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**The Eternal Relics of Orientalism: Neo-Orientalism
in Laila Halaby's *Once in a Promised Land* (2007)**

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Dedications

To the love of my life my parents

Benevolently to my grandparents

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Abstract

The contentious binary of the East and West had thoroughly prevailed over the Western colonial discourse owing to the translation of the *Arab Nights* Oriental tales. Thereafter, postcolonial discourse as Edward Said's *Orientalism* (1978) indicated Orientalist misrepresentations of the Middle East, its people and Islam. Therefore, there was a hybrid postcolonial resistance for redefining 'the Other', but through the Americanised postcolonial studies using cultural mediators. Abruptly, the post 9/11 terrorist attacks diffused an insidious hegemony towards the Arabs and Islam within the global media. Henceforth, contemporary Arab American writers intervene to negotiate the Arab American diaspora, depicting a double facet in their writings which indicate a neo-Orientalist proclivity. This hybrid literature has recently imposed an exigency to probe the representation of neo-Orientalist ideology in the multi-ethnic novel. The present investigation aims to use Laila Halaby's *Once in a Promised Land* novel as a qualitative case study. The novel's analysis reveals the double challenge of the Arab American writing, since Halaby recounts the Arab American experience in diaspora during the post 9/11 anti-sentiments towards Arab and Muslims. She seeks to redefine the Other to empower him/her through revoicing his/her mimicking Sheherazadian storytelling to resist the Orientalist stereotypes. Alongside, she unfolds the American big lie as a promised land. In contrast, she depicts the neo-Orientalist proclivity that stipulates the self-Orientalising, the recession of the Middle East, the new binary of bad and evil Arab Muslims, as well as the American fanaticism towards Arabs and Islam, and American patriotism. The novel is marked both by what definitely contradicts neo-Orientalism in terms of resisting classic Orientalism, and what aligns with neo-Orientalism as the moral racialisation, insidious connotations of American hegemony, depicting Arabs and Muslims as the red flags of extremism, terrorism, barbarism, and backwardness.

Keywords: Classic Orientalism, Postcolonialism, Post 9/11 attacks, Neo-Orientalism, Arab American Diaspora, Laila Halaby.

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General Introduction

In philosophy, creativity is either the result of imagination, or a simulation of social, historical, and political motives. Therefore, the innovative literary production does not come from thin air, it ascribes to the interplay of realistic and non-realistic elements.

The questionable dichotomy of the East and West along world history have received attentive investigation by Arab intellectuals, American scholars, and lately by postcolonial intellectuals. In an indelible work, Edward Said's *Orientalism* (1978), he provides a postcolonial study to assay the Western Orientalist representations of the Orient and Orientals through their literature. The Orientalist machine of making statements about the Orient particularly the Middle East region, used the translation of the *Arabian Nights* by Galland in the eighteenth century. Conspicuously, the Orientalists' imagery revolved around the fiction, stereotypes, and cultures of the Orient implicated in the *Arabian Nights* notably the collection of Scheherazade's folktales *The Thousand and One Nights*. Therefore, the European Orientalist discourse blindly portrayed the Orient as mysterious, and whimsical, and its inhabitants as exotic, erotic, and their lives depend on extravagance. Regrettably, the Orientalist writers did not depict the reality of the Orient and its people.

The Orientalised depictions about the Middle East glided during postcolonialism the American discourses through the mass media, owing to the Arab immigration to the United States in 1940s, and their attempt to establish the Arab American identity by countering the Orientalist stereotypical representations of Arabs and their cultures. The American studies and political orations thereafter reversed the Arab writers' resistance in diaspora to have their Oriental reverberations as an excuse of self-Orientalising. In contrast, postcolonial intellectuals had the focal of their writing to revive the resistance of the former colonies and the sacrifices of the colonised people.

Due to this ambivalence and interdisciplinarity, Laila Halaby has been known with her multi-ethnic writing, as an Arab American author, her experiential narratives intervened to endorse the reconstruction of the Arab identity for those hyphenated ethnic groups in diaspora as the Arab-American immigrants immediately after the 9/11 terrorist attacks. Her novel *Once in a Promised Land* (2007) echoes the Arab American identity crisis, and the sustainable Orientalist relics.

The research focal is to investigate the continuation of the classic Orientalism even in the existence of transnational postcolonial resistance as neo-Orientalism affecting the Arab American intellectuals' writings in terms of being transcultural mediators between the Arabic culture and the American values. Using a historical and analytical approach, this investigation strives to answer the following questions:

- 1- To what extent did Orientalist stereotypes facilitate the wake of neo-Orientalism?
- 2- How does Laila Halaby's *Once in a Promised Land* resist classic Orientalism and otherwise insinuate neo-Orientalist depictions in the post 9/11 horrendous tragedy?
- 3- What are the ambivalent characteristics of the hybrid identity between the reality and big lie of the American promises?

The heart of this paper therefore is to trace back the relationality of classic Orientalism and to reveal the mediated form of neo-Orientalism mainly during the aftermath of 9/11 terrorist attacks, as well as the impact of world changes on the Arab American identity and the American dream duplicity in diaspora.

The first chapter is a theoretical forum that provides a historical analysis to the classic Orientalist construction, and the ambivalent postcolonial literatures which were cultural mediators between the traditional Orientalism and the neo-Orientalism. For this, Jordanian-American experience in diaspora was notably tackled by the Arabic American literature as that of Laila Halaby's.

