordan because he couldn't go back home. And now here I was, back where we all eventually went" (Jarrar, 161). Accordingly, in this section I focus on the characterization of Nidali and Waheed as they interrogate how their Palestinian heritage is connected to war and occupation. For Nidali, belonging feels evasive as she attends school in Egypt, primarily because of her half-Palestinian heritage. She feels conspicuously different and she is constantly reminded of the wars in Kuwait and Palestine; Jarrar address how the two conflicts interlock and this is a significant plot point. As for Waheed, he is "thrice refugee-d" as he once again experiences loss of home/land (Jarrar, 162). As such, I explore how personification is used to underscore Waheed's, and by extension Nidali's, lack of rootedness. Indeed, the Ammar family's time in Egypt allows Nidali to deeply reflect on her heritage. She thinks about "all the main events in [her] family history and discovered that they were all wars"

(Jarrar, 195). Here, Jarrar moves the war metaphor beyond a figurative sense: war, displacement, and unbelonging become literal catalysts that direct the Ammar family's trajectory while also directing the development of the plot.

Starting at a new school is daunting for any teenager, and Nidali's distress is compounded by the uneasiness she feels about her heritage and identity. Tracking her family history, Nidali reveals that her maternal ancestry is Greek-Egyptian and her paternal ancestry includes Turko-Arabs (Jarrar, 159). Nidali is acutely aware that she is comes from a linage that, as a result of many migrations, is hybrid. However, her awareness of this does not lend itself to unabashed self-acceptance. Especially as she attends high school in Alexandria, she is aware that "no one else was half-Palestinian here except me. And everyone [else] knew it" too. Here, I examine how Nidali is received by those around her, and how her "half-and-half" heritage informs her positionality in Egypt. Even though Nidali has a strong claim to this space (Alexandria is her mother's hometown) and to this heritage (as the granddaughter of an Egyptian freedom fighter) her Palestinian identity is always at the forefront. Her Egyptian classmates see her as an outsider—as an "other"—and ask:

> "Hey Nidali, where's your *keffieh*?"
>
> "*Ya* Nidali, why'd Arafat support Saddam?"
>
> "Why's your leader so stupid?"
>
> "Doesn't he know that the Palestinians who lived in Kuwait will suffer now because of his support?" (Jarrar, 165).

In Egypt, the Palestinian home/land is an exceptionally heavy thing for Nidali to carry. Unlike in Kuwait, Nidali does not insert her Palestinian heritage in this space. Rather, it is inserted for her by others through their reminders that she is a Palestinian.

Moreover, the quotation above is important because it connects Palestine, Kuwait, and Egypt in relation to the Gulf War. The Palestinians who lived in Kuwait did indeed suffer because of Arafat's support of Saddam Hussein, and Jarrar explores the consequences of this in *A Map of Home*. After being taunted by her classmates, Nidali states that she "always felt like [she'd] left something behind at home until [she] realized that what [she'd] left behind *was* home" (Jarrar, 166). So, for Nidali "home" takes multiple forms simultaneously. This is most evident in Part II of the novel, as Nidali contends with the aftermath of the conflicts in Palestine and Kuwait while living in Egypt. After a few months of their arrival in Egypt, the Ammar family reckon with what:

> over 300,000 Palestinians would tell their families that year: We were not returning to Kuwait. We were not wanted there; no Palestinian person or family with a Palestinian member was. Saddam had made so many promises to the Palestinians, had talked about opening Jerusalem's gates so often, that Arafat had supported him. Because of this, the Kuwaitis decided to collectively punish all Palestinians (Jarrar, 191-92).

This quotation highlights the relations of power between imperialism, diaspora, and occupation. Similar to the issues with the Jordanian pity-passport, the geopolitical dynamics that result in the Ammar family's expulsion from Kuwait are complex. The relations of state power—particularly in the control over exit, entry, and domicile—mirror the 1967 Palestinian expulsion. Indeed, Jarrar's characterization of Waheed in Part II of the novel personifies the experience of loss of home/land. Waheed was expelled from Palestine; then, he had to leave Jordan; and now, he is expelled from Kuwait, and thus thrice refugee-d. Jarrar uses sympathetic dialogue to extend this personification to Nidali, as Waheed tells her that, "after I can here, to this very city in 1967, I never got a chance to say goodbye to any of my friends or belongings. But I survived […] What a lucky family, a lucky people we are to have Egypt!" (Jarrar, 192). Therefore, characterization

and personification are used to illustrate how Palestine is experienced through the Ammar family's position as refugees in Egypt. Here, Palestine manifests as "home" in a transnational sense, and Jarrar challenges one-dimensional depictions of spatial and temporal divisions in the Arab World.

Mapping "Home" in America

Part III of the novel is set in Texas, USA and depicts the struggles inherent to the experience of international migration. This part of the novel is particularly relevant to my main concerns in this thesis: it encapsulates the process of migrant identity formation on Indigenous territory. Specifically, through the characterization of the protagonist Nidali, the transition from an "Arab" identity to an "Arab-American" identity is depicted in progress. When Nidali moves from Kuwait to Egypt, and then to the United States, she is aware of her foreignness as a migrant in these spaces. In moving to Texas, however, she does not label herself as a settler or express her position in this way. As such, I chose to include *A Map of Home* in this thesis because it both addresses and does not address settler colonialism and Indigeneity. Of course, the settler colonial occupation of Palestine is a central concern in the novel, but I am also interested in how North American settler colonialism is explored and what meaning this engagement has. For this reason, I draw on the work of Chicana theorists to broaden the understandings of "Indigeneity" and "America" as presented in the novel.

While in Texas, Nidali contends with the struggle between legal and cultural citizenship. Born in Boston, she is an American citizen but has not lived in the country of her birth after leaving as a young child. Her American passport has facilitated her exit and entry into different spaces, but upon return to the United States, Nidali worries about the cultural transition. Although accustomed to starting anew, Nidali was:

> unsure of myself, of my appearance, of my accent, of my intelligence. I was unsure if I could really, fluidly, transition again, and I was scared. At least when I went to school in Egypt there was a uniform and I couldn't wear the wrong thing. And I could speak the language with the right accent, albeit an imperfect one. But here all that was gone and I felt as though I was expected to know what to expect. And that seemed really unfair (Jarrar 219).

This quotation highlights the anxiety related to the participation in the US social and cultural landscapes that Carol Fadda has described (4). The participatory anxieties about cultural citizenship pertain to issues of language, sartorial concerns, and generally belonging in American society. It is clear that Nidali is conscious of her position as a migrant in Texas, and Jarrar uses the narrative techniques of dialogue and shifting point of view to illustrate Nidali's assimilation into US social and cultural landscapes.

Chapter Fourteen marks the first narrative voice change in *A Map of Home*. Entitled, "You are a Fourteen-Year-Old Arab Chick Who Just Moved to Texas," the narrative point of view shifts from the first-person "I" to the second-person "you." This shift changes the reader's experience of the novel. The majority of the novel is narrated from a first-person perspective, and this creates an intimacy between the narrator and the reader. It is as if the narrator is the reader's confidante and sharing her experiences. However, the narrative shift in Chapter Fourteen has a very different effect: it is an aerial view of the protagonist's narrative and the reader is both detached from, and privy to, her experiences.

Moreover, Jarrar's use of language in Part III relates to the shifts in narrative voice. There is a decrease in the number of Arabic words and phrases used, and Jarrar makes use of eye dialect to emphasize Waheed's and Fairuza's accented English. Eye dialect is "the use of non-traditional spelling forms in order to draw attention to pronunciation" (Albakry and Siler, 113).

Jarrar uses eye dialect to bring attention to Waheed's tendency to "confuse the phonemes of the voiced labiodental plosive *b* with the voiceless labiodental plosive *p* because of the lack of such phonemic distinction in Arabic (Albakry and Siler, 116). An example of this is in Waheed's exclamation that he "said no *bickles*, you *pitch*!" (Jarrar, 235). Jarrar's use of eye dialect affirms Waheed's positionality as an outsider in the US cultural landscape. In the novel, linguistic adaptability is portrayed as a central component of cultural citizenship. Unlike Nidali, whose vernacular changes as she acclimatizes to life in Texas—using colloquial American English terms like *mad dough*; *haul ass*; *y'all*; and *bangin' booty*—Waheed is characterized as unable to embody this change. So, just as in Kuwait and Egypt, Waheed remains rootless and unable to be at "home" in America.

