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NEGOTIATING CULTURAL HYBRIDITY AND LIMINALITY IN KASHUA'S SECOND PERSON SINGULAR: A BHABHAIAN ANALYSIS

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ABSTRACT

This paper aims to examine the theme of liminality and in-betweenness in the context of cultural hybridity in Kashua's novel, *Second Person Singular*. Using Bhabha's theory of liminality and in-betweenness as a theoretical framework, this qualitative research explores the liminal features in the text of selected novel. Obtained from the novel is examined and assessed using Bhabha's concept of liminality and the state of being in-between.The study reveals that the novel is replete with issues of liminality and in-betweenness, as the characters assimilate the identity of Western culture for fame, survival, and other purposes. They define themselves in terms of a Western identity that is neither purely their own nor purely alien, and hence they are living in a state of liminality and in-betweenness. Their journey from traditional native life to foreign Western life indicates their hybrid and liminal tendencies on their part. The study concludes that contemporary society is undoubtedly hybrid, lacking in individualistic features. This research will contribute to the existing knowledge in the field and provide valuable insights for future research.

INTRODUCTION

Sayed Kashua is a Palestinian writer and journalist known for his exploration of identity in contemporary Israeli society. He has received numerous awards for his writing and is acclaimed for his novels that delve into the theme of liminal identity. Kashua's work extends beyond literature, as he has also made a significant impact through his television show and columns in Haaretz, displaying his unique blend of humor, sarcasm, and self-irony. *Second Person Singular* is a novel about the complexities of identity and cultural assimilation in Israeli society. The main protagonist, Amir, hides his Arab identity and pretends to be Jewish, while struggling with financial instability and disappointment. The novel explores the challenges faced by young Arabs in Israel, who are urged to adopt western culture in order to survive and thrive, while also remaining connected to their Arab roots. The novel presents a liminal identity and hybridity as forced circumstances.

Amir has a dual identity and adopts both Arab and Israeli identities to suit his circumstances. In the novel, the protagonist willingly embraces a new identity in order to secure employment and, outside of Israeli influence, fully embraces an Arab identity. The story highlights the struggles faced by Arabs in Israel and the pressure they experience to alter their identities in order to be accepted. Over time, the main character, Amir, gradually assumes the identity of Yonatan, embodying a state of liminality and in-betweenness where he no longer belongs solely to his own culture or to the foreign culture. In his pursuit of fame and survival, Amir betrays his cultural values and heritage, defining himself in terms of an unfamiliar identity.

The characters in the story, especially Amir, Ayub, Samah, and Shadi, all find themselves in a state of liminality, caught between two worlds or cultures. This is often due to economic or social pressures, as they seek to improve their circumstances by assimilating into the dominant culture. Amir, for example, is willing to change his identity in order to get a job and support his mother. He struggles with his Israeli identity and his feelings of hatred towards Arabs, but also finds comfort in Hebrew and the opportunities it can provide. He hides his true identity from others and switches between his Arab and western identities depending on the situation. Similarly, Ayub also changes his identity depending on the circumstances. He is aware of the prejudices against Arab institutions and takes measures to assimilate into western society in order to find a job. He warns Amir of the potential dangers of not doing so. Samah and Shadi also find themselves in liminal situations. Samah needs to learn Hebrew to achieve her goal of joining the Israel Bar Association, while Shadi deviates from his local traditions in order to earn a better income.

Research Questions

- How is cultural hybridity represented in *Second Person Singular* by Sayed Kashua?
- How do the characters in *Second Person Singular* navigate their liminal identities?
- What impact do societal structures and power dynamics have on the characters' experiences of cultural hybridity and liminality?

Objectives

- To analyze the representation of cultural hybridity in *Second Person Singular* through a Bhabhainian lens.
- To explore the ways in which the characters in *Second Person Singular* navigate their liminal identities.
- To investigate the impact of societal structures and power dynamics on the characters' experiences of cultural hybridity and liminality.
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LITERATURE REVIEW