The second chapter is a thematic analytical study of Halaby's novel *Once in a Promised Land* (2007), onto which the investigation is directed to explore the Arab American identity crisis and the disconnected dreams experience in the US after the horrific tragedy of 9/11, and how Halaby's novel countered Orientalist stereotypes by invoking the Arabic folktales in the host country discourses, and how her writing depicts the American neo-Orientalist hegemony towards Arabs and Islam in the traumatic ambience, and during the alienation of Arab Americans.

Chapter One: What Neo-Orientalism Owes to Orientalism

1.1.Introduction

The perch of literature teemed in the late Twentieth Century with the timeless gem of Edward Said's work *Orientalism*, whose words quiver out of swords and scimitars' thuds: Western and Middle East controversial discourses. On this principle, the field of postcolonial studies has been giving much more concentration to the historical backdrop of the Orient. Mainly they shed light on the orientalist perception of the oriental geography and its inhabitants. That was mostly conveyed through different orientalist oeuvres. Whatever the genre was, the writings were predicated in one way or another, on the bygone residue of the previous era and so forth. To the extent of that protean influence, the tendency of Neo-orientalism has stained contemporary literature, which gave progressive orientalism-mediated features.

Theoretically, in this research there is a historical stretch of the precedent era of classic Orientalism till the contemporary tendency of Neo-orientalism. Hence, the first chapter acutely encapsulates the history and geography of the Orient myth which was generalised by the European orientalist preoccupations especially about the Middle East, reaching the modernisation of post-colonialism which marginalised the Orientals. Consequently, Arab and Islam have received a frantic fanatical perception by the reverberation of Neo-orientalism; which contrives the post-Orientalist envision, and mantled the Arab American diaspora's experience.

1.2. Orientalism

The unequal palms generated a huge tension between the East and the West, especially, the Western hegemony exerted on the Middle Eastern region. Orientalism was not only a stream of thought, but also a paramount key to colonise the oriental nations and occupy their lands. The sign that shines out evil from the orientalist tomes, their dark light penetrates the East with the interest not just to know, but to portray what can satiate Western imperialism over the Orient. The fact of Orientalism is the intellectual construction which stains the Orient to the bottom of inferiority by giving the West an overrated superiority. This creation led the European claws falsify the Orient reality.

1.2.1. Definition

The rife notion about Orientalism, in the two eighteenth and nineteenth centuries, was generated to indicate the orientalist perception of the Eastern peoples' attitudes and landscape features (Macfie 86). Thence, to say an 'orientalist author', means he or she who wrote either about the Near East or the Far East or both. Inside the orientalist work, one cannot find but the flames of the Orient. This latter came to open an indelible association as a reference to the Middle East nations and geography; though the British realm used this term to refer the Indian Muslims and Hindus who were conservative and romantic (Macfie 3). To probe this term Orientalism thanks to Edward Said's famous work *Orientalism*, is to dissect the fact that the orientalist work was as though an encyclopaedia for the European avidity to know about the Orient. Notwithstanding, Said affirms what was willed by those orientalist agendas in different disciplines history, philology, and arts.

Academically, the discourse of Orientalism confines the various ontological and epistemological differences between "the Orient and the Occident" (Ashcroft et al 153). Indeed, "the discourse of Orientalism was much more widespread and endemic in European thought" (Ashcroft et al 153). Orientalism construes the European will of deploying the oriental image in the way that satisfies their audience, at the expense of denigrating the Eastern cultures. By this, the orientalist gives the sublime rank to his/her society.

Moreover, the orientalist stereotypes about the Arab world (The Middle East) had a particular culmination once the quarrel turned to be religiously driven between Christianity and Islam, "The Near Eastern Orient was therefore more "pagan," more erotic, and more worthy of Christian censure than the Far Eastern Orient." (Weir 4). David Weir's *American Orient* chisels the nuance that while the European Christian powers realised that to invade the Middle East is not a plain mission; in India (considered as the Far East), Buddhism and Hinduism allowed Christians to impose their dogma without resistance. In the Near East, the Ottoman and Arab peoples shielded the European Christian expansions with a sustained resilience. In this sense, Orientalism is not only a fictitious idea derived from the European self-authority, but it is a full constitution of how to orientalise the Orient.

Further, As Said's *Orientalism* shows, what the Orient means is a European Western construction, merely imaginative, thusly what was invented about the East was a thought system. The tension between East and West, often included obviously Islam (Arab) and Christianity (European) unsettled relationships. The traditional orientalist perception was mounting the illustrations of oriental studies which point out the tacit wicks of the European hatred towards Islam and the Arabs. Said incited that identifying Orientalism must be in the mould of Foucault's discourse theory which he appraised as effective to delve in the orientalist "old guise" (Said 2). By doing so, the definition of orientalism can permit the area studies to cover the European authority to write about the Orient, manipulate its authenticity, create its borders and identity, control it, and choke its truth underground. The post-enlightenment, in particular, sprouted more authoritative thought and action against the Orient. During this period, a diverse congress of Western experts from different disciplines stretched their hands to forge as possible as they can, the Oriental image that placates 'the Self'.

