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HYBRIDITY AND UNHOMELINESS IN FADIA FAQIR'S *WILLOW TREES DON'T WEEP*: ANALYTICAL STUDY IN POSTCOLONIAL DISCOURSE

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ABSTRACT
The present study is an attempt to shed light on Fadia Faqir's *Willow Trees Don't Weep* (2014) with a reference to Homi Bhabha's hybridity and unhomeliness. The critical analysis of the novel reveals that Najwa, Faqir's protagonist, acquiesces to practice hybridity and unhomeliness in *Willow Trees Don't Weep*. Faqir's other characters push Najwa to their own favored kind of identity and Najwa is caught in a state of hybridity and unhomeliness. She is upset by the heaviness of dualism between the Western and the Islamic worlds. It might be argued that the choice of Najwa's father, Omer Rahman, of Jihad and also her mother's secular thoughts and ideas considerably aggravated Najwa's state of life toward a fragmented state of identity. Najwa's research journey for finding her father, who abandoned his family since she was three years old. After she reached twenty-seven years of age and shortly after her mother's death it becomes imperative for her to find him because of the harshness of the Jordanian society which traditionally considers a house without a man is a house without honor. The Jordanian patriarchy society instigates Najwa to undertake the journey and during the journey, Najwa undergoes the experience of cultural hybridity and unhomely feeling.

I. INTRODUCTION

Over several centuries, the clash of civilizations continues. Many phrases always prevail to create an atmosphere of distinction between two parties and create a situation of differences and distinctions. White and black, fundamentalism and atheism, the West and the East, the upper class and the lower class all of these create a state of distinction between classes, civilizations and nations. Many studies appear trying to identify the problems of the integration of different civilizations and seek to create ways to help eliminate that differentiation which prevents progress in formulating a way of life that secures a harmonious life of integration and cultural exchange. Several researchers and thinkers tackled such an important issue and took on the responsibility of correcting many of the wrong paths that were built on hypotheses and formulated to achieve the interests of one side as is the case in the colonial dialogue. The present study aims at investigating the two concepts of hybridity and unhomeliness presented by such a contemporary thinker, namely Homi K. Bhabha, in Faqir's *Willow Trees Don't Weep* (2014). The study attempts to shed light on some problems, points of difference, and the convergence between civilizations.

Faqir (born in1956) is a Jordanian/ British academic author. She completed her BA in English Literature in Jordan and traveled to Britain in 1984 and got her MA in creative writing at the University of Lancaster. She was awarded a Ph.D. in Creative and Critical Writing by the University of East Anglia in 1990. Faqir is a celebrated writer of fiction. According toConwell and Taylor (2011), Fadia Faqir is one of the prominent voices in the contemporary postcolonial studies that convey the suffering of the Eastern women against the patriarchal societies (Conwell& Taylor, 2011,p. 12). Fadia appears to be interested in and struggling to change the stereotype that persecutes women in Arab societies. In one of her articles "Engaging Democracy and Islam in the Arab World", Faqir expressed her hope for the oriental women to take their places in areas of life as is the case in developed societies that praises the partnership of women on a larger scale to become an authentic voice (Faqir,1997). Faqir authored five novels, some short stories, three play scripts, prose poems, essays and articles. She has won several of literary prizes such as The Women in Publishing New Venture Award and ALOA Literary Prize. Faqir was brought up in a conservative Muslim family, but her mother was fairly more liberal than her father.The diversity within her own family, the different attitudes of her parents, was the key reason behind her to some extent diversified writings.

In her fictional works,Faqir mainly focuses on Eastern and diasporic women. She is a feminist writer and many of her writings concern women's rights and discuss issues related to women's oppression in Jordanian society. Furthermore, her writings deal with problems resulting from cultural differences between the East and the West,such as migration, in-betweenness, and the lives of women in the Third World.The central theme in her fiction is the injustice in the patriarchal society in Jordan. She wrote her works entirely in English, but they were translated into many languages and published in different countries.In an