Postcolonial literature often deals with themes of identity crisis and disintegration in postcolonial societies. Diasporas, exile, and hybridity are common subjects explored by postcolonial writers in their fictional works. According to MacCarthy (2008), the central theme explored by postcolonial writers is the concept of hybridity (p. 250). In *The Lonely Londoners*, Selvon portrays the struggles of immigrant characters who face displacement and identity crisis in a foreign land. The novel is set in London, the colonial 'centre,' and depicts the experiences of marginalized and diasporic individuals. Using Bhabha's framework of identities and subjectivities, Mostafaee (2016) analyzes the novel *Foe and Disgrace* by Coetzee In his work specifically "Investigating Identity, Ambivalence, Hybridity: A Bhabhaian Reading of J. M. Coetzee's *Foe and Disgrace*," Mostafaee argues that the impact of colonial authority goes beyond textual and discursive realms, affecting the pursuit of identity among colonized individuals within a dynamic South African setting. Coetzee's Disgrace portrays the struggle of colonized people to find their identity in post-apartheid South Africa. The protagonist Lurie's loss of identity is due to the dominant presence of colonialists, resulting in his detachment and confusion. The colonialist policies also lead to fragmentation among black and white South Africans. To Mostafaee (2016), *Foe* by J.M. Coetzee explores themes of power, language, and identity, particularly in relation to racism and the oppression of marginalized groups through characters Barton, Friday and Susan.

In their research paper titled "Cultural Hybridity in NadeemAslam's*Maps for Lost Lovers*," Arif and Parveen (1994) contend that the novel depicts a world characterized by cultural hybridity, where diversity and heterogeneity in terms of culture are prevalent. The majority of the characters in the novel are immigrants from South Asian countries who grapple with the challenge of preserving their cultural identity while navigating the divide between two distinct worlds.

Okuroğlu &Yağlidere (2020) conducted an examination of the concept of liminal identities as depicted in the novel in their study titled "Liminal Selves in Monica Ali's *Brick Lane*". Authors argue that the identities portrayed in the novel are influenced by cross-cultural circumstances, including living conditions, social environment, cultural factors, educational systems, and gender roles. Migration creates transitional phases in individuals' lives, leading migrants to explore their true selves through the ambivalent nature of liminal subjectivity. Monica Ali skillfully constructs the identity formation of her

characters within a framework that involves transitioning and finding a sense of belonging in a new way of life

In their research article titled "Identity Crisis in Jean Rhys' Wide Sargasso Sea Revisited," Yousef, Reem, and Abu-Samra (2017) analyze Antoinette's identity crisis in Jean Rhys' novel from a socio-psychological perspective. They contend that Antoinette faces marginalization based on factors such as race, class, gender, and colonialism within a society where women experience triple marginalization. Antoinette grapples with the pursuit of an independent life and wrestles with external forces that either shape or dismantle her identity, ultimately resulting in her tragic decision to take her own life.

In her research paper titled "Identity Crisis as Reflected in Selected Works: *The Reluctant Fundamentalist* by Mohsin Hamid and *The Black Album* by Hanif Kureishi," Kiran (2013) examines the identity crisis faced by Pakistanis in the post-9/11 era. She asserts that Pakistani society is fragmented along religious, sectarian, and political lines, resulting in challenges in establishing a cohesive national identity. She suggests that Pakistanis are divided into two groups: liberals and fundamentalists, who are considered outsiders in their own homeland. This is illustrated through the characters in the selected works. In their exploration "Liminal Characters in Ali's Fiction: A Postcolonial Critique," the authors Iqbal, Adil, and But (2020) analyze the characters having liminal identities in the novel Twilight in Delhi. Their study specifically centers around Asghar, a character who experiences a sense of displacement and unease in both Eastern and Western cultures due to his racial background being Eastern while desiring a Western lifestyle. The authors also discuss Mirza, another character in the novel with a liminal identity. They provide a postcolonial critique of the novel, shedding light on the complexities of identity formation within a colonial and postcolonial context. The primary focus of this current research is to examine the themes of liminality and "in-betweenness" in Sayed Kashua's novel *Second Person Singular* through the lens of Bhabhaian perspective. By doing so, this study aims to fill a gap in the existing research on the topic.

THEORETICAL FRAMEWORK AND METHODOLOGY
The present study is centered on exploring the concept of liminality and "in-betweenness" in the lives of Palestinian residents depicted in Kashua's novel Second Person Singular, employing Bhabha's theory of liminality as a framework. The research utilizes the novel as a primary source and applies close reading techniques to analyze how the themes of liminality and "in-betweenness" manifest within Palestinian society.