In Said's opinion, what in fact knitted Orientalism is the British-French-Oriental experience. The subtle correspondence between 'the Orientalism and Orient' was not heftily Said's axial polar, however, the ultimate interest of the *Orientalism* (1978) is to examine and re-ponder the consistency of Orientalism about the Orient. Therefore, he argues that the relationship between the Orient and the Occident hinged on practicing a sort of oppressive power by the West over the East. Thus, Said's analysis points the predominance over Orientalism and Orient was from the beginning of the nineteenth century until the ashes of the Second World War. Henceforth, the Americans took priority over orientalism and the orient in the post 1950s. Ultimately, Said's debate anchored its roots on the historical generalisations, not only the orientalist texts. "The Orient is an idea that has a history and a tradition of thought, images. images. and vocabulary that have given it reality and presence in and for the West" (Said 5). The final note that can be cited from the Said's vital contribution is when he invoked Disraeli's statement extracted from *Tancred* "the East is a career" (5), this eminently unveils the invincible doctrine and ideology of the orientalist perception about the Orient.

1.2.2. Othering and Orientalizing

Ostensibly, Orientalism as a phenomenon is an ideology to differentiate between the East and the West, between the Orient and the Occident. Further, it is a pivotal catalyst in the European, then, the American imaginatively forged image about the Orient. The Eastern region had its prevailing authentic culture, but the traditional orientalist perception had embarked on a consensus myth that the Orient is uncivilised, irreligious, full of fantasies, susceptible to be a bridled, and with a numbed logic. This bunch of stereotypes progressively escalating the profanation of the Middle East made the European greed to colonise the oriental debilitated countries and exert unjustified imperialist power over the Orientals. One may say that Orientalism started as an idea, but it became thereafter a “systematic knowledge in Europe about the Orient” (Said 39).

What is eminently analysed by A.L. Macfie when dealing with Said’s investigation folds in its layers the European foundation of the ‘otherness’ (76). The binary of the Orient and the Occident is the due evidence that Orientalism paved a frank distinction, however, at the expense of the Orientals. According to Said, “the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience.” (1-2). In the light of this statement, the Orient and Oriental were merely a Western conception that was accomplished to serve the Europeans’ paucity of acknowledging themselves whereby authorising “that peculiar entity ‘the Orient’” (Said 3), and this authority of alienating the Orient and the Oriental sharply augmented othering the Oriental.

There is a binary; the Self (Westerner) and the Other (Oriental). In this spectrum, the Western orientalist vision burgles the Oriental truth, and glamorises its own identity and entity though depicting the Other as taint, devious, a token of morbid extravagance and darkness. For that all, European cultural enterprise defined itself through the uneven cultural binary Occidental versus Oriental.

The othering and orientalising were initiated once the Western authors (orientalists) allowed themselves, usually imaginatively, to distort the reality about the Orient and Orientals. Therefore, the Other is inferior when compared to the Self which is superior, for orientalist writings began disdain the Other by portraying him as docile, erotic, exotic and whimsical. Said employed the word “arbitrariness” in his

analysis, since the Orient is an imaginative geography, not a concrete territory. This term in turn unveils another designated mentality and geographical boundaries, ensued with “our” land (Western) and “their” barbarian land (Oriental) (54).

According to Said (1978), Orientalism disrupted the two swivels and progressively simulated the developments of spacetime to stipulate on having the right to represent the Orient and the Oriental at the dependency of “the journey, the history, the fable, the stereotype, the polemical confrontation” (58); those patterns through which “the Orient is experienced” (58). Regarding this, a new tendency emerged to create a new category whose tenor is the oscillation between the familiar Orient and its novelty. This threshold helped the new version of the orientalist perception to discern Islam in the bygone epoch when it is was a symbol of consternation, but its turnabout is to be a “less fearsome” symbol for the Westerner (60). Thus, the construction of the Orient and orientalising both the Orient and the Oriental had to be out not only from an imaginative mind, but also derives from an imperious ‘Self’. Therefore, both in European and American conviction the Orient is an exotic “Otherness”, only in the European view was full of “colonial power” (Weir 3).

To see how the principles of Orientalism clouded the Orient under prejudices d’Herbelot’s *Bibliothèque orientale* describes the prophet “Mohammed” (peace be upon him) as an ‘imposter’, and that is all due to the Christian moral necessity which is not congruent to Islam and Qur’an. This also helps to alienate the Orient. In this respect, thus, Orientalism outreaches of “orientalising” process over the Orient and its inhabitants has tripartite “force, on the Orient, on the Orientalist, and on the Western ‘consumer’ of Orientalism” (Said 67). The indelible ‘Otherness’, as Rana Kabbani stated in her work *Europe’s Myth of The Orient*, craved on the oriental backdrop, wherein, “lascivious sensuality” and “inherent violence” characterise the reputation of Otherness (6).

Eventually, the Other is more a creation to separate between the coloniser (the Western Self) and the colonised (the Other); this would affirm the imperialist ideology to be exerted over the colonised regions and their peoples. Hence, the term Othering belongs to Gayatri Spivak to describe within the umbrella of imperial discourse the process of excluding the Other from the Self (Ashcroft et al 156), thence wield control

over him. In this spectrum, there is a difference at the level of the colonial discourse which distinguishes the other from the Other; the latter connotes “the Empire’s construction of its ‘others’ is often referred to as the construction of ‘the Other’” (Ashcroft et al 156), though many use both spellings reciprocally. What the colonial discourse sought to impose is to identify that the Self (coloniser) needs the Other (colonised) who is paramount in the process of othering “in which imperial discourse constructs its others in order to confirm its own reality” (Ashcroft et al 157).