The developments in Nidali's use of language correspond to her growing understanding of how she is perceived in the socio-racial stratification of the United States. In this vein, Hartman discusses how "not only race but also color and processes of racialization in different contexts [are expressed] through language" in *A Map of Home* (Hartman, *Breaking*, 179). Nidali's—and her parents'—use of language changes depending on the spatial and cultural context in the novel. I believe that this is a reflection of the fluid nature of Nidali's identity. The changes in language correspond to shifts in geography, and this in turn mirrors the progression from an "Arab" to an "Arab-American" identity. Jarrar uses languages codes to explore this progression, as Nidali illustrates an understanding of how her family is racialized in the United States. For example, Hartman explains that:

> in Kuwait, Egypt, and Palestine, the focus of how people identify themselves and others is national and refers more to color than to race. In Arab world contexts, Nidali is light-skinned and of a mixed background because her mother is Egyptian and father is Palestinian. These identity terms that resonate in the Arab world do not transfer to Texas.

> She becomes deeply aware of how not only her color but also her racial construction is seen as different from people identified as white. She also learns how she is perceived as different from her mother, who is darker skinned and assumed to be Latina in Texas (Hartman, *Breaking*, 179).

The different ways members of the Ammar family are racialized relates to the fact that, unlike Waheed, Fairuza is characterized as creating "home" in America in a more natural and fluid way. In fact, several tertiary characters in Part III refer to Fairuza as "the 'Mexican' lady" and ask if she can "*habla español*" (Jarrar, 244; 217). Fairuza is racialized both by phenotype markers (i.e. darker skin and curly hair) and outward symbols (i.e. manner of dress) when moving to Texas. She is mistakenly assumed to be Mexican, and in characterizing her as such, Jarrar draws attention to the racial and geopolitical issues at the Southwest border. As the Ammar family live in Texas, the relationship between land, migration, and racialization is at the forefront. In this regard, I turn to the work of Chicana feminists such as Gloria Anzaldúa and Norma Alarcón to explore what it means to be "native" or "Indigenous" to the Americas.

I am interested in how Jarrar engages with the complexities and contradictions of racialization in the United States to restructure the presentation of Indigeneity in the novel. Accordingly, I investigate how racial constructions in *A Map of Home* change when moving from the Arab World to the Americas. Chicana feminist theory has greatly influenced my understanding of the relationship between Indigeneity, the physical body, and territory. Norma Alarcón's work in *Between Woman and Nation* guided the transnational framework in this thesis towards a more relational schema. Alarcón is concerned with the "recodification of the native woman" and "the idea of plural historicized bodies" to address the "multiple racial constructions of the body since "the discovery"" (Alarcón, 66). And Gloria Anzaldúa's *Borderlands/La*

Frontera challenged me to reconsider the categories "indigenous" and "America"—especially as they inform each other.

The Southwest border between US/Mexico is the physical borderland that Anzaldúa engages with in *Borderlands/La Frontera*. Anzaldúa traces the history of the formation of nation-states in the Americas and describes "Chicanos [as] originally and secondarily indigenous to the Southwest" (Anzaldúa, 5). Anzaldúa presents a chronological mapping of this history to challenge how indigeneity is understood at the border. She outlines the history of the Americas pre- and post-conquest, and emphasizes the *mestizaje* of Chicano/a origins: "people of mixed Indian and Spanish blood [are] Chicanos, Mexican-Americans, [the] offspring of those first matings" (5). So, in describing Chicano/as as "indigenous" Anzaldúa emphasizes their claim to the territory; this situates Alarcón's "recodified native" as indigenous to the land divided by the artificial borders of the settler colony.[11] In this way, Chicano/as are understood as internally displaced indigenous peoples who are caught in the dividing line of the US/Mexico border.

Similarly, in writing on her experience as a Chicana scholar visiting Palestine, Martha Vanessa Saldivar draws parallels between the border demarcations in the United States and Israel. Saldivar notes that the indigenous populations are both racialized and criminalized under the guise of national security, and while she does "not claim that the realities of both contexts are the same, [there] are similarities and lessons we can learn from each context that shed light on how discursive (i.e., knowledge production) and physical (i.e., militarism, empire, and

[11] Hsinya Huang explores Anzaldúa's work in her article, "Indigeneity, Diaspora, and Ethical Turn in Anzaldúa's *Borderlands/La Frontera*." In the article she states that "Aztecs used to be native to Aztlán, the now U.S. southwest. In the 1800s, however, Anglos migrated illegally to Texas, which was then part of Mexico. In 1846, the U.S. troops invaded Mexico and eventually took away half of the nation, what is now Texas, New Mexico, Arizona, Colorado, and California. The border fence that divides the Aztec people was erected on 2 February 1848 with the signing of the Treaty of Guadalupe-Hidalgo. Thus the Native nation was separated along with the conquest of the land. Return becomes transgression as the Indigenous people returning to their ancestral homelands are considered as illegal immigrants" (Huang, 3).

occupation) systems of exclusion and policing work within the context of settler colonialism" (Saldivar, 823).

In this regard, Jarrar's *A Map of Home* illustrates how the category of "indigenous" carries different meanings in different contexts. For example, in the context of occupied Palestine, Waheed and Nidali are considered indigenous to the land colonized by Israel. However, in the United States, their positionality as Palestinian/Arab-Americans changes their relationship to the territory they settle: they are not indigenous to the Americas and they create a "home" in a settler colonial state. This also corresponds to the Ammar family's positionality as migrants to America and as refugees in other spaces. The nexus of Indigeneity, territory, and narrative as presented in Part III allows for the exploration of these categories vis-à-vis settler colonial occupation. Nidali's growing understanding of her positionality in the United States is further addressed in the following section.

Palestine in America

In America, Palestine as "home" manifests metaphysically as Nidali's consciousness. She carries this "home" with her, and her Palestinian consciousness leads her to consider how she is situated on the land. After arriving in Texas, Nidali has nightmares and wakes up to "search the room around [her] for a clue about where [she] was: in Kuwait, in Alexandria, or in Texas. It would take minutes" (Jarrar, 218). She alleviates her fear and sense of uneasiness by reminding herself that "America was the one that attacks people and that I was safe here, because it was too strong and no one would dare invade it. That would set my mind at ease until I began to feel guilty about being in a place that never gets attacked but attacks others" (Jarrar, 218). This quotation highlights what I believe to be Nidali's moment of identification: she comes to recognize her positionality not just as a Palestinian/Arab, but as a Palestinian/Arab-American.

The complexity in the dynamics of occupier and occupied in *A Map of Home* is articulated in the presence of American imperialism in the Arab World. Nidali's Palestinian consciousness is the channel through which Jarrar creates this moment of identification. It shows how conflicting the dynamics of occupier and occupied are, especially as the now occupier has been/is occupied in another space.

Palestine as "home" first manifests in Nidali's consciousness, and then manifests outwardly in the form of the Student Center. Nidali describes the Student Center as:

> a map of the world: the white kids with money […] sat in the top left; the white people with no money […] sat in the top right; the black people sat in the bottom center; the Latino kids sat in the bottom left; the nerds sat on the bottom right. I discovered that no one was interested in where I was from because people in this high school didn't ask, "Where are you from?" They asked, "Where do you sit? (Jarrar, 221).

In this instance, Jarrar uses the map motif to depict social, racial, and economic stratifications. Maps are the vehicle through which Nidali understands the world, and through which she recognizes "home." And as her Palestinian consciousness grows, so does her propensity for identifying Palestine as "home"—especially in America. On the following page, Nidali stands "at the top of the staircase overlooking the Student Center, trying to figure out where Palestine would be. [She] saw a brown table abandoned by students and headed for it, desperately hoping no one would sit at it before [she] did" (Jarrar, 223). Thus, Palestine as "home" is Nidali's moment of identification: her continual search for "home" culminates in identifying Palestine as the center, as the home/land that she has always carried.