Postcolonial theory analyzes the impact of colonialism on postcolonial societies' social, political, and psychological structures, including literary and cultural aspects. Postcolonial literary theory emerged as a powerful response and critique to prevailing Western theoretical perspectives, as argued by Ashcroft et al. (1989).According to Lunga (2008), the term "postcolonial" pertains to literature produced by individuals who were previously colonized, with a primary focus on themes of "identity/identities and resistance" (p. 192). Lunga (2008) highlights that postcolonial theory is a multifaceted area of

inquiry that covers a wide range of topics, including "identity, gender, race, racism, and ethnicity" (p. 193).As stated by Bill Ashcroft et al. (2002), a significant portion of the global population has practiced "experience of colonialism" (p. 1). Despite achieving independence and autonomy for many communities, there remains a lingering sense of confusion regarding their unique culture and identity. Ashcroft et al. (1989) argue that colonialism has had a complete influence on the cultures of the colonized from the beginning of colonialism to the present day. Therefore, Postcolonial studies delve into the intricate nature of identity by exploring how the effects of colonialism on postcolonial societies intertwine with issues like hybridity, loss of identity and multiculturalism.

Abrams& Hogg (1988) define identity as "one's conception or definition of who one is (one's identity) is largely composed of self-descriptions in terms of the defining characteristics of social groups to which one belongs" (p.7). Identity crisis is a controversial issue in postcolonialism due to the emergence of hybrid nations, diverse cultures, and increased immigration. This topic is relevant in postcolonial literature and communities, where the struggle to form a distinct sense of self persists.

In the postcolonial era, newly liberated nations and societies encountered a significant challenge in terms of identity crisis. Bhabha (1994) argues that postcolonial individuals no longer inhabit the traditions inherited from their past but instead exist in civilizations characterized by new hybrid and "in-between" identities. As a result, they navigate through an era characterized by diversity, multiculturalism, and the postmodern context. Bhabha (1994) presents the concept of the "Third Space of enunciation," highlighting the idea that postcolonial individuals inhabit this "Third Space."According to Ashcroft et al. (2002), the Third Space, also referred to as a "transcultural space" is depicted as a space that enables the formation of cultural identity and acts as a space for postcolonial change (p. 108). To put it simply, the concept of the "third space" provides an effective platform for facilitating interaction between the colonizer and the colonized.

Bhabha (1994) puts forth the argument that being unhomed does not equate to being homeless (p. 13). He suggests that the loss of identity manifests in various ways, one of which is referred to as unhomeliness. This experience involves a sense of dislocation felt by migrants due to diaspora and the resulting feelings of unfamiliarity. According to Kalua (2009), Bhabha extends the ideas put forth by Fanon and Said in postcolonial theories and introduces the concept of the 'Third Space,' providing further development and elaboration within the postcolonial framework. Bhabha (2006) also emphasizes the significance of liminality in postcolonial theory.

Bhabha (2006) argues that embracing liminality prevents identities from being rigidly divided along arbitrary categories like social status or racial distinctions such as black and white. In the context of immigration, assimilation, and multiculturalism, where the blending and mixing of cultural identities lead to confusion, these concepts become vital for immigrant writers

to convey their perspectives and viewpoints on the immigrant experience and the feeling of being an "other."

In Bhabha's (1990) perspective, the introduction of diverse cultural forms into societies brings about pluralization, which he views as a positive development. He emphasizes the importance of cultural multiplicity in postcolonial contexts and argues against the notion of assimilating newcomers into an existing model, as it would hinder the coexistence of cultural differences. Bhabha's concept of the "Third Space," symbolizes a convergence point where conflicting powers intersect without the intention of cultural domination. Bhabha (1990) asserts that this space of contact does not arise from the fusion of elements from diverse cultures, but rather emerges through the collision of contradictory and irresolvable notions.

TEXTUAL ANALYSIS

In *Second Person Singular* by Kashua, the characters depict a sense of liminality and in-betweenness in the modern industrial and technological era. The lawyer in the novel plays a significant role in this dualistic theme. From the beginning, he is portrayed as someone who hides his true identity. Physically, he embodies the characteristics associated with Israeli culture rather than Arab culture. He expresses dissatisfaction with the Arab environment and wholeheartedly embraces the Israeli environment, regarding Israeli inhabitants as being of higher status. The Israelis are depicted as well-educated, highly qualified, and well-dressed, with better educational institutions and opportunities. The lawyer himself hails from the Triangle region but sees the Galilee dwellers as more polite and civilized than those from his own city. He holds the belief that Israeli inhabitants are superior in every aspect, which is evident in his desire to marry a woman who has no connection to his own city. The novel explicitly conveys this mindset when Kashua (2012) articulates that the lawyer, born and raised in "the Triangle" and His long-standing wish was to marry a girl hailing from the region of "Galilee" (2012, p. 99). This mindset is clearly expressed in the novel when Kashua (2012) states, "The lawyer, a native of the Triangle, had always wanted to wed a girl from the Galilee" (2012, p. 99).