1.2.3. Plotting the Bible of Orientalism

The engine of Orientalism is unquestionably the Oriental subjects whose lands, cultures, and social traditions, all run the European perception about the exotic Orient. The fame of the Orient has swirled around the whimsical deserts, extravagant palaces, unearthly myths, erotic Sultans, and Islamic expansions (Weird 5). The oriental mystery can be found only authentically in the *Arabian Nights*: the collection of oriental tales which in turn fit into the peculiar mantle of the oriental discourse and would therefore be considered as “the Bible of Orientalism”. The translation of those tales of *The Thousand and One Nights*, therefore polished dramatically the orientalist imagery, and noticeably echoed in the Western audience whose thirst needs to know about the obscure Middle East.

The winds of wavering Eastern dunes fulfilled the eighteenth orientalist perception after Galland’s translation of the *Arabian Nights*; the oriental tales influence penetrated the Western author’s imagination, and even those European travellers embraced the exotic images though reality shows otherwise (Macfie 159). The emergence of this potent translated collection of Arabian, Persian, and Chinese tales, particularly the “Eastern sensuality” (Kabbani 22) prototype erupted out of Scheherazade’s storytelling. Regarding what was mentioned by Al- Mas’udi and Ibn Al-Nadil, those oriental tales have not a literary merit since they were written in a blunt and “vernacular” (23) language to be easy digested by illiterate people. Thus because, the manner used to convey the *Arabian Nights* was through “the oral folkloric tradition” (23) performed by “hakawatieh” (23), a popular character in the obsolete Eastern traditional place where common people were accustomed to drink coffee or tea and

entertain themselves whilst listening to exaggerated stories “reflected the popular prejudices prevalent among the masses to whom they were recounted” (Kabbani 23).

Some are of the Near East, and some belong to the Far East. For this reason, each storyteller elaborated the mainstream of the tale to suit his audience, ergo why there is not any sort of credibility that may shroud the tales, so they are disengaged off scholarly worthiness (Kabbani 23).

Though the origin of those Arabian stories was in the Orient, the Frenchman Antoine Galland had his literary stardom from the *Arabian Nights* tales’ translation. He was not the interpreter, but he succeeded to institute a Western phenomenon that recounts imaginatively a thousand and one nights as castles in air; this interval in his career was peerless. The acquaintance of these oriental stories had been known even during the fifteenth century before the translation, evidently Galland himself had considerably borrowed the knowledge generated out of those tales.

Tracing backward, there was conspicuous imitation and intertextuality¹ in some early French novels, *The Romance of Cliomades* rests on themes remarkably similar to those of the “Enchanted Horse” story, and the *Romance of Pierre de Provence et la belle Maguelone* is almost identical to the story of “Qamar al-Zamaan” (Kabbani 23). Galland ardently completed d’Herbelot’s orientalist investigation. Being a scholar and traveller at the same time helpfully provided Galland a lucid and subtle lens to view the Orient. Nevertheless, Galland’s perception could not be purely filtrated from the

¹Intertextuality: is a linguistic and literary technique eminently re-emerged during the postmodernism era, as well as in postcolonial literature. Intertextuality as Duff refers to, is an umbrella term that encapsulates any critical or creative production that shows explicitly an interwoven between two texts or more (54), for this an intertextual production essentially echoes the history of another text’s content and context. Evidently, “Julia Kristeva coined the term intertextuality. Intertextuality, though surfaced as a poststructuralist concept, existed as a universal phenomenon that elucidates the communicative interconnections between a text and the other and text and context” (cited by Raj 77).

prejudices about the East violence and extravagance. Sustainably, the efforts of the French scholar form a new tendency that enthralled the European curiosity to know about the Orient. Galland admitted that the translation of a *Thousand and One Tales* was not to “instruct”, but to appease his readers’ expectations (23).

Moreover, according to Galland, the vernacular Arabic language at some passages was frankly sexual; therefore, he politely reformulated those scenes when needed to obviate which might wound the European coyness. Besides, the narrative depiction of the Orient and the “political fact” of the East had the affinity to turn another interest in Eastern markets and locales, thence, the imperialist ambition to dominate the East under the European force (Kabbani 28-29).

The influence of the *Arabian Nights* generated a confusion to the European reader about the Orient of the narrative and the real East; therefore, Leila Ahmad described that bafflement as a “sense of reality in the midst of unreality” (qtd by Kabbani 29). Albeit the confusion to whether trust the literary myth or the factual East, the *Arabian Nights*’ foam surged the English fiction to plunge into the romanticised oriental stories. Further, Friedrich Schlegel appraised the literary quiver in European literature by referring it to appreciable influence of the *Arabian Nights* in the European societies (29). He added that European narratives fold the oriental romantic aspects which in turn prosper the European Romanticism up to a sublime peak. The blending of reality with unreality invented a misty imagery of the real East, as the Westerners continually lingered the classic orientalist perception, which was fictitious, and submerged it with the vision of travellers who perceived the Orient not as they encountered it, but with their lenses still stained with the prior orientalist prejudices about the East.

The impact of William Beckford's Oriental tale, *Vathek*, stretched conspicuously over the nineteenth century (Kabbani 31), depicting the Orient as having the most erotic incentives, where humans and devils allied to produce an infinite richness and extravagant life. The Orient is the place thereof the unearthly phenomena certainly occur. Nevertheless, the translation of the *Arabian Nights* by E.W. Lane sought to give importance to the historical and sociological manners of the Orientals in an attempt to focus on the Arab and Islam traditions and real customs. Yet, Lane’s translation was not full of reality as much as of peculiarities and the “decadent East” (Kabbani 43).