Conclusion

Randa Jarrar's *A Map of Home* is a coming-of-age novel focused on the growth of the protagonist Nidali from childhood to young adulthood. The setting of the novel spans different countries and time periods, and is thus transnational in essence. The notion of "home" is a central theme in the novel and in this chapter, I have mapped the different manifestations of "home" in each of these locations: Palestine, Kuwait, Egypt, and America. In doing so, I explored how Palestine/Palestinian identity and memory are created in other spaces, outside of the physical territory, to interrogate how Nidali's Palestinian heritage transforms these spaces. My analysis of each "home" was informed by an engagement with the theoretical frameworks of legal and cultural citizenship; the notion of belonging and acceptance; the connection to home/land in relation to occupation; and settlement and hybridized identities. This was done to highlight how the transition from an "Arab" identity to an "Arab-American" identity is depicted in progress in *A Map of Home*. I take this analysis a step further in the subsequent chapter, as I explore the disjunctures of belonging within "home" and on one's "land" in Diana Abu Jaber's *Arabian Jazz*.

The "Diaspora Blues:" Addressing Immigrant and Indigenous Displacement in Diana Abu Jaber's *Arabian Jazz*

So, here you are
too foreign for home
too foreign for here.
Never enough for both.
Excerpt from "Diaspora Blues" by Ijeoma Umebinyuo

The epigraph above is from Ijeoma Umebinyuo's poetry collection *Questions for Ada* (Umebinyuo, 2016). I chose this particular poem as an epigraph for this chapter because it so eloquently expresses the conflict many immigrants feel as they simultaneously occupy different cultures and spaces. The difficulty of straddling different worlds, and never fully feeling belonging in either, is a central thematic concern in Diana Abu Jaber's novel *Arabian Jazz*. The notions of "home" and "here" are malleable in *Arabian Jazz*, and at times it is unclear where "home" is, and if "here" qualifies as "home." Abu Jaber lays out this conflict of identity against the cultural and racial landscapes of the United States. As such, the conceptualizations of home/land, racialization, and Indigeneity are multilayered and analogous in the novel. Writing this chapter challenged me to think through these abstract concepts relationally and transnationally. For this reason, and of the novels analyzed in this thesis, Abu Jaber's *Arabian Jazz* was the most challenging to work through. This chapter explores how different groups with similar histories are positioned within the racial and social stratifications of the United States, and the title of the novel itself—*Arabian Jazz*—calls attention to this relational schema of identification. I analyze how the "diaspora blues" in immigrant communities manifests alongside Indigenous displacement. I perform a close reading of the descriptions of Indigeneity, America, and immigration to analyze the ways in which Abu Jaber engages with the Indigenous figures

she includes to determine how this engagement operates and what meaning it has. I also explore how Abu Jaber's authorship foregrounds certain voices while it simultaneously occludes others.

Hyphenated identity and belonging in diasporic communities is a central theme in *Arabian Jazz.* Abu Jaber illustrates how the characters' relationship to the home/land and America develops and changes as the novel progresses. In particular, I focus on Abu Jaber's depiction of the Palestinian diaspora in America as the main characters in *Arabian Jazz* are members of the Ramoud family, and they are Palestinian in origin. The relationship between the home/land and America is both a source of friction and a site of negotiation for the Ramoud family. The Ramouds are characterized as fundamentally unsettled, and I refer to this unsettled disorientation as the "diaspora blues." Borrowing from the poem by Ijeoma Umebinyuo, I use the term "diaspora blues" to describe the difficulty immigrants and their descendants face as they straddle two worlds, seeking belonging, and negotiating their hyphenated identities. Admittedly, jazz and blues are different musical genres, and the concept of diaspora does not exclusively refer to Arabs. However, connections between the titles, "diaspora blues" and "Arabian jazz," can be drawn. For instance, in referencing the term "blues" I work with its double meaning: first the musical genre in which jazz has its origins[12] and second, "having the blues" as an idiomatic expression that describes feelings of sadness. This double meaning relates to the themes in the novel, and as Abu Jaber's *Arabian Jazz* focuses on an Arab-American family, "diaspora" takes form in the Arab experience. Accordingly, I explore diaspora as a theme in *Arabian Jazz* through the dynamics of "home" and "foreign," the tensions of assimilation, the memory of loss, and finally—as manifest in the figure of cousin Nassir—the enthusiastic embrace of multiple belongings. I explore these dynamics in tandem with the presentation of Indigeneity in the novel.

[12] Roth, Russell. "On the Instrumental Origins of Jazz." *American Quarterly,* 4: 4 (1952): pp. 305–316. Web.

I am especially interested in how the memory of loss intersects in diasporic and Indigenous communities.

Common Threads: On Theories and Methods

I chose to situate this chapter on *Arabian Jazz* after *The Moor's Account* and *A Map of Home* to consolidate the analyses of the three novels together. The order of these chapters reinforces my schematic framework: first, Lalami's *The Moor's Account* explores the moment of contact between settler, native, and arrivant, and depicts how the settler colonial enterprise develops. Then, Jarrar's *A Map of Home* engages with the condition of being in-between. Significantly, it not only addresses "being" in-between but the "making" of this category, of the liminal space that Palestinian-Americans occupy. Finally, Abu Jaber's *Arabian Jazz* attends to the existing structures of settler colonialism. The novel situates immigrants in diaspora, Black America, and Indigenous Peoples in relation to each other.

Arabian Jazz is a seminal text as it was one of the first Arab-American novels to be published. Abu Jaber's authorship has undeniably contributed to and influenced the Arab-American literary tradition (Kaldas, 171). Building on the previous chapter, here I explore how Palestinian consciousness and the manifestation of "home" differ in *Arabian Jazz*. Importantly, I examine how settler colonialism—as an existing structure and an intrinsic component of the social/political/economic systems of the United States—is dealt with in *Arabian Jazz*. Whereas settler colonialism in *A Map of Home* is largely understood in geopolitical terms, in *Arabian Jazz* North American Indigeneity and the "Indian reservation" are more central to the narrative.

The Ramoud family, for example, visits an Indigenous reservation in Chapter Twenty-Two, and I investigate what purpose this serves in the novel. The reservation system is a system of internal colonies both separated from and connected to the settler state. In this chapter I close

read the language and imagery Abu Jaber uses to describe the Indigenous reservation that the Ramouds visit. My analysis for *Arabian Jazz* builds on the analyses for *The Moor's Account* and *A Map of Home* with regards to the invocation of African America and the presence of Indigenous characters in the novel. I employ transnational frameworks and relational modes of analysis throughout the thesis, but especially so in this chapter.

Imagery of Americana: on the Front Cover and Title

The title and the cover of the novel are particularly intriguing, especially when analyzed together. The front cover of the W.W. Norton & Company paperback edition has an image of a white picket fence against a blue backdrop.[13] The white picket fence is a quintessentially American symbol. It represents the American Dream of a middle-class suburban life, with family and security, and is a recognizable symbol of Americana (Dolan, 2019). So, what purpose does it serve being on the front cover of a novel titled "Arabian Jazz"? At first, I found the dichotomy of the novel's title and front cover perplexing; the two seemed to be at odds and I did not understand the choice of imagery. However, now I am inclined to believe that my initial reaction was the desired effect: the combined title and cover imagery forced me to reconsider my preconceptions of Americana. And by reconsidering these preconceptions, the confines of Americana as imagery and concept are challenged and thus expanded.

Additionally, the title itself is complex with different and intersecting cultural elements. The first word, "Arabian," is an adjective that refers to the quality of something being related to Arabia, which can be geographic or cultural in nature. The second word, "jazz," is a noun used to describe a genre of music characterized by improvisation and syncopation that originated in the African-American community. Thus, the title "Arabian Jazz" refers to two distinct communities

[13] See Appendix B

that are part of the racial and cultural landscape in America. Improvisation is a necessary element in jazz and Abu Jaber uses the term "Arabian" as a descriptor of this musical form to express the unfixed cultural identities and allegiances of the characters in the novel. In the article "Jazz, Sam Cooke, and Reading Arab American Literary Identities," Michelle Hartman demonstrates how Arab-American writers "invoke African American music as a metonym for black America" and proposes "that this is a location for potential solidarity in the construction of Arab American identities" (Hartman, *Jazz,*146). Therefore, by attributing an Arabian quality to an African-American musical genre, Abu Jaber unites these two communities through association. This also relates back to the image on the front cover of the novel: the all American, white picket fence. Interestingly, the white picket fence is situated on the bottom half of the cover, while the title "Arabian Jazz" is placed on the top half; there seems to be a visual and spatial separation. However, I believe that the arrangement of the title and the image together on the front cover works to redefine the established representations of Americana. The cover is what the reader first encounters and it is used to challenge preconceptions of what it means to be "American." Abu Jaber's *Arabian Jazz* is a novel about America—it addresses racialization, assimilation, and capitalism—told through the lens of an Arab family in diaspora. This Arab-American location and identity is therefore the frame through which I engage with Abu Jaber's authorship and the themes in the novel.