interview, Fadia stated that the English language is the best solution for oriental writers to easily address their issues and bring together the cultures of the East and the West (Faqir,2010, p.4).She declared: "The English language is being hybridized. Writers of many ethnicities use it, bringing in their distinct cultural flavours. There is now “Indian English”. Soon there will be ArabicEnglish" (ibid). In her article "Lost in translation", Fadia explained the main goal of writing her work in the English language, which liedbehind the strict restrictions imposed by governments on Arabic writing (Faqir, 2012, p.166). Faqir is a Writing Fellow at Durham University/ St Aidan's College as she teaches there creative writing. Faqir's works enjoy an eminent place in the contemporary academic researches and discussions, especially on subjects related to Arab culture. Yousef (2016)analyzes Faqir's mode during her works to indicate a postcolonial approach by paying special attention to concepts like "the subaltern, Anglo-Jordanian ties, language, otherness, and identity" (p. 373). Benenhaley (2014)discusses Faqir's efficient rolethat takes a significant place in the Middle East societies that deals with feminist issues. Moreover, Awad (2011)evaluates Fadia Faqir's fictional works, especially her two novels *Nisanit* (1987) and *Pillars of Salt* (1996), that reveal an atmosphere of resistance strategies against woman oppression (Awad, 2011).

Fadia Faqir's *Willow Trees Don't Weep*is her fifth novel which was published in 2014. The novel narrates the story of Najwa, the protagonist, while she embarks on a long journey searching for her father who left her in Jordan when she was three years old. Now that her mother died, she cannot live alone in the patriarchal Jordanian society that stigmatises a home without a father or male figure. She needs to find her father. In her novel, Faqir tries to convey the experience of living as a woman in the patriarchal society and the oppression women go through.The novel also discusses another subject which is experienced in some Arab societies, that is, men ignoring their responsibility and duty towards their families and enlisting in the so-called 'jihadist movements' or the idea of 'Global jihad'. Fadia Faqir gives a warning message about war and its horrors and devastating consequences and how people and especially women are drastically affected by it. She emphasizes the cultural distinctions and makes us aware that cultures are many and different, and at the same time she stresses the noble essence of humans. Furthermore, she reveals how complex we are and how unstable our lives are under the dominant forces of colonial politics and how religion when corrupted leads to extremism and radicalism. For instance, a father may leave his family to join the Global Jihadi Movement in Afghanistan and work as a nurse to treat injuries, and yet he is a terrorist who murders the innocent in cold blood.

II. CULTURE, RELIGION, HYBRIDITY AND UNHOMELINESS

The present study involves an intensive critical analysis of Fadia Faqir's *Willow Trees Don't Weep* (2014) in the light of Homi K. Bhabha's notions of hybridity and unhomeliness. Bhabha (b. 1994) is an Indian/English scholar and theorist in English literature and cultural studies. He is considered one of the most influential figures in the field of contemporary postcolonial studies. His work

primarily concerns the cultural relations among countries and in particular the relations between the colonizer and the colonized. Bhabha provides postcolonial discourses with important ideas and thoughts which are included in many writings. *TheLocation of Culture* (Bhabha, 1994) is one of his most significant books (a collection of his essays) in which he offers a series of concepts that function to undermine the fundamental division of humans between self and others. Here, Bhabha suggests a critical realignment of the approach of cultural study in the West, away from transcendentalism and towards a 'performative' and 'enunciatory present'. Such a step, he assures, offers the West the idea to establish less violent relations with different societies. In Bhabha's point of view, the root of the Western desire to conquer is generally believed to lie in the traditional Western portrayals of distant societies.Bhabha presents his ideas by formulating and employing some concepts that occupy a clear space in postcolonial studies, and among those concepts are hybridity, mimicry, ambivalence, in-betweenness, the third space and unhomeliness. In the present paper 'hybridity' and 'unhomeliness' are selected to be examined in Faqir's *Willow Trees Don't Weep* (2014).