The European borrowing from the Orient to nurture its literature, is lofty evidence to the *Arabian Nights* sublimity. Therefore, Orientalism feeds its popularly romanticised aspects about the Orient and the Oriental people from the studious scholarship devised out of the meadow of Arabic manuscripts. Arguably, the Oriental knowledge was the cornerstone of the Western literary prosperity (Said 196). The potent imaginative imagery about the Orient lore owes eminently to the Arabian stories which had been used by the European scholars and travellers to shape the Orient myth and institutionalise the discourse of Orientalism.

As a sacred, however, human production, the *Arabian Nights* content and context penetrated the Western writers' works, since all the Orientalist narratives which devoted stereotypical images about the Orient, they were in fact derived out of European translation of the Arabian Nights collection of Oriental stories. Therefore, the amplification in citing and simulating the Arabian Nights' storytelling, Sheherazadian *the Thousand- and One-Night tales* consequently became the focal Oriental folklore cultural production that was as the ultimate touch for the Orientalist perception of exotic Orient and Orientals. Insomuch, Al-Dabbagh traced back the rigorous influence of the oriental culture which prevailed the Western culture and the European Orientalist perception along the representations of the Middle East and North Africa regions depicted through grand works as the *Bible* and the *Arabian Nights* (7). Moreover, whether historical phases or literary movements since Shakespeare's works, the *Arabian Nights*' flavour was contributing for shaping the European Orientalist imagery about the Utopian oriental lands and eccentric Orientals.

For this, the Renaissance, Enlightenment, Romanticism, and the Rise of the Novel literary genres witnessed the new awareness of the *Arabian Nights*, or in other words, the Western literary works and artistic productions embedded all oriental factors thoroughly affiliated to *The Thousand and One Nights* images which immensely the Western flourishing of literature attributed to the human biblical production *Arabian Nights*. Therefore, the Orientalist writers devoted the Orientalism discourses concomitant to the presence of oriental tales' bible, that to say, the creed of Orientalism was watered by the Arabian Nights' influential tenor.

Bernard Lewis's argumentation in his work *What Went Wrong?* (2002) unfolds the relationship between the West and the Middle East, in an intensive exegesis he pronounced about the kernel factor of translating the Arab and Islamic books from the Arabic to Christian languages owing to the flourishing of the Arab Islamic civilisation (146). Henceforth, Lewis noted also that the nineteenth century translation particularly the Arabian Nights invaded the Western themes and tales of treasure, love, and revenge (146). For this all, it is worth noting the solemn significance of the Arabian Nights as a major fact and factor that lifted up the Western Literature and contributed for irrevocable traditional Orientalist stereotypical images in a deliberate focus on the Arab and Islamic cultures.

Obviously enough, that though the Orientalist authoritative representations of the Orient, not all the images burden atrocities, evidently Lewis mentioned the West admiration of Saladin in *The Talisman*, written by Walter Scott, as a Middle-Eastern figure (Arab-Muslim). Thus, the translation of the Arabian Nights thrust the Western literary ahead, thence, the Orientalist narratives and discourses inevitably became passionate with the rigid impact of *The Thousand and One Nights* tales (Kabbani 31), which recognised as holy verses constructed the cognitive perception of Orientalism.

1.3. Neo-Orientalism

Said's Orientalist discourse escalated the Western representations about the Orient, hence, this separation of the dominant from the dominated facilitated to depict the Oriental in a congruent position as being a recipient and an adversary at the same time. Worse still, whereas some critics believe that Said's misreading of the European undertones in the Western conception towards the Orient, it turns to be a privilege to the imperial "necropower" (Malreddy 4). Further, the retrieval of Orientalism has mounted antique horses with new saddles; that is to say, the post-Orientalism rekindled by the seeped ideology of Orientalism.

Consequently, this new Orientalism emerged with a diverse bundle of Orientalisms, such as, Military Orientalism depending on the war context to forge the savage East whilst Europe has the superior Self (Malreddy 7); Internal Orientalism contrived in a contribution between the Western Orientalism and the postcolonial states,

due to the Western-educated local elites whose scholarship interpolates “Self-Orientalism” (Malreddy 7). Besides, Re-Orientalism depicted in the fictional writings from the Oriental societies repositions the subaltern people in the “periphery” and criticises the distinction between the Self and the Other (Malreddy 7). The sort that forms “model minorities” as ideal Muslims vs hypocrite Muslims is called Parallel Orientalism (Malreddy 7). The pervasive Pulp Orientalism through mass media in different genres (Malreddy 8) and the Techno Orientalism by which the American Pulp Orientalism separates the relationship between the Oriental and Technology, incarnated this through science fiction genre and the advancement of cyberspace (Malreddy 8). The Virtual Orientalism has a nuance which seeks the representation of Asian religions on an aesthetic podium (Malreddy 8). Though the last modalities poured somehow in the Oriental franchise, as far as the Counter Orientalism which urges the attendance of resistant structures to Orientalism, alongside the anti-Orientalism manifestation in the postcolonial novels (Malreddy 8). Finally, the Economic Orientalism grounded the sharper inequality within the social classes in the Orient (lavishness vs poverty). Modernisation generated the Tiger Economies and empowered the Oriental economics as to have a threatening over the Western dominance (Malreddy 8).