Between the Old Country and the New Country

In this chapter, I close-read the language used in descriptions of Indigeneity, America, and diaspora in the novel to explore the ways in which Abu Jaber engages with the Indigenous figures she includes and to determine what meaning this has. Similar to Lalami's *The Moor's Account*, there is a physical presence of Indigenous figures in the novel, notably the character

Ricky Ellis who is a member of the Onondaga nation. I also analyze Abu Jaber's methods of characterization, by focusing on the development of the main characters, to show how othering is both racialized and gendered in the novel. This analysis is furthered by addressing the literary devices Abu Jaber employs in *Arabian Jazz*, particularly her use of thematic binaries—such as death and rebirth—and in close-reading the symbolism and imagery that work in tandem with Abu Jaber's narrative methods.

Published in 1993, *Arabian Jazz* follows a non-linear plot as flashbacks are employed at different points throughout the novel for dramatic effect and to contextualize the plot. The novel focuses on the lives of the Ramoud family, consisting of Matussem, Jemorah, Melvina, and their aunt Fatima Mawadi. Matussem and his older sister Fatima are Palestinian-Jordanians; their family fled to Amman after being expelled from their home in Nazareth, Palestine. Matussem eventually migrates to the United States and meets his wife Nora, an Irish-American Catholic woman. Matussem and Nora's two daughters are Jemorah (Jem) and Melvina (Melvie), and the girls grow up with infrequent trips to the home/land, referred as the "old country" in the novel. It is during a trip to Jordan that Nora falls ill with tuberculosis and ultimately succumbs to the illness. Jemorah is eight years old when Nora dies, and Melvina is two; the death of Nora keeps the girls and their father stuck in the past. Emotionally frozen in this moment, the Ramouds are characterized as stagnant. Accordingly, I investigate how time (past, present, and future) operates in the novel.

Time is a reoccurring theme in *Arabian Jazz*. Most characters in the novel, both primary and secondary, are described as "stuck"—grappling with the past, the characters are unable to be fully present in the present. The entire Ramoud Family straddles between past and present, with one foot in both camps; they are only able to progress to the future by returning to the past. In fact, the past and the future are significant time references in Palestinian-American literature. As

Lisa Suhair Majaj explains, Palestinian-American literature is "in many ways charts an attempt to "return," as it were, through writing. The homeland to which they seek return is one rooted in history and memory. At the same it is, of necessity, a homeland of the imagination, grounded not just in the past, but also in the future […] For those negotiating multiple identities and experiences (as perhaps all exiles must), the return to Palestine becomes on some level a metaphor for the return to the self—a return that for writers most often occurs through language" (Majaj, 115). I believe the present then takes form as the liminal space between life in the historic home/land and the future return to it. Especially in the context of diaspora, the present allows for envisioning a future built on the individual and collective remembrance of the past. This manifests in the novel in metaphorical and geographic ways, as the connection between the "old country" and the "new country" is viewed in relation to time references.

Time references, in turn, influence the narration of the novel. *Arabian Jazz* is narrated in the third-person and at times the narration transitions between past and present within the same chapter. Abu Jaber employs an omniscient point of view where the narrator is privy to all the actions, events, and agents in the story and is unintrusive despite having access to the characters' thoughts, feelings, and motives. While the focus of narration remains uniform throughout, the "focus of character (who perceives what is narrated in one or another section of the story)" shifts from character to character (Abrams and Harpham, 302). Chapters are narrated from the perspectives of Melvina, Fatima, Jemorah, and other characters. However, Jemorah, the elder daughter in the Ramoud family, is the main protagonist. Jemorah is aware that she is perceived as "other" by the society around her due to her Arab heritage. The tensions of acculturation and struggle between the old and new home/land are expressed through the characterization of Jemorah and her father, Matussem. The figure of "the uprooted immigrant father" is central in Abu Jaber's novel (Fadda, 42). While the reader is privy to Matussem's cultural struggles in

America, the connection between the old and new home/lands manifests as both a nostalgic longing and a voluntary displacement in *Arabian Jazz*.

Moreover, the "old country" in *Arabian Jazz* is twofold: to varying degrees, the characters understand both Palestine and Jordan as home/land. Matussem and his daughters view Jordan as the home/land, but for his older sister Fatima, Palestine is the original home/land. This is an example of how the settler colonial enterprise is gendered in the novel. Memory is paramount in the recollection of home/land, and "Matussem's memories of his homeland […] retain strong traces of the male privilege with which he grew up as the only son of Palestinian refugees in Jordan" (Fadda, 46). In stark contrast, Fatima's recollection of home/land is haunted by memories of "furtive burials" and "a room on the border of two countries" (Abu Jaber, 119-120). As the youngest of seven sisters, Fatima was chosen to assist in the live burials of her younger infant sisters. The trauma of this experience prevents Fatima from returning to Jordan and her "impulse to reveal this act to her nieces toward the end of the novel is brought on by her need to explain the painful history of loss and displacement that her family had to go through as Palestinian refugees in Jordan" (Fadda, 47). Jemorah and Melvina were born and raised in the United States, and thus there are physical and cultural divides between their grandparents' expulsion from Palestine and their current life in Euclid, NY. Fatima beseeches her nieces to consider the consequences of her family's expulsion from Palestine and attempts to bridge the divide of physical, cultural, and generational memory. This relates to Sune Haugbolle's assertion that there can develop a culture of amnesia within generational divides of memory, since "the amnesia covers a generational divide between those who lived the war and have memories of guilt to couple with memories of suffering, and those who were too young to remember or who emigrated and came back only after the war" (Haugbolle, 194). Matussem is shielded from this particular history of loss, and Fatima attributes it to his gender. Fatima remembers the "babies

[she] buried with [her] mother watching so this rest could live, so [her] baby brother can eat, so he can move away and never know about it…praise Allah he was born so fortunate! Born a *man*, not to know the truth" (Abu Jaber, 334). In this example, not only is Matussem shielded from this trauma, but the memory of Palestinian loss is passed down to his daughters from their aunt—from woman to woman. Therefore, in the novel the onus falls on women to ensure that the memory of Palestine is remembered and transmitted from one generation to another.

The second part of Fatima's memory relays her unjust arrest and detention in an Israeli prison. Interestingly, this recollection of memory transfers it to America (Salaita, *Sand*, 439) and the connection between the Old Country and the New Country is maintained through the transfer of memory. As Fadda explains, the "engagement with an Arab past from within the present space of the US disrupts traditional ethnic, immigrant, and diasporic tendencies that keep these two temporal and spatial realms separate" (Fadda, 37). Fatima's memories of Palestine, Jemorah's memories of Amman, and Matussem's memories of his childhood in Jordan are incorporated into the landscape of the United States. Especially as Fatima's memories are of occupation and its aftermath, these memories both transform and reinforce the settler colonial nature of the United States. In fact, Laleh Khalili states that "the Palestinians in diaspora invoke their vast human losses in the language of suffering intended to emphasize the sacrifices they have made to belong to the nation from which they are being excluded, and to legitimate their struggle against their marginalization" (Khalili, 34). Aunt Fatima is characterized as an eccentric and emotionally wounded figure, and her impulsive confession in Chapter Thirty-Five is an exhortation to remember the personal and collective memories of occupation. So, when the memory of home/land is transferred to the present space of the United States, parallels between the occupation of Palestine and Turtle Island can be made. This allows for a critical engagement

with the tensions of acculturation and belonging in *Arabian Jazz*, and these tensions are personified in the figures of Matussem and Jemorah in particular.

Music and Memory: on the Characterization of Matussem Ramoud

Matussem Ramoud is one of the main characters in *Arabian Jazz* and his eccentric expressions and behaviours are a source of humour in the novel. In this section, I analyze Matussem's experience with the death and loss of his wife Nora. This is done in tandem with a focus on time as a theme in the novel: Matussem's character arc moves from present to past, back to present, and then eventually to the future. Moreover, I will analyze how music—jazz—informs the characterization of Matussem. I explore the connections Abu Jaber makes between music, memory, and language in the novel. Finally, underlining this literary analysis is a critical examination of the structures of settler colonialism that pervade the novel.