The term hybridity has had a long history wherein its importance has changed on different occasions. According to linguistic studies,the philosopher and linguist. Bakhtin (1981)describes hybridity as a language derived from two social languages to be expressed in dual voices, even though it is a single word(p. 358). Young (1995)clarifies in his book *Colonial Desire* (2005)that the term was first utilized in the field of philology in 1862 to allude to a composite word shaped of components having a place with various dialects. He further notices that in the nineteenth century, hybridity was generally used to allude to a living thing created from supporters of various varieties (p. 5).In other words, hybridity had been used in the biological field to describe the crossbreeding of two different kinds of animals or plants to get a new species. Bhabha has renewed the concept in the contemporary studies of postcolonialism and refers to different ideas that fall under the umbrella of hybridity, such as inner conflict, social distinction, articulation, generalization, mimicry, unhomeliness, and third space. Bhabha's hybridity indicates the cultural project of mingling two, or more, different cultures, identities or traditions, which takes place in the contact zone of the assemblage of different cultures. Bhabha explains that the cultural hybrid process aims to get a new culture which in some way differs from the original cultures or is independent of them. Hybridity is thus a meeting place for two different cultures—for example, the cultures of the colonizer and the colonized—aiming at negotiation to decide on making a culture separate from the original two cultures, one that is "new, neither the one nor the other" (Bhabha, 1994, p. 37).In the same sense, Abrams and Hogg (2015) set out to consider the possibility of overcoming the stability barrier of identity,that they define identity as an individual’s conception which is mainly composed of: "self-descriptions in terms of the defining characteristics of social groups to which one belongs" (p.7).

Hybridity, according to Bhabha is also crucial for diasporic people to remove or at least reduce the differences and gaps which may prove an obstacle in their

cultural integration with the culture of the host countries (Bhabha, ibid, p. 37). On theindividual level, hybridity means an individual can take an interest in and be a part of at least two cultures. Accordingly, this amalgamation of more than one culture enhances the person's way of life as he/she is then shaping himself/herself with double cultural consciousness. In this way, hybridity is a privilege, as Bhabha depicts, that creates a shift in 'the dominant accent' and reveals an opportunity for the marginalized culture to articulate itself (Bhabha, ibid, p. 159). Hybridity as such could be viewed as debilitating for the colonizers, for if the colonized embrace some portions of the colonizers' way of life as their own, they start to reduce the feeling of inferiority resulting from the difference between them and the colonizers. To this point, Bhabha observes, "hybridity as a “third space” in which cultural identity is negotiated in a way that subverts the power relations between colonizer and colonized" (Gyulay, 2011, p. 636). The colonized, to put it in other words, would start to destabilize dichotomies such as the first-rate/second rate and self/other by which the colonizers work.

Young also argues that the adoption of this form of hybrid culture grants an opportunity to other silent voices to contribute to a new cultural shaping (Young, 1995, p. 21). Young agrees with Bhabha about the consequences of hybridity in weakening the authority of colonial discourse: it "reverses the structures of domination in the colonial situation" (Young, ibid, p. 21). By the same token, Dayal (1996)states that the process of hybridity gives diaspora groups the possibility to be represented in the forces of host countries, and then to reject the misrecognized thoughts during what he calls "a radical theorization of negotiation" (p. 57). Hall et al. (1996)share the same view on hybridity declaring that it is a fit occasion for the marginalized voice to assert themselves and become active members of the larger communities and that hybridity often offers the colonized the opportunity to deploy their culture (p. 58).Rooted in Bhabha's postmodern associations, his concept of hybridity also signifies "a reading of identities which foregrounds the work of difference in identity resistant to the imposition of fixed, unitary identification which is, in turn, a hierarchical location of the colonial or subaltern subject" (Wolfreys et al., 2002, p. 51). Identity is thus, as observed by Hall (1990), a "'production', which is never complete, always in process, and always constituted within, not outside, representation" (p. 222). Cohen (2006)emphasizes the effective role of hybrid and describes it as a suitable case for two different cultures that meet and then interact with each other.Kalra et al.(2005)defines hybridity as an evolving cultural condition that occurs in the life of the diaspora that incites them to break free from their previous traditions to practice the culture of the host countries (p. 77).