The lawyer in Second Person Singular is part of a privileged and elite social class, and he assimilates the manners and demeanor of the Galileans, whom he considers to be of higher status. He rejects his native identity, culture, and dressing without any shame, driven by a desire for high social status and false fame. However, he suffers from an inferiority complex and is insecure in Israeli society despite his efforts. He also wishes to marry a woman from a different city, highlighting his changing identity and the trend of seeking a new identity for social advancement.

When it serves his interests, he is willing to embrace the Arab culture and even contemplates seeking assistance from the Shariat court to achieve his desired objectives. Despite being a "criminal lawyer" with no prior experience in "handling divorce cases", he possessed a clear understanding of the distinctions between the "Israeli family court and the Sharia court" (2012, p. 95).

Amir finds himself caught in an in-between space, being neither fully accepted by his own culture nor fully embraced by the Israeli society. His adherence to Western traditions and his desire to adopt another culture blindly create obstacles and make him a misfit. These lines also highlight the suspicious attitude towards Muslims in the Western world and the challenges they face, often being labeled as terrorists. Amir's liminal position for financial support in Jerusalem leaves him unsatisfied and financially struggling, contemplating leaving but realizing it may only lead to more troubles in his native land. Therefore, once again, he opts to take a chance with a changed identity. The following excerpts highlight this circumstance:

"The night shift that I shared with Yonatan didn't quite feel like a legitimate job, also the salary I earned barely managed to pay for the rent of my modest "room in BeitHanin". He would speak "disparagingly of Arabs" (2012, p. 124), and the interviewer who was from Jewish would affirm understanding; he was well aware of the situation in that area. The protagonist's struggle to fit in and find a job, which leads him to suppress his own cultural identity and adopt a new one. However, this comes at a cost of compromising his own values and beliefs. It highlights the impact of external factors and circumstances on an individual's identity formation.

Amir, upon discovering a letter from Leila, contemplates extreme actions driven by anger but considers the welfare of his children. He chooses to seek justice at the Shariat court, believing it will provide him with more advantages than an Israeli court. Amir desires to keep his intentions secret, aware that if revealed, Leila may seek relief in an Israeli court, potentially resulting in unfavorable outcomes for him. Evidently, he publicly adopts a Western identity, while privately embracing an identity that aligns with his personal interests. Another illustration of his dual nature is evident in Amir's statement that Friday was considered "a day off at the office" (2012, p. 96).

Deep down, Amir identifies himself as an Arab. In non-Israeli contexts, he embraces Arabic values and refrains from using Hebrew. However, when interacting with the Israeli community, he assimilates and adopts the mentality of "when in Rome, do as the Romans do." Through Yonatan's preserved records, Amir observes the distinct mindset of Jews, who prioritize Hebrew and English over Arabic and actively promote the Bible instead of the Holy Quran. They conversed in Hebrew "instead of Arabic", and their English lessons commenced in third grade. During junior high, he delved into "Jewish history and the Bible" rather than focusing on the "Quran" (2012, p.125-126).The extract highlights the presence of Arab and Muslim identities within Amir, although he conceals them outwardly. It emphasizes the liminality of language and Amir's ability to assume different identities depending on the situation. Similarly, Leila also demonstrates a dual identity, as seen in her interactions with the lawyer. These instances showcase the characters' liminal positions, navigating between different identities in the novel. Her dual nature is evident in the following excerpt when the lawyer expressed his intention to ask for her hand from her father. She asked if he is out of his mind (2012, p. 103)

Amir's identity fluctuates between Arab and Western as he moves between Jerusalem and his homeland, exhibiting liminality. The Festival of the Sacrifice allows him to fully embrace his Arab culture and experience authentic joy, leaving behind Western influences. Amir, the main protagonist of the novel, conceals his true identity and assumes the persona of Yonatan, a Jew. He is a liminal character, different from the lawyer, driven by circumstances to adopt a hybrid identity. Amir, originally from an Arab land, comes to Jerusalem for education and job prospects, often displaying double identities, sometimes appearing as a Jew and at other times showcasing his Arab culture. His initial encounter with Leila makes him feel timid, resembling the shyness associated with Arab inhabitants.