Arabian Jazz begins with reference to Matussem's inability to process Nora's death. For when Matussem "opened his eyes each morning, his wife would still not be there. He was amazed by this" (Abu Jaber, 1). Nora's death occurs in a back-story outside of the main narrative, but flashbacks are employed at certain junctures to contextualize the Ramoud family's experience of loss and grief. This sense of loss extends to their inability to feel settled in America. In fact, Nora is their symbol of America, and in her death the Ramoud family—and Matussem in particular—is unable to find a place in the cultural framework of the United States. Nora's death:

> creates the intersection of personal and cultural loss that sets the characters in the limbo of time and space […] much of Arab American literature mourns the loss of Arab culture and expresses nostalgia for that culture. *Arabian Jazz* turns this view around and looks at the loss of America, symbolized by the death of Nora. In this case, it is not the connection

> to Arab culture that the characters must strive for but rather the connection to American culture that they must retrieve (Kaldas, 173).

As such, due to the loss of Nora, Matussem connects to American culture through jazz music and his drums. However, the invocation of jazz music as a theme in the novel is complex since jazz functions as "a metonymic symbol of African America; the racial tensions in *Arabian Jazz* must be interpreted through this lens" (Hartman, *Jazz*, 150). So, by creating links of familiarity between jazz, as a symbol of African America, and Matussem, a Palestinian-Jordanian man, Abu Jaber illustrates the nebulous quality of racialization in the United States. Indeed, throughout the novel the Ramoud family is understood in relation to Black America and Jemorah uses this as a site of negotiation of her racial identity, as I explicate later on in this chapter. Jemorah's affirmation of Black America is stated explicitly and unapologetically in the narrative, whereas Matussem's affirmation is expressed in the undertow.

In fact, Matuseem's affinity for jazz music can be used to challenge the presentation of "America" in the novel. If the loss of Nora represents the lost connection to America, then Matussem's attempt to retrieve or remedy this loss restructures how America is defined. I agree with Pauline Kaldas' claim that the loss of America is symbolized by the death of Nora (173) and I build on Kaldas' analysis to propose that Nora represents a certain facet of America, not America in its entirety. I argue that the Ramoud family's loss of Nora symbolizes their loss of access to white America. Throughout the novel the category of "American" is equated with "whiteness" and this is an expression of the established, albeit false, notion of settler indigeneity. Identified by Chadwick Allen, and quoted in Jodi Byrd's *The Transit of Empire,* settler indigeneity is the "enduring struggle between "native indigeneity" and "settler indigeneity" in which Indigenous peoples in the global North "have been forced to compete for *indigenous* status with European settlers and their descendants eager to construct new identities that separate

them from European antecedents" (Byrd, 54). Byrd references Allen's notion of settler indigeneity to elucidate how American identity, which is understood to be fundamentally tied to whiteness, excludes native and non-native peoples by definition. Thus, the characterization of Matussem as someone who relates to America through jazz, a quintessentially African-American genre of music, restructures the definition of America: African-America, and by extension arrivancy, is shown to be an intrinsic facet of American identity.

Similarly, jazz music is the vessel through which Matussem remembers and relives his loss. The memory of loss is a theme in the novel, and Matussem oscillates between the past and present. While Matussem's band regularly performs at Key West, a bar described in the novel as "The Room of the Absolute Present Tense" (Abu Jaber, 19), drumming is how Matussem maintains a connection to the past. In doing so, Matuseem inserts the memory of the past—the memory of loss—into the present moment. For instance, Matuseem describes his sense of loss as "sometimes so potent that he became disoriented" and it is only at his drums that he "[seemed] to focus, [to] concentrate with the purpose of remembering" (Abu Jaber, 1). Throughout *Arabian Jazz*, Matussem turns to his drums in an attempt to return to Nora; but at a certain juncture, Matussem's drums allow him to retreat further into his past as they "were now the only way back to his father's voice" (Abu Jaber, 263). This is interesting because jazz and drums, which are symbols of African-America in the novel, are used to return to the Arab home/land. This underscores how the Ramoud family is understood in relation to African America and reaffirms the links of familiarity between the two.

Indigeneity as Metaphor in *Arabian Jazz*

There are indisputable links between settler colonialism in Palestine and in the Americas. Scholars such as Steven Salaita, Nada Elia, Dana Olwan, and Martha Saldivar have written on

the shared experiences of occupation between Palestinians and the Indigenous Peoples of North America. Abu Jaber draws similar parallels between these histories in the novel *Arabian Jazz*. In an interview with *Poets and Writers Magazine*, Abu Jaber affirms that she "was searching for a long time for a metaphor for Palestinians that Americans could grasp in a visceral way […] this country can tend to be so isolated and so muffled from what's happening outside of its borders" (Evans, 47-48). For Abu Jaber, it was clear that "the experiences of Native Americans were so similar to what was happening to Palestinians, the way they were slowly phased out or pushed back, how there were moments of violence, but that native peoples were always constituted as savages or barbarians" (Evans, 48). In creating a thematic framework for the novel, I believe that Abu Jaber aims to hold up a mirror to America. The experiences of the Palestinian characters in the novel are meant to speak to those of Indigenous Peoples of the Americas. Accordingly, in this section I investigate the merits and shortcomings of Abu Jaber's project, and I address how Abu Jaber's engagement with Indigeneity compares to the novels analyzed in the preceding chapters of this thesis.

Abu Jaber's *Arabian Jazz* echoes Lalami's *The Moor's Account* in the sense that there are Indigenous characters in both novels, and both authors directly engage with the colonial occupation of the Americas. While Lalami presents several different Indigenous Peoples in her novel, such as the Carancahuas, Avavares, and Yguaces, Abu Jaber focuses on the Onondaga nation.[14] Specifically, Abu Jaber includes the character Ricky Ellis, who is Onondagan. Ricky eventually becomes Jemorah's lover, and as the two characters are respective personifications of the Indigenous American and Palestinian struggles, their union can be viewed as the symbolic "entrance of one ethnic movement into the fold of another" (Salaita, *Sand*, 436). This sense of unification in *Arabian Jazz* mirrors the ending of *The Moor's Account*, as Mustafa/Estebanico

[14] For more information on the Onondaga nation, visit https://www.onondaganation.org/aboutus/

and his Indigenous wife Oyomasot have a child together. However, the novels differ in that *The Moor's Account* is a story of arrivancy—of the initial contact—and *Arabian Jazz* is a story of diaspora and settler colonialism as a pervasive structure. And in *Arabian Jazz* the Indigenous characters are, as Abu Jaber asserts, a metaphor for Palestinians.

While Indigeneity and Indigenous characters function as a metaphor for Palestine and Palestinians in Abu Jaber's novel, they never go beyond the constraints of metaphor. In fact, *Arabian Jazz* is peppered with references to Indigenous America: through imagery, as Melvina is described as an "Aztec beauty"; through similes, as Gilbert Sesame describes his "special gift" of hustling as the "disappearing art form [of] Indian pottery"; and through dialogue, when an exasperated Melvina asks her sister to consider where "Americans come from, when they're not captured on reservations?" (Abu Jaber, 12; 70; 328). As highlighted in these examples, Indigeneity is described in *Arabian Jazz* as peripheral and as a singular monolithic identity: as one culture, people, and society that is vanishing. Indeed, I argue that the Indigenous characters do not stand alone in the novel. Rather, Indigenous characters are secondary and their presence works to propel the other characters' plotlines forward. Admittedly, *Arabian Jazz* is a novel about Arab-Americans, but sidelining Indigeneity becomes problematic as it is depicted as something vanishing, as that which is progressively erased. For example, at the end of the novel, Jemorah decides to attend a graduate program at Stanford University; she decides to move forward, to progress from past and present, into the future. This decision necessitates leaving behind Ricky, who then remains in—what is for him—the present, and for Jemorah, the past. So, I will analyze in detail the implications of Abu Jaber's method of characterization of Indigenous figures in the novel.