1.3.1. Origin

It is presumed that Said’s *Orientalism*, despite its fame, hinged on analysing the European Western representations about the Orient historically. But what absolutely the post-Orientalism came with, is the aspect of ‘new terrorism’. In a fierce accent, the 9/11 attacks tragedy has fuelled neocolonial hegemony towards the Orient which altered its episteme to become a flexible geopolitical area that includes particularly the Arab and Islamic countries. It is unquestionable that Orientalism simmers racism, Islamophobia, and selective prejudice and those patterns have echoed in the heart of the new avenue of Orientalism. Into the bargain, the new Orient marks “the terror and torture” which are overly connected to the notorious doings of “Others, not us (Westerners)” (qt by Malreddy 3).

In this respect, when the scholar Dabashi (2011) exemplifies the point of accusing the Middle East of perpetrating terrorism over the peaceful Occident, he set forth the nuance in the label “terrorist” (qt by Malreddy 3), for instead, if the accused person

belongs to Western genealogy, he will be recognised as “crazy-loner”, but not a terrorist. For this, there is a notion marked by Malreddy, “home grown terrorist” as believing that terrorism is always “foreign” and upsets the welfare of the country and civilians (4).

In the same vein, Goodwin (2006) foregrounded the difference between the old terrorism as a violent political resistance, however the new terrorism is transcending the conventional terror, it is excessively irrational brutality practiced over Western civilians (Malreddy 4). Thence, in Scanlan’s viewpoint (2001), the new terrorism is almost the entire militant resistance established in the non-Western people (33). Thereof, terror is from outside the West, as what is called the reconstruction of the ‘Self’ is always a victim of the Oriental irrationality. For that all, the violence of the oriental is considered as both the old terrorist when he resisted colonialism and the orientalist fallacies, as well as when he is the new terrorist whose latent hostility reaches to violate the Western civilians’ tranquillity.

Ironically, Porter (2009) commented on noting the Western colonial-imperial military invasion, conquest, and war were a legitimate port of killing innocent Orientals (Malreddy 4). Malreddy’s thesis (2015) articulates that post-Orientalism strove to acutely expound the Orientalist operations of otherising, orientalisising, and racializing not geographically and culturally, instead, to geopolitically elucidate them. The investigation which Dabashi exerted in this progressive entanglement, points out that the new Orientalism came with new epistemic frames of references that enables the reader to make the disparities between the erstwhile Orientalism and the post Orientalism (9). As a harvest of that, the nature of the Greek Orientalism over Persians was standing upon ‘rivalry’; as well as the unsettled relationships between the Ottoman and the European empires were inflicted by the dread and alien menaces, in regard, what is marked is Said did not diagnose the two cases identically to that, but he did under the colonial discourse; this asserts, however, when *Orientalism* was written, the orientalist agency had marked its retrogression, though it gratified the vibrancy of post-Orientalism as Dabashi says, ‘epistemic endosmosis’ (9) which insinuate the latent orientalist residue as the perpetual coal of neo-Orientalism production.

What Al-Dabbagh (2010) assayed pertaining to the evolution of Orientalist ideology have invoked three phases, the first one briefly it had particularly the classic

confrontation between the Greek opponents and Persia, and afterward, the era of Enlightenment which knew the emergence of Oriental studies concentrate appreciably on the East (2). The third phase has constantly continued the positivist Orientalist basis for understanding the East as long the Orientals never approached the scientific study, therefore, the brutality and cruelty have not frankly shown till in the deterioration of Orientalism. During the Orientalist creativity retraction the twenty first century, the springtime of European universalism and the American globalisation have blown life again in the new Orientalism, a structure that the Third World intellectuals accepted in the postcolonial nation reconstruction (Malreddy 10). To provide a lucid demonstration of the perplexed nuance between the post-Orientalism approach whose task is to demarcate the fluctuated features of the ‘dominant discourse’, otherwise, new Orientalism concerns the aftermath of the 9/11 tragedy, it is for all about the Islam, particularly in this occasion, Bernard Lewis’s advice which presses the Islamic failure civilisation (Lewis, 156). The social theory has its word in that as well, when it noticeably marks Baudrillard’s (2003) conception of 9/11 as dread (Malreddy 10), “Virilio’s (2002) image of a depoliticised digital meaning of the event” (10); “Zizek (2002) allegory of the Other as the desert of the real” (10), these venues produced new ideological strategy of coding and decoding the Orientals and their cultures. Ultimately, the swarm that assert the function of new Orientalism, Post-Orientalism, and anti-imperialist critiques has erupted as indelible hue of the post-9/11 literature, film, and mass media (46).

1.3.2. Definition

Seemingly the final destination of Orientalism had not been curtailed by the decolonisation era. In Postcolonialism, what had marked as a decline of Orientalism, in fact, it was a sustainability of a new tendency of neo-Orientalism. For this, the magnificent humanities and social literary production in the dawn of 21st century designated the contours of exacerbated Orientalist representations of insidious fabricated facts inspired from the Middle East, for fulfilling more the Western dominance.