Unhomeliness is Bhabha's other concept that the present paper focuses on in its reading of Faqir's *Willow Trees Don't Weep* (2014). Bhabha borrows from Kristeva the concept 'uncanny' or 'uncanny feeling' which has a similar meaning to 'unhomely feeling'. In the same token, Ashcroft et al. (2007) attribute the earlier application of that term 'uncanny' as being used to describe the state of dislocation and mostly derived from the experience of the French

philosopherHeidegger. The term, Ashcroft states, is applied by Heidegger under the name:"unheimlich or unheimlichkeit – literally‘unhousedness’ or ‘not-at-home-ness’ – which is also sometimestranslated as ‘uncanny’ or ‘uncanniness’" (p.99). Bhabha explains that unhomeliness indicates the uncanny feeling of someone who confuses his/her homeduring the transitional period from his original culture that formed his identity to the culture of the other country. He uses the 'uncanny space' as a point of rethinking moments for one to check and decide between two oppositions (Bhabha, ibid, p. 76). In other words, Bhabha writes, "the borders between home and world become confused; and, uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting" (ibid 13). 'Unhomeliness' (unhomely moments, unhomely feelings and unhomely world), accordingly, is a state of confusion that occurs in an individual's life captured between two different cultures. Bhabha further defines the unhomeliness as a state of feeling that captures someone and compels him/her to select one of two cultures, the culture of the colonizer or that of the colonized. Britton and Glissant (1999)hold, for Bhabha unhomeliness is "a state in which the boundaries normally separating private and public are erased" (p. 119). Such incident always takes place in the life of diasporic people who are situated in a position between their indigenous culture and the host country culture.Parry (2004)portrays Bhabha's concept of unhomeliness as a state of psychological struggle that is unescapable access to the diasporic people's lives (p. 71)

Bhabha speaks of another state of unhomeliness, that is, the 'unhomely feeling' that may describe the lives of individuals who live in their indigenous country. Such a feeling, he states, results from the difference between the individual's views and feelings and those of the surrounding environment, which duly generates a feeling of mismatch and disharmony. Bhabha states, "To be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres" (ibid 13).Similarly, Tyson (2015) states, “to be unhomed is to feel not at home even in your own home because you are not at home in yourself" (p. 403). In sum, the unhomely is not an idea that is confined to a condition that is either pioneer or post-frontier; it has a reverberation that can be heard particularly in fictions that arrange forces of social distinction in social contradictions and scope of verifiable conditions (Bhabha, ibid, p. 142).

III. DISCUSSION

To see whether Homi Bhabha's 'hybridity' and 'unhomeliness' apply to Najwa, Faqir's protagonist, in *Willow Trees Don't Weep* (2014) extensive work is carried out on the postcolonial context of the novel. Hybridity and its sub-concept of unhomeliness (unhomely home, unhomely world, unhomely feeling, unhomely moments and uncanny feeling) all seem to be applied by/during Najwa's epic journey. Fadia Faqir's novel holds a social message of two influential groups in the Middle East, which are the secular and the fundamentalist. Fadia presents her novel as a model containing some inquiries into those groups by representing two characters, Raneen stands for the

secularist and her husband, Omar Rahman, who represents the fundamentalist. Najwa on the other hand, as the protagonist of the novel, is a dynamic character who stands somewhere between the two extreme poles, trying to shape her identity and enquire often true knowledge and culture.Sarnou (2017)depicts Najwa's journey such asa purposeful case for offering the readers: "how moderate Islam must be viewed" (p. 156).The present study shows the conditions and reasons that lead the protagonists Najwa and Omer Rahman to experience 'hybridity' and 'unhomeliness' during the travelling from one country to another. The ideological structure of Najwa's family (the conflicting parents) has a major role in her rational conflicts which pushes her to question the true identity that she should be. Moreover, Najwa's travel to other countries evokes her to ask herself about her religious identity: "Muslim? I had never been asked this question before, so I hesitated. What was I? A believer or a non-believer? Did I have faith? Was being secular a sin? Was it imposed on me by my late mother?" (Faqir, 2014, p. 88-89).