Two-State Solutions: Occupied Palestine and Indigenous America

When settler colonialism is explored in Arab-American fiction it is mostly understood as the Israeli occupation of Palestine. Indeed, in the article "What is Settler Colonialism?" Maya Mikdashi, an academic of Lebanese and Chippewa descent, reflects on how she "grew up thinking about, and struggling against, settler colonialism in Palestine, not the United States. In fact, it was through Palestine that I came to rethink and question my mother's [Chippewa] family history [and] it was when I understood that Israel is a settler colony that I came to see the United States as the same" (Mikdashi, 27). I advance Mikdashi's comparative framework to examine the ways in which Abu Jaber engages with Indigeneity and how the two-state solution—in the form of the settler colonial Indian reservation system—functions in *Arabian Jazz*. An important example of this is the Ramoud family's visit to the Onondaga Reservation. How the Onondaga Reservation is depicted in the novel vis-à-vis the two-state solution is particularly important. As stated above in chapter two on Jarrar's *A Map of Home*, Mamdani claims that the contemporary cultural and geographic landscape of the United States has sectioned off the Indigenous populations from the settler society. The reservation system is, in reality, an internal colony both separated from and connected to the settler state (Mamdani, 62). This is the nature of the settler colonial enterprise, and Mamdani meticulously maps the history and development of the Indian reservation system in the United States. Indeed, the reservation system is a hallmark of settler colonialism. It is for this reason that I am invested in examining how the "Indian Reservation" is presented in Abu Jaber's novel.

The Ramoud family's visit to the Onondaga Reservation is introduced in Chapter Twenty-Two. The Onondaga Reservation is described over two pages (193-194) in this chapter of the novel. However, it is referred to again, and described from the perspective of Ricky Ellis on one page (274) in Chapter Thirty-One. I explore both instances in this section, starting with the Ramoud family's perspective. The themes of memory and loss pervade the novel, and in

Chapter Twenty-Two, Melvina and Jemorah decide to look through an old photo album. They search for photos of their mother Nora, hoping to reclaim fragmented memories of their time with her. One photograph brings them back to the "Onondaga Reservation Spring Festival" at the "Onondaga Indian Reservation, 4/68" (Abu Jaber, 194). Matussem, a young Jemorah, and a heavily pregnant Nora are in the photograph. Jemorah notices that Matussem has his arm "slung around the neck of a man who looked like a chief, his headdress full as sumac trees, their noses bent alike and skin matching" (Abu Jaber, 193).

The descriptive language Abu Jaber uses here works to establish links of similarity between these two figures. Abu Jaber attributes Palestinian qualities to the Onondagan man, and Onondagan qualities to Matussem, a Palestinian. The Onondagan man's headdress is described as "full as sumac trees," and this imagery is striking. Sumac is a popular spice in Arab cuisine and is a central component of *musakhan*, the Palestinian national dish.[15] Likewise, the Onondagan man's headdress has ceremonial and political significance. Headdresses' are meant to be worn by only those to whom they are gifted (Monkman, 2016; Riley and Carpenter 2016). So, not only is Abu Jaber inserting important cultural symbols of both Palestinians and Onondagans, but she uses language and imagery to entwine them together. Also, the fact that Matussem has his arm "slung around" the man's neck implies that the two men have a comfortable and familiar rapport. At the moment the man beside Matussem is unnamed, and this anonymous quality makes him and Matussem interchangeable. With their "noses bent alike and skin matching," (193) Abu Jaber uses racial markers to describe similarities in phenotype between two distinct ethnic groups.

Similarly, the language and imagery used to describe the Onondaga Reservation underlines the spatial and social segregation between the dominant society and those on the

[15] In the interviews section, under the category "food," see: https://www.conflictkitchen.org/

margins. For example, when thinking about her experience at the Onondaga Reservation Spring Festival, Jemorah remembered the:

> clay beads, ceremonial feathers, drums, dances, and tourists. Dancing men, women, and children, circling, stamping, arms and hair flying level […] The dance brought back summering birds and the gentling of the northern winter. The dance offered hope to the frostbitten, soaked, and gloomy upstate. Jem was drawn to the spiraling Iroquois dances and knew they were turning the earth around each year. The dried land where the Indians danced was an oasis, and the junked cars, the beer bottles, the pieces of trash moved out to the periphery of things; there was nothing but the plain, bare ground where they danced (Abu Jaber, 194).

In this excerpt, the language used to describe the Onondaga Reservation is both exotic and Othering. The Onondagan men, women, and children are allegedly able to bring "back summering birds" and turn "the earth around each year" with their dance. They are attributed with other-worldly qualities and the effect of this further distances them from the dominant society.

The language Abu Jaber uses to describe the physical property of the Onondaga Reservation echoes this as well. The land of the Reservation is dry, and the connotation is that it is barren; it only becomes "an oasis"—fertile—when the Onondagan men, women, and children dance. The implication is that other-worldly qualities are needed to make the land habitable. Moreover, the Reservation is described as littered with "the junked cars, the beer bottles, and the pieces of trash" (194) that are moved out to the periphery when the Onondagan men, women, and children dance. This furthers the inhabitable quality of the Reservation and the imagery used portrays the Onondaga Reservation as a dispossessed and disenfranchised community. Therefore, Indigeneity is described as peripheral, and Mamdani's claim—that the Indian reservation is both

separated from and connected to the settler state—is affirmed through Abu Jaber's depiction of the Onondaga Reservation.

Lastly, Abu Jaber creates an essentialized Other by describing the Ramoud family as racialized in Euclid, NY. In his analysis of *Arabian Jazz*, Salaita argues that this "essentialized Other—the Arab American—interacts with other marginalized characters so that the essentialist tendencies of the dominant society can be mitigated and ultimately restructured" (Salaita, *Sand*, 436). I disagree with the latter half of Salaita's claim as the essentialist tendencies of the dominant society are not restructured in the novel. In fact, I propose that the creation of this essentialized Other functions to uphold Indigeneity as a way to support the development of the Arab-American characters, while the Indigenous character remains mostly undeveloped. The structures of the dominant society remain in place vis-à-vis the spatial and social segregation reinforced by the two-state solution. This becomes apparent when close-reading the language used in *Arabian Jazz* in tandem with mapping its character development. I explore this in the next section, as I delve into Abu Jaber's characterization of Ricky Ellis.

Relegated to the Margins: on the Characterization of Ricky Ellis

In the article, "Decolonization is not a Metaphor," Eve Tuck and K. Wayne Yang explore how the language of decolonization has been superficially adopted in research, discourse, and activism. Tuck and Yang describe "a series of *moves to innocence* [first investigated by Janet Mawhinney] which problematically attempt to reconcile settler guilt and complicity, and rescue settler futurity" (Tuck and Yang, 3). I am particularly interested in one of the "moves to innocence" Tuck and Yang describe: at risk-ing/asterisk-ing Indigenous Peoples. This "move to innocence" can be understood as a strategy used by settlers to erase their involvement and culpability in systems of domination. I explore this "move to innocence" to investigate how Abu

Jaber's *Arabian Jazz* makes this move, with Abu Jaber therefore complicit in at risk-ing/asterisk-ing Indigenous Peoples of Turtle Island through this. In this section, I focus on how Abu Jaber portrays an Onondagan character, Ricky Ellis, by close reading the descriptive language used in the novel.

At risk-ing/asterisk-ing Indigenous Peoples is a settler move to innocence that "is concerned with the ways in which Indigenous peoples are counted, codified, represented, and included/disincluded by education researchers and other social science researchers […] as "at risk" peoples, Indigenous [Peoples] are described as on the verge of extinction, culturally and economically bereft, engaged or soon-to-be engaged in self-destructive behaviors which can interrupt their school careers and seamless absorption into the economy" (Tuck and Yang, 22). Admittedly, *Arabian Jazz* is a work of fiction and Abu Jaber is a novelist, not an educational researcher or a social scientist. However, I believe that the concept Tuck and Yang employ can be adapted to assist in analyzing literary works. Abu Jaber's method of characterization at-risks/asterisks Indigenous Peoples as it situates them on the margins of society and narrative discourse. To show this, I critically examine how Abu Jaber's method of characterization frames Indigenous characters and spaces as one-dimensional, depleted, and thus in the "imaginary waiting room of history" (Chakrabarty, 8). While the Arab-American characters are endued with the ability to transition between past and present, and ultimately to the future, the Onondagan nation is relict; in the world of *Arabian Jazz*, Ricky Ellis does not move forward into the future. Abu Jaber's depiction of Indigenous characters and spaces only emphasizes their dispossession within the settler colonial nation-state. So, I analyze Ricky Ellis' characterization through what Tuck and Yang call "A(s)t(e)risk peoples."