Amir's hybridity throughout the novel serves his pursuit of material benefits, aiming to improve his economic situation and support his mother. Like many colonized individuals worldwide, he assumes a liminal identity to navigate the complexities of life and gain social, political, or religious advantages. Amir's actions are driven by circumstances that compel him to adapt and adopt different identities.This fact becomes evident through the following lines: "I had never previously opened that closet, and for some reason, I had assumed it contained nothing more than extra sets of pajamas" (2012, p. 85).

The following quoted lines indicate that the protagonist, Amir, borrows clothes from Yonatan to wear on his date. His ability to wear Yonatan's clothes without looking out of place displays his fluidity in adopting different identities. As Kashua (2012) mentions, "The pants were a perfect fit (2012, p. 86)". Osnat's face lit up with a wide smile as I emerged wearing "Yonatan's attire" (ibid.).

Amir and Leila, who have a mutual attraction, make plans for a date. However, Amir, coming from a less privileged background, faces difficulties in affording suitable attire for the occasion. Recognizing his predicament, Osnat comes forward and offers him Yonatan's expensive outfits. Although Amir felt uneasy about wearing clothes that don't align with his own social standing, he ultimately accepts the offer out of necessity. This situation highlights the class disparity between Amir and the world he is trying to fit into, as well as the compromises he is willing to make in order to participate in certain social activities. This illustrates how Amir, like the lawyer, is compelled to adopt a hybrid identity due to societal pressures and the need for survival. It reflects the plight of many Arab youth in their own homeland, where accepting hybridity has become a necessity to navigate the divide between upper and lower cultures in the Western world.

Amir embraces a liminal position in search of financial stability, yet it fails to yield any tangible benefits. Despite his job as a social worker with Yonatan, he struggles to meet his basic needs and experiences deep disappointment. While contemplating returning to his native land, he realizes that it may only lead to further difficulties, prompting him to once again consider pursuing opportunities with an altered identity. Working the night shift with Yonatan, Amir's income is barely sufficient to cover the rent for his small room in BeitHanina, a neighborhood in Jerusalem. The economic struggles and

financial limitations Amir experiences, emphasizes his precarious financial status: "I would make negative comments regarding the Arab population, and the Jewish interviewer would demonstrate a deep understanding and acknowledgement of the complexities and challenges present in the region" (2012, p.124). Amir is not impressed by the western culture as mentioned by Kashua:

"My mother, as she did every year, purchased meat and charcoal, aiming to make our festivities resemble those of others, with the aroma of grilled meat wafting from our courtyard. Before heading inside to prepare the meat and salads, she inquired, 'Will you light the fire? Certainly, I responded, making my way to the yard. Meanwhile, young children engaged in playful cap gun battles, while aimlessly drifting cars blared loud music" (2012, p.75).

Amir's adoption of a hybrid identity is driven by specific reasons. In his own homeland, he embraces his Arab culture and finds true joy in celebrating festivals with his family, free from financial constraints. The Festival of the Sacrifice holds a special significance for him, highlighting the eternal happiness it brings to Muslims. It also reflects the struggle of colonized people who are forced to assume mixed identities, yet find their true identity and religion to be a source of inner bliss that cannot be taken away. Other minor characters also find themselves in liminal and in-between conditions, leaving their homeland to study abroad and temporarily settle in order to secure jobs. This often involves giving up their own identity and adopting the dominant culture. The prejudice against Arab institutions is evident as Arab degrees are not recognized in Israeli society, leading individuals like Ayub to learn Hebrew and adapt to the Western society's expectations in order to find employment. These examples shed light on the complexities and challenges faced by individuals who navigate hybrid identities and the socio-political dynamics that shape their choices. After College, protagonist started "working on Hebrew…. and got in to David Yellin" (2012, p.57). The protagonist, Amir, expresses his belief about the perceived superiority of Birzeit and Bethlehem Universities over David Yellin College. He considers the latter to be far inferior, emphasizing this difference by stating that the former universities are "vastly superior by a factor of one thousand." Amir's perspective is influenced by his perception of the universities' reputations and the value attached to their degrees. Amir's belief is further shaped by his understanding of the local context. He mentions that being a resident of Jerusalem, a city under Israeli influence, pursuing a degree from Birzeit or Bethlehem would be more advantageous as everything in Jerusalem is Israeli. This statement suggests that he sees the Israeli system and institutions as dominant and more relevant in his immediate environment. Therefore, he believes that acquiring a degree from an Israeli institution like David Yellin College would hold more value in the local context compared to universities located outside of Israeli influence.