Najwa's Mum, Raneen, is a Muslim school teacher, but her husband's abandonment, Omar Rahman, affects her life and converts to a secular woman because, she insists, that Islam has taken Omar away from her family. She hates Islam and tries to prevent any Islamic practice from impacting her and her daughter's life. She states, "I lost my husband to religion, and I have no intention of offering my daughter on a plate to the nasty sheikhs. My name wouldn’t be Raneen if I allowed that!" (Faqir, ibid 20). Raneen's education of her daughter is strongly mirrored in Najwa's fragile identification and appears in several locations of the novel as she tries to avoid contact or the practice of Islamic principles. In her primary school, for example, Najwa feels different from the rest of the students. The feeling of being different and isolated is still haunting her. Once she mentions: "I knew I was different. I was not allowed to cover my head, wear a long school uniform or trousers, recite the Qur’an, participate in the Ramadan procession or wear prayer clothes and go to the mosque in the evening with the other children, who carried lanterns" (Faqir, ibid 11). That indicates the beginning of Najwa's feeling of unhomely although she lives in her own country, what Bhabha states,"To be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres" (Bhabha, 1994, p. 13).

Najwa's father,Omar Rahman, is the second source of influence on Najwa's personality and identity. Omar Rahman is an ex-warrior in Al-Qaeda Organization in Afghanistan, but a family traitor as Raneen describes him. He left his wife and his daughter Najwa when she was three years old. Omar's first goal in his travelling to Afghanistan was to bring back his friend Hani who had joined Al-Qaeda Organization. However, Omar also has joined Al-Qaeda Organization as a Global jihad in Afghanistan against the Soviet Union. He falls in love with Gulnar, an Afghani widow, marries her and establishes another family. These developments reflect adversely on his Jordanian family. His abrupt departure turns Raneen's life upside down and leads her to be hostile to Islam and rather embrace secularism. Najwa describes her mother's shock following the departure of her father: "When he left, twenty-four years ago, my

mother changed. She took off her veil, cut her hair, packed my father's clothes, Qur'ans, books, prayer beads, aftershave, comb and tweezers in a suitcase, hurled it in the loft and forbade me from mentioning him" (Faqir, ibid, p. 10).

Najwa's identity has been shaped over by mixed cultures: a secular mother, a Muslim wise grandmother and the Jordanian patriarchal society that holds a house without a man is a house without honor. Najwa recalls her painful memories as the son of her neighbor refused to marry her since her house was without a man. All these identity elements contribute to creating an unstable identity and then lead Najwa to exam her belongingness and reconstruct her identity. The story narrates the sudden transformation of Omar's life from an educated man who finished his studies at the College of Nursing and the father of a family living a stable life in Jordanian society into a jihadi member in Al-Qaeda. Omar always blames himself for leaving his family for an unworthy reason: "I don't know why I went along with such drivel. After the ordeal he had gone through, I had this unexplained compulsion to protect him. How many times did I put my love for him and for my family on a scale?" (Faqir, ibid 54). Even though that he was not satisfied with his life, Omar keeps on living in the jihadi camps, working as a doctor to the injured warriors. Although he feels guilty for leaving his wife and daughter and is longing for them, he could not return because of his association with another family and involvement in these jihadi camps. The feeling of guilt and his disappointment in living in the diaspora indicate that Omar was in a state of unhomeliness. Omar Rahman reproaches himself, "I wondered what the hell I was doing in this country. Why did I follow my heart and travel with Hani? What am I fighting for? What am I running away from? A controlling wife? In this devastation, my reasons seem feeble" (Faqir, ibid 75).

A few days after the death of Najwa's cancerous mother her wise grandmother, Zainab, did not hesitate to instruct Najwa with the standards of their general public. The grandmother did it with adoration and gentleness, unlike her late daughter who had forced secularism in the house to the detriment of familial love. On the contrary, the connection between Najwa and hergrandmother is portrayed by common love and sympathy. Faqir presents Zainab as a moderate and wise Muslim who prepares to travel to Mecca to perform Hajj. Zainab motivates Najwa to track her father and find him: "I don't have long to live and you'll end up alone in this house" (Faqir, ibid 9). Despite her reluctance at first to search for him thinking, "Why would I go searching for him? He should look for me, his daughter" (Faqir, ibid 10). She listens to her grandmother and decides to take the journey to find her father. Zainab justifies the journey by telling Najwa that her father: "sent you letters, gifts and photographs, but my daughter – may Allah forgive her – destroyed or hid them" (Faqir, ibid). It seems that Najwa does not find any other solution but to go and find her father that she barely remembers. Najwa's decision to take the journey to find her father is the first step she takes to solve the mystery of her father. It is the right decision she takes to free herself from the ghost and restrictions of her mother and discover the truth of her identity. Zainab's words prompt her to go when she tells her "you must go and look for your father. The past might make you

whole" (Faqir, ibid, p. 22). Faqir presents a case in the patriarchal Jordanian society, which respects the male figure and deniesthe woman's rights to choose or refuse after a man's decision. In this context, it is appropriate to summarize Rosida and Soraya's(2017)analysis of the Jordanian society that they state: "women couldnot escape from men's shadow" (p. 17).