The first full description of Ricky Ellis that the reader encounters is in Chapter Nineteen of *Arabian Jazz*. Physically, Ricky is described as "dark as mahogany from dragging rags over

windshields […] there was car oil and grime worked into his skin that wouldn't come off under scalding showers and Ajax cleanser; the musky perfume of gasoline was in his hair" (Abu Jaber, 162). Ricky's physicality is portrayed as fundamentally entwined with his job as a gas station attendant. The inference of this is that Ricky is unable to escape his class position—it is an intrinsic part of his characterization. This inference is solidified in the next paragraph of the chapter, as Jemorah notes that Ricky only "had one year of junior high and spotty high school vocational BOCES repair classes [compared] to her four years of college" (Abu Jaber, 162). Jemorah is aware that her relationship with Ricky is imbalanced from a class perspective, and Abu Jaber portrays Jemorah as from a higher class status than Ricky. This imbalance culminates in Jemorah's decision to leave for Stanford and turn down Ricky's marriage proposal at the end of the novel. Therefore, through an emphasis on class, Abu Jaber characterizes Ricky Ellis as a "culturally and economically bereft" figure, perhaps an at risk-ed/asterisk-ed Indigenous man, as Tuck and Yang would have it. I believe that this method of characterization is a "move to innocence" because, while it speaks to the undeniable issues of racialization and economic class in the United States, it does little to challenge them. As such, Abu Jaber works with and reproduces stereotypical portrayals of Indigeneity.

Additionally, a section of Chapter Thirty-One is narrated from the perspective of Ricky Ellis and in it he outlines his childhood. Ricky remembers his mother, described as having both an English name (Mary Lu) and an Indigenous name (Hínuga), who was a runaway from the Onondaga Reservation; an old woman, presumably his maternal grandmother, who did not speak English but said "words that sounded like prayers;" and his father, Jupiter Ellis, who nearly kills himself in an automotive explosion (Abu Jaber, 273-75). In this chapter, the reader is provided with background information to contextualize Ricky Ellis' character development, and Abu Jaber characterizes Ricky as an unpredictable and unrefined man. For example, the chapter begins with

a description of Ricky running "half bent, hands before him, eyes half lidded, through the brush, the tall shrub, the belly-high fields of tall grass and weeds […] he didn't know why he ran, only that his hands lifted of their own accord" (Abu Jaber, 272). In this example, and throughout the novel, Abu Jaber ascribes animalistic qualities to her description of Ricky Ellis. The language used in the quotation above produces an image of a feral man, knuckle-walking, in an uncultivated environment. Abu Jaber's portrayal of Ricky Ellis aligns with what Tuck and Yang describe as at risking; Ricky is depicted as a primitive, flighty, and wild man. He weaves in and out of the narrative, just as he does Jemorah's life. He is a secondary character in the novel and the reader is introduced to him only through his relationship with Jemorah. Ricky's presence in *Arabian Jazz* functions merely to propel Jemorah's storyline further. Therefore, I examine Abu Jaber's characterization of Jemorah in the following section to demonstrate how Indigenous America is used as a backdrop for the development of the Arab-American characters.

Children of Diaspora: on the Characterization of Jemorah Ramoud

As the protagonist of *Arabian Jazz*, the tensions of acculturation and diasporic struggle between the old and new home/land are expressed through the characterization of Jemorah. These tensions are pervasive throughout and come to a climax in Chapter Thirty-Five, near the end of the novel. Blindsided by a surprise visit from cousin Nassir, Jemorah and her sister Melvina, along with Aunt Fatima, discuss their family history. From Palestinian refugees in Jordan to immigrants in America, Jemorah and her family negotiate different understandings of their positionality. Jemorah is interested in finding "home" and expresses "how important a place is, and the need for a particular land, a location, for anyone to live, to have that land call home. I know that's what I want" (Abu Jaber, 339). Accordingly, in this section I investigate how Abu Jaber articulates the diaspora blues in the novel by focusing on the notion of "home" in

connection to memory and loss in the immigrant context more broadly. I am interested in how the tensions between the old and new home/land are resolved in the novel.

Before her encounter with Nassir, Jemorah decides that she wants to move to Amman, marry an Arab man—preferably, according to Fatima, a distant cousin—and live among her paternal family. When Nassir arrives in Euclid, he implores her to explain what "was it that turned Jem the unattainable, the American cousin, back to the Old Country? What dislodged the first stone?" (Abu Jaber, 327). The conversation that follows is significant as Abu Jaber sets the scene for a dialogue about the old and new home/lands, about the "too foreign for home/ too foreign for here" position children of diaspora must negotiate. I close read the language and dialogue in Chapter Thirty-Five to determine how Jemorah resolves the cultural collisions that keep her from moving forward.

From the beginning of Chapter Thirty-Five, the dichotomy between the old country and the new country is expressed with the use of possessive pronouns. Nassir uses the terms "our country" and "your country" to comment on various differences between Jordan and the United States. For example, wishing to take a "vacation from sentiment Middle-Eastern style," Nassir asks if Jemorah minds if they "don't do the kiss-kiss, do you? After all, we're in *your country* now" (Abu Jaber, 323; emphasis mine). It is interesting that Nassir sees Jemorah as the "American cousin" and believes the United States to be "her country"—whereas, in contrast, Jemorah does not feel like she belongs. For the majority of the novel, Abu Jaber characterizes Jemorah as a figure troubled by her lack of belonging. It is clear to Jemorah that "I don't fit in […] They don't like me. They don't like Arabs […] It's not enough to be born here, or to live here, or to speak the language. You've got to *seem* right" (Abu Jaber, 328). In this example, the tensions of cultural citizenship are embodied in the figure of Jemorah. Arab-Americans, and indeed most brown settlers, are seen as perpetual foreigners in America. Racialization and its

impact on the Ramoud family is a central concern in the novel, and the Ramoud family often describe their experiences of racialization as a binary, as Arab/American.

Accordingly, I examine how the mixed identity of the protagonist is expressed in *Arabian Jazz* because it complicates this binary. Jemorah's boss, Portia Porschman, believes Jemorah's mixed heritage to be something that needs remedy; Portia views Jemorah as only half-white, and therefore, only half-American. Portia addresses this Arab/American binary in Chapter Thirty-Two in her attempt to reassure Jemorah that:

> It's not too late for you. Oh, sure, you're tainted, your skin that color. A damn shame. But I've noticed that in certain lights it's worse than in others. Your mother could have made such beautiful children—they could have been so lovely, like she was, like a white rose. Still, it could definitely have been worse for you, with his skin. Now, if you were to change your name, make it Italian maybe, or even Greek, that might help some […] I'm telling you, Jemorah Ramoud, your father and all his kind aren't any better than Negroes […] We'll try putting some pink lipstick on you, maybe lightening your hair, make you *American* (Abu Jaber, 294-95).

In this example, the category of "American" is equated here with "whiteness"—this is an expression of the established, albeit false, notion of settler indigeneity. As shown in the quotation above, Portia asserts that Jemorah is tainted because of her "half-Arab" heritage. Portia believes that, in order to obtain belonging in the form of cultural citizenship in America, Jemorah must assimilate and change any visible markers of her difference. Indeed, the "deep contradictions in American stances toward difference [are] expressed in Portia's speech. She is convinced that true Americans—and by implication, overarching American culture—must be white, and uses the

"Negro" as a symbol against which she can posit the superiority of [both] whites" and non-nativeness (Salaita, *Sand*, 438).

This is significant as it demonstrates how the settler colonial nature of America informs the (un)belonging of migrants in diaspora. In fact, Tuck and Yang argue that the assimilation into white America by brown settler populations (if and when possible) is an investment in settler colonialism. A sense of belonging in the settler colonial state is predicated on cultural citizenship and "the ability to be a minority citizen in the settler nation means an option to become a brown settler. For many people of color, becoming a subordinate settler is an option even when becoming white is not" (Tuck and Yang, 18). This relates to the example above as Portia gives Jemorah the option of "becoming white" through erasure of her ethnic markers. To Portia, a true American is white; so, becoming American necessitates "becoming white." Although assimilation is a process inherent to settler colonialism, the notion of settler indigeneity is challenged and the binary of Arab/American is disrupted when Jemorah replies to Portia's diatribe by saying, "my father's mother *was* black" (Abu Jaber, 295). By aligning herself with Black America, Jemorah challenges the binary stratifications that inform Portia's speech and views of America. This furthers a relational schema of difference, as Abu Jaber's authorship emphasises the usefulness of coalition between racialized groups. Jemorah's lack of rootedness as a Palestinian-American is negotiated through an acceptance of being "born homeless" with "two looks at the world" (Abu Jaber, 330). The Ramoud family is characterized as fundamentally unsettled in the present, but they achieve peace and stability by returning to the past. Abu Jaber illustrates how the characters' relationship to the home/land and America develops and changes as the novel progresses, and Jemorah's narrative reaches a resolution at the end of *Arabian Jazz*.