The Islamic revolution in Iran was a key factor to reveal explicitly on the neo-Orientalist discursive representations of Middle Easterners living out the region mainly

in they immigrated to the North America. Thereof, many Middle Eastern memoirs in the US expressed in a way or another a classical Orientalist representation of the genuine region with more neo-Orientalist forms, rules, and modalities. In this regard, in an online forum Ali Behdad and Juliet Williams notified the major nuance between the traditional Orientalist ideology and the neo-Orientalist proclivity. Hence, neo-Orientalism is not only limited to the Western scholars, but it essentially entails the Middle Eastern scholars' (experts) contribution to engender fabricated experiences. Thus, neo-Orientalism is "monolithic, totalizing, reliant on a binary logic, and based on an assumption of moral and cultural superiority over the Oriental other (Behdad and Williams). In this sense, what is inevitable to tackle what the Indian scholar Avadhesh Kumar Singh defines neo-Orientalism as Orientals' production in non-Orient contexts:

Neo-Orientalism stands for the "discourse about (sic) Orient by the people of the Orient located in the West, or shuttling between the two" ... the "discursive practices about the Orient by the people from the Orient ... located in the non-Orient for the people of the non-Orient" (p. 13). In its latest manifestation as neo-neo-Orientalism [sic], it is a "discourse about the Orient, constructed by the Occident (West = America) and Orient in collaboration." (p. 236) (qtd by Giolfo and Sinatora 81-82)

In the very forms of American plurality and dualism the Occident and Orient transcend the rusty conventions and go on in crystallisation of the new coercive hegemony towards the politics regimes of the Middle East. This neo-Orientalist trajectory as at once propelled a self-Orientalising notion through Middle Eastern transnational literature, therefore, Mohamed Samiei noted a paramount sore point of neo-Orientalism is that though the Middle Eastern writers' presence in the Western discourse in the attempt to reconstruct a stainless Islamic image from Orientalism, however, even doing so the American scholars recognise that as again the Orient is "the Orient is 'incapable of defining itself' (1150).

The outset of neo-Orientalism is not unrelated to be a supplement for the Orientalist hegemony towards Arabs and Muslims. Despite of this fact, neo-Orientalist tendency depends on ahistorical historicism, alleges its claims that the Oriental political

regimes abide despotism and thereof the modernisation did not fit on. Henceforth, Hamid Dabashi articulated “amphibian intellectuals” (229) alluding to those Postcolonial intellectuals who immigrated to America, thence became Arab-Americans. These are the neo-Orientalist intellectuals who extrapolated their empiricism to nurture the American hegemony towards Arabs and Islam. Moreover, neo-Orientalism is characterised by the popular generalisation, since its native proponents belonging to the Orient, but live in the exile distorted the truth of local aspects, as they denied the American neo-imperialism symptoms in the Middle East (Behdad and Williams).

Furthermore, Altwaiji stated that the aftermath of 9/11 terrorism was the inauguration of a frightful relationship between the West and East, whereas the Arab-Americans counted a “transformative moment”, thereby the American politics affirmed the neo-Orientalist representations of the Middle East, thusly by an American lens, Arab Muslims are “fanatical, violent, and lacking in tolerance” (313). Consequently, neo-Orientalism became related to the Arab-American identity crisis in choked moment during the war on terror. For instance, the amphibian intellectuals started challenging a dual marginality, since they sense a nostalgic neither in the exile nor at home. Therefore, the US nativism was standing on one major polar of American patriotism and a complemented polar of ethnic minorities (immigrants), for this Dabashi wrote “Amphibian intellectuals are rooted both here and there and even more importantly in the fact of a global reality that embraces both here and there” (230).

Unless otherwise noted, the propagation of neo-Orientalist discourse that permeated the Arab-American narratives which frequently insist on interpreting the region insecurities to export the Middle East in a form of transnational Othering (Wurr 6). Consciously or not, the neo-Orientalist helped the American orientalist imagery of the Middle East, Arabs, and Muslims to be no less appalling than the Orientalism discourses, therefore, what for instance the Iranian memoirs in American academia and media deployed about the region, were almost shaped out of historical and political inaccuracies, thereof, the US benefited from the Arab-American narratives’ negligence of blaming the imperialistic hegemony and even not notifying the neo-imperialist global process in the Middle East, doing so, paved the engagement of the US need to construct new enemies (Nazari 90). Notably, as in the case mentioned by Nazari, Betty

Mahmoody and Sayed Mahmoody's books to discuss is futility, because they inform that the hegemony does not encapsulate only the Orientalist statements, but also the power of American media which both debilitate the Other and please the Western reader's expectations, since thereby neo-Orientalist ahistorical representational power that entails however the traditional Orientalist stereotypes, exilic intellectuals contrive "Neo- Orientalism is much more racially and ethnically tinged than earlier forms of Orientalism, and it projects Islam both as a threat and as a backward foil to Western civilisation" (Wurr 6). Whereas insomuch the 9/11 terrorist attacks opened a protean nature of Orientalism marked the war on terror on Arabs and Muslims particularly in the US, where Islam by the American mass media and neo-Orientalist discourses was depicted as "Islam is a monolithic religion, Islam is a uniquely sexist religion, the "Muslim mind" is incapable of rationality and science, Islam is inherently violent, the West spreads democracy, while Islam spawns terrorism" (Wurr 6).