Najwa first seeks the need to look into the pictures and belongings of her father which were hidden by her mother in a suitcase in the loft. Najwa looks into those things left by her father and at once finds the past and the present. She finds a prayer shirt, some photos, a golden ring inscribed with her parents' names and the wedding date and some other jewelry. The photos were in black and white: he had curly hair and with a scar above his left eyebrow. Najwa also finds an expired box of chocolates which brings her back to her mother giving an image of her mother quite different from the way she is described at the beginning of the story: kind, affectionate and loving. Najwa recalls the moments when her mother was surreptitiously coming up and browsing with longing and pain Omar's possessions; she used to come frequently to hug and sniff Omar's shirt and weep. Perhaps Fadia seeks to highlight the real side of Raneen in character as a loving wife which is hidden beneath her apparent dogmatic harsh and strict personality. Najwa gets some information about her father's address from the imam of the mosque where her father visited regularly.Hani's family also sent her a letter telling her: "go to Afghanistan to look for your father, you must go via Peshawar in Pakistan. Go straight to the al-Zahrani mosque and ask for Abu-Bakr; he will help you travel through the Khyber Pass" (Faqir, ibid, p. 51).

Najwa starts her journey from Amman to Pakistan with some clues and names that may help her to find her father, and during the journey, one can observe a sense of unhomeliness and crisis in her identity. Faqir attempts to give a portrait of a character who tries to construct her identity in contrast to other identities or what Bhabha calls "the difference of the same" (Bhabha, ibid 33). In Pakistan, Najwa pretends to be a tourist who is interested in Pakistani Music, which she reports to the Pakistani officers on her arrival at the airport.Feelings of anxiety, despair and confusion engulf Najwa during her dangerous journey in Pakistan. With some disappointment, she talks to herself: "a fruitless, futile errand. My mother had died recently, my grandmother was in Mecca doing the pilgrimage, and I was miles and miles away from my home on a wild goose chase, searching for a father I hardly knew" (Faqir, ibid, p. 51). However, during her journey to Pakistan and her relationship with that community Najwa understands that the new community does not bear the same sense of inferiority and contempt for women. As an example, when she checks in the hotel in Pakistan and is asked to reveal the goal of her journey, she perceives that Zakir, the receptionist, does not bother or exploit her though he knows she is alone and perhaps at that moment vulnerable.

At one of her stations in Pakistan, Najwa while searching for SheikhAbu-Bakr as a guide to instructing her to find her father, she meets some Muslim women in a place of worship which prompts her to pretend that she is a practicing Muslim like others. Najwa reads one of the Quranic verses, which says: "Have

We not expanded thee thy breast? And removed from thee thy burden, which did gall thy back?" (Faqir, ibid, p. 52). After Najwa had finished reading the verses, she appeared to believe in the words of Allah and find relief and guidance in them. She wished her mother had only read these verses from the holy Qur'an, and then she would have had more endurance and patience. Najwa says painfully: "If only she [Raneen] had read this verse from the Qur'an, she would have realised that each trial carried the seeds of healing within it" (Faqir, ibid, p. 53). Najwa thus begins to construct her religion reflected in the hope and guidance she finds in the Holy Qur'an. While so far, she was a stranger to the Word of God mainly because she was forbidden by mother from reciting the holy book. She gets the opportunity to meet Abu-Bakr who permits her to cross the border to Afghanistan where her father was supposed to be.