Conclusion

Diana Abu Jaber's *Arabian Jazz* speaks to the cultural collisions immigrants feel as they occupy different spaces. The difficulty of straddling different worlds, and never fully belonging in either, is a central thematic concern in the novel. As such, in this chapter I analyzed how the "diaspora blues" in immigrant communities manifests alongside Indigenous displacement. In doing so, I performed a close reading of the descriptions of Indigeneity, America, and immigration to analyze how the characters' relationship to the home/land and America develops and changes as the novel progresses. I also examined Abu Jaber's methods of characterization, by focusing on the development of the main characters, to show how othering is both racialized and gendered in the novel. Additionally, by investigating Abu Jaber's methods of characterization, I argued that the Indigenous characters do not stand alone in the novel. Rather, their presence works to propel the other characters' plotlines forward. In this way, Abu Jaber's authorship foregrounds certain voices while it simultaneously occludes others. The conceptualizations of Indigeneity, racialization, and home/land are multilayered in *Arabian Jazz*. A critical engagement with the novel opens up possibilities for challenging the established structures of these concepts.

Conclusion

My research interest in settler colonialism in the Americas by brown settler populations arose out of a conflicted curiosity of my own position as an immigrant to Canada. I wondered how to situate myself in relation to—and in relation with—other racialized people on Indigenous territory. Undertaking this thesis project provided me with the terminology, the theoretical frameworks, and the intellectual space to flesh out these different concepts. My ambition for this thesis was to better understand how the structure of settler colonialism, which shapes culture, politics, and economics, is expressed in literary works. In doing so, I focused on novels produced by authors of Arab origin in the United States. I investigated the relationship between diaspora, imperialism, and settler colonialism as expressed in the literature. As such, this thesis explored the presence and absence of discussions on settler colonialism in the context of Turtle Island in Arab-American fiction.

The following questions guided my research: What are the implications of having origins in colonized spaces and then migrating to, and occupying, colonized land? How are the dynamics of occupier and occupied negotiated, especially when the now occupier may have been occupied in another space? And how does Arab-American authorship give voice to peoples who have been disenfranchised and deterritorialized, while silencing others? These questions directed the theoretical frameworks and methodologies I employed in this thesis. Indigenous and Arab feminist theories were critical to my study of each novel.

I began Chapter One with an analysis of Laila Lalami's *The Moor's Account*. I focused on how the novel operates as a historical counter-narrative to the official chronicle of the Narváez expedition, and the concept of arrivancy was central in this chapter. As the protagonist of the novel is an enslaved African entangled in the Spanish colonial enterprise, I argued that he epitomizes the position of an arrivant: arrivants are peoples who were displaced from their lands

of origin, and did not consent to being transplanted and enslaved on the land of other colonized and enslaved peoples. As Lalami's protagonist has origins in a colonized space, I proposed that the novel deals with dual stories of colonization. These dual stories of colonization (the content) relate to the overarching narrative structure of the novel (the form). The form of the novel uses a frame story, and this device underscores the duality in the colonial experiences expressed in the novel. In a similar vein, I argued that indigeneity manifests in various ways in *The Moor's Account*. There is no singular experience of colonization in the novel, and thus there is no singular indigenous identity either.

Various manifestations of Indigeneity were further explored in Chapter Two, in Randa Jarrar's novel, *A Map of Home*. In this chapter I outlined my identification of Palestinians as Indigenous to the land colonized by Israel, and in turn, I explored the liminal space that Palestinians in America occupy. In fact, the characterization of Jarrar's protagonist encapsulates the process of migrant identity formation on North American Indigenous territory. Specifically, the transition from an "Arab" identity to an "Arab-American" identity is depicted in progress. It is for this reason that I examined how *A Map of Home* attends to the condition of being in-between: the condition of being newly arrived, on Indigenous territory, as an occupied occupier. I showed how the nuances in hyphenated identity operate within the larger structure of settler colonialism in the United States.

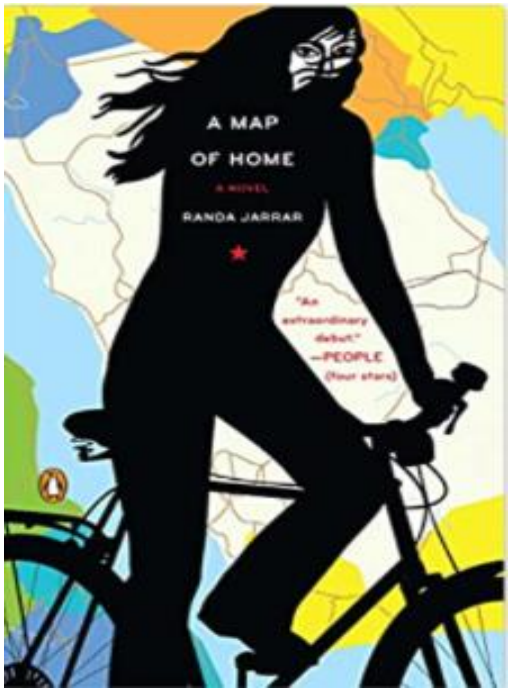
Finally, in Chapter Three I expanded on my analysis of hyphenated identities by addressing settlement and diaspora in Diana Abu Jaber's *Arabian Jazz*. In this chapter, I showed that the relationship between home/land and America is both a source of friction and a site of negotiation for a Palestinian-American family in upstate New York. My analysis of this novel was grounded in demonstrating how Abu Jaber depicts immigrant displacement alongside, and against, the displacement of Indigenous peoples. Indigenous characters, belonging to the

Onondaga nation, are presented in the novel; although secondary characters, they are shown to have intimate and familiar relationships with the Palestinian-American main characters. In this chapter I furthered my analysis to investigate how settler colonialism is explored in Arab-American fiction. Settler colonialism is mostly understood as the Israeli occupation of Palestine, and I challenged this by exploring how the two-state solution in the form of the Indian reservation system functions in *Arabian Jazz*.

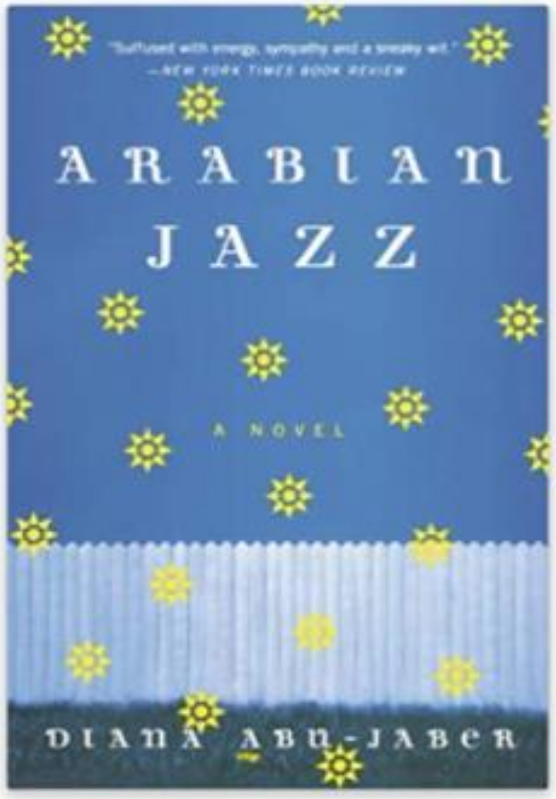
Imperialism has fundamentally affected the displacement of people all over the world, and settler colonialism has resulted in the deterritorialization of Indigenous peoples on their own territories. The nexus of occupation, (re)settlement, and autonomy is ongoing and therefore a contemporary concern in all areas of life. This is one reason why an intervention like mine, a literary analysis that is largely theoretical, can be salient to understanding the lived experiences of Indigenous peoples, settlers, arrivants, and other migrants to the Americas. I am humbled to have had the opportunity to contribute to this field of study.

Appendices

Appendix A



Appendix B



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