The Israeli authorities prioritize Hebrew and aim to promote it even in neighboring Arab countries, despite the superiority of Arab universities in producing qualified professionals. Muslims are compelled to adopt Hebrew due to their socio-economic disadvantage and lack of opportunities in their

own countries, as Israel has forcefully appropriated their resources. This highlights the prejudice of Jews against Muslims and the necessity for Muslims to navigate the Third Space. Wassim's job requirements emphasize the need for a person with a strong command of Hebrew, further emphasizing the necessity of identity change.

Hebrew is imposed on Arab inhabitants in Israel, leading them to assume hybrid identities. Ayub and Amir, like other Muslim characters, change their identities based on the situation to navigate the dominant culture. Ayub guides Amir on how to live in the Western society, emphasizing the increasing trend of adopting double identities due to forced circumstances. Amir, switching between languages while conversing with someone. Suddenly, he spoke in Hebrew and said, "We need to get off at the next stop" (2012, p. 59). He initially speaks in Hebrew, indicating his familiarity and comfort with the language. However, when they reach their destination and disembark from the bus, he transitions back to Arabic, likely because they have entered an Arab-speaking environment. This shift in language usage reflects Amir's adaptability and his ability to navigate different linguistic and cultural spaces. It also implies that he adjusts his language choice based on the context and the people he interacts with. The transition from Hebrew to Arabic suggests his recognition and adherence to the dominant language of the local environment. Amir finds solace and comfort when he is in the company of his friends or alone in his apartment. During these moments, he can truly be himself and enjoy the world outside his office. He expresses his emotions and thoughts freely, primarily using Arabic, which holds a special place in his heart. In these instances, Hebrew is unfamiliar to him, and he feels unrestricted in expressing his true feelings. The following lines exemplify this aspect of his identity: "Mom"…. "I miss you". I've been anxiously awaiting your call for days. My worries about you have been growing, my dear. "Inshallah, everything is okay?" (2012, p. 51). In these interactions, Amir's use of Arabic reflects his deep connection to his cultural and linguistic roots. He can openly communicate with his mother in a language that holds emotional significance to him. This demonstrates his authentic expression of identity and the bond he shares with his family.

Shadi, like other characters, assumes a liminal position, adapting to Western culture for financial reasons, reflecting the impact of the global system on the oppressed and their loss of original culture and identity. Shadi would come to work dressed in casual attire, wearing jeans and designer T-shirts. Shadi, during the wedding ceremony, adorned a "gold chain around his neck" (2012, p. 50), featuring the initial letter of his girlfriend's dangling at the end.

CONCLUSION

In conclusion, the analysis of Kashua's novel *Second Person Singular* explores the prevalent themes of liminality and in-betweenness in postcolonial societies. The characters in the novel, both major and minor, employ specific strategies and navigate between different cultural identities. The characters, driven by either force or willingness, assume hybrid identities to reap various benefits in a globalized world. The assimilation of the dominant culture and rejection of the dominated culture is evident in the text. Palestinians, in their

pursuit of jobs and economic stability, reside in a state of liminality and in-betweenness. They temporarily leave their homeland, study abroad, and adopt the dominant culture to secure their future. However, their changed identity does not always bring them the desired benefits, leading to a sense of displacement and an elevated status of their lives. The novel portrays the concept of "in-betweenness" prominently, particularly through the protagonist Amir, who willingly forsakes his own cultural values and religion to become part of the Jewish culture. This duality of identity is a recurring theme among the characters, representing their adoption of both Arab and Israeli identities. The study also highlights the prejudice against Arab institutions and the pressure for Palestinians to adopt a foreign identity, resulting in the decline of cultural identity within Palestinian society. This reflects the increasing trend of adopting hybrid identities in postcolonial societies due to external circumstances.

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