Najwa embarks on her second journey by land from Pakistan to Afghanistan. It was a long and dangerous journey; she was wearing a shawl and chador, avoiding to talk with others so that they would not discover her identity and her purpose in traveling. Najwa is fortified by her thoughts that her grandmother right there performing the Hajj. In those moments, Najwa compared herself to her grandmother, both of them taking such a long journey to a holy purpose. She says: "Would she finish the haj she had spent years dreaming of performing? And what about my own pilgrimage? Would I find my father?" (Faqir, ibid, p. 68). In Afghanistan, Najwa finds more about her father, who had married an Afghani widow, Gulnar, and that she had a sister from Gulnar. Najwa meets her father's Afghani family and stays with them for several days wondering about her father, who also had left Afghanistan seven years ago to go to England and join the Global jihad. Here the author describes the character of Omar as a deluded and irresponsible person, who fails for the second time to care about his Afghani family. Perhaps Faqir attempts to focus on the problem of mainly the patriarchal societies where the male figure is not responsible enough to care for his family and, thus, the family has to pay dearly the consequences.

After several days of Najwa's staying in Afghanistan and her experience of the horrific events of the war and the bombardment of the mujahedeen camps, one of the victims beingAmani her half-sister, Najwa embarks on her journey to London, her last destination, carrying a forged study visa and a letter of recommendation from a university in search of her father there. Najwa is introduced to an Englishman, Andrew, and some events lead her to go with him to his house, drink wine, and to have a fleeting intimate relationship with him. Drinking wine and having an intimate relationship outside the boundary of legal marriage are considered a breach of the laws and principles of Islam. Najwa's grandmother had kept warning her of having contact with foreigners: "I was cautioned against getting emotionally or physically involved with anyone" (Faqir, ibid 106). In a sense, Najwa in her relationship with Andrew and other practices not endorsed by either religion or tradition and custom develops a kind of hybrid cultural identity. She states: "I'd travelled miles and miles on my own, had wine and allowed a strange man to touch me" (Faqir, ibid, p. 139). Najwa's journey ends after meeting her father Omar in a prison in

England. Their first meeting was full of tension and estrangement. Najwa blames him for what happened to her and the family and accuses him of not being a loyal father. As for the second meeting, it was a state of remorse for what she had previously uttered of blame and accusation; it was a farewell meeting. Then she goes back to her homeland without her father.

III. CONCLUSION

It well may be reasoned that Faqir introduces Najwa to delineate the hybridity and the effect of unhomeliness on her characters in *Willow Trees Don't Weep*. Faqir's characters attempt to impose on Najwa their own preferred kind of identity and Najwa experiences a condition of hybridity and unhomeliness. Her family suffers a kind of duality between the Western and the Islamic cultural identity. It may be contended that Omar's departure for Jihad is the beginning of her difficulties and her identity crisis. On the other hand, her mother in her lifestyle and ideology lifestyle has incredibly affected Najwa's life, her fantasies, and her character. This additionally made her leave her homeland and head out to hazardous places and face many impediments that shaped the development of her personality starting with one bearing then onto the next. The journey raised her consciousness of her divided identity and the crisis she lived in. All these established her predicament and the mystery that she attempted to fathom. Najwa's account outlines her fights to discover what her identity is, to comprehend the causes of her estrangement, and to discover her place on the planet where she lives. The effect of both the West and Islam on her development has been examined through the backtracking of her excursion from Amman, Jordan to England. Up and down her excursion, one of her steady fights seems to have been against her mom's extraordinary secularism and her dad's fundamentalism which has been deciphered as the nearby appearances of the dualistic world around her. These two variables have affected her personality and pushed her towards the development of a fair one. From one viewpoint, her mom's vindictive secularism ruled out the development of a character that could consolidate a few components of the Islamic personality. Then again, the idea of her strict dad and the need to discover him pushed her into mental challenges as she appeared to be continually mindful of the logical inconsistencies between his standards and her mother's. Her sentiment of distance and emergency of character results from this interior pressure that she can beat simply after she had attempted the illuminating odyssey which took her from an Eastern and Islamic culture to the Western and mainstream culture. Past the way that she prevails to discover her dad and comprehend the thought processes of his identity, Najwa's intricate excursion permitted her to get increasingly acquainted with one-dimensional identity and figure out how to accommodate them and develop a reasonable fragmented identity type for herself.

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