As Nazari analysed Betty Mahmoody's veteran neo-Orientalist logic since her narrative *Not Without My daughter* "was analyzed as "the mother of neo-Orientalist best-sellers" (91). She exalated narratives of American women's captivity in foreign lands (Orient), therefore such supported the American appetite to increase curiosity knowing about the perceived daunt of Islamic fanaticism and fundamentalism, especially during the post 9/11 tragedy. Eventually, what seems according to Nafisi that the Iranian-American women writers mantled the will of meeting the American readers' expectations about the uncivilised Middle Eastern regimes and fundamentalist religiously, moreover, the narrative is not that Orientalised fantasy, but is based on neo-Orientalist's experiential situations here and there (cited by Nazari 95), thus "the neo-Orientalism embedded in the narrative has been successful in shaping Western, and particularly US, readers' perceptions of the Iranian/Muslim Other" (Nazari 95).

1.3.3. The New American Agenda

The launch of *Orientalism* in 1978 had inflicted paramount changes at the course of postcolonial theory. Ostensibly, what Said's investigation tackles is the orientalist stereotyping representation about the Orient that was the site, the imperial power exercised its colonial power. However, the deterioration of the orientalist ideology in the late of the twentieth century coincided with the American globalisation as its turn to

control the shift of power. Whereas, out of expectation, the twenty first century, yet at its threshold, incurred the fateful event 9/11 attacks that would change the definition of terrorism since the American intelligence agency attributed this tragedy to the Arab Muslims in particular.

In the progressive advancement of the mass media, the US could succeed to generalise the term new terrorism referring thereby to the Arab Muslims or Christians as lacking tolerance. In this new level of neo-imperialism, the US had to re-frame the geopolitical borders of the classical Orient. Consequently, the 9/11 attacks entrenched an indelible scar in the American global changes, thereof, the symbolic power including the American recrimination acts as a reprisal, as well the world political changes, this all has escalated the hegemony towards the West/East relationship (Altwaiji 314).

Thus, the emergence of neo-Orientalism had to suppress again the East, though this time the main target is the Arab world. Yet, with the new recognition of the Orient as adherent to the post 9/11 attacks, the label terrorism became in the American academia a reference to Arab Muslims. Henceforth, the counterterrorist camp and the War on Terror movement inaugurated the neo-orientalist discourse and the dichotomy the self-superiority and the other inferiority. What is dramatically noted that the neo-orientalist also connotes generalisations in term of when the US struggles to fight the Arab terrorists, it oppressively suspected every Arab Muslim. The American Studies entrusted such neo-orientalist view which presses on the intolerant side of the Arab Muslims as criminals and the definite daunt which threatens the Americans' peaceful life (Altwaiji 315). In this new fashion, the critic Dag Tuastad (2003) conveyed his critical appraisal pertaining to the American neo-colonialism and neoliberalism agenda in the East, also the reconstruction of the self-superiority, perforce this is neo-Orientalism (Altwaiji 316). It is somewhat like including the bygone vestige of Orientalism and delving it into a new doctrine that shapes the American primacy under the umbrella of empowered neo-Orientalism.

The feminist struggle is also worth noting to be tackled in the probe of these changes, when the new terrorism conception marked in the post 9/11. In this respect, when George Bush initialised the US global War on Terrorism as a sort of revenge, his wife articulated on the sixteenth of September 2001 the exigency of eroding the terrorist

threat, since this threat is also negatively affecting the rights of Muslim women. Therefore, fighting against terrorism is a fight for the rights and dignity of women (Altwaiji 316).

The aftermath of the 9/11 Attacks has generated the fertile changes that helped neo-Orientalism to sunshine, though in a critical vision this new fashion blinds the eye on neo-colonialism and neo-imperialism. Further, its major concern is the Arab world and Islam.

Scholarly, with the collaborated efforts of the US neo-Orientalists and social scientists Lawrence E. Harrison and Samuel P. Huntington published the iconic book *Culture Matters: How Values Shape Human Progress* asserting the American tenets of Orientalism and zooming the limelight on the Arab culture (Altwaiji 316). Thereby, these neo-Orientalist authors depict the Arab Culture as the second facet of the same coin as the Islamic Culture, and thereof, implicate the neo-Orientalist discourse of how the Arab antagonisms differs from the Occidental values.

The emphasis on the Islamic cultural crisis especially in the Islamic societies whose democratic institutions are debilitated or non-existing, compared to the Latin American democracy whose prosperous avenue has strengthened, and accordingly Harrison and Huntington proclaimed that the Arab Muslim communities are imprisoned in the untamed Islamic traditions, and consequently, any progress would be precluded. Notably, the Islamic countries are drawn down into underdeveloped stages where women are illiterate, proliferation of population growth disorganised, and the velocity of modernity is hindered in backwardness (Altwaiji 317).

In a relationality with Edward Said's *Orientalism*, he mentioned that Islam drove the Middle East to a pit of "a resurgent atavism" (55), thus, Orientalism had foreshadowed the threat which Islam is capable to diffuse. Alongside, the post 9/11 tragedy worsened the classic Orientalist image about Islam in the neo-Orientalist dynamics through which the Orientalism spectre is alive, though neo-Orientalism confines its binary to the Islamic East versus the Western values (Altwaiji 317). For many, in the perpetuated Said's *Orientalism*, he described the contemporary version of Orientalism as to be "belligerent neo-Orientalism (qtd by Altwaiji 317). The intolerable American instruments to distort the Arab world reality depend on producing fallacies

about the dominated Arab Muslims (317). Thusly, the neo-Orientalist discourse entails the contortion of Arab Muslims.

As the researcher Mubarak Altwaiji demonstrated that, this malformation has two dimensions, the first is the terrorist denigration whereby the neo-Orientalist hegemony disseminated a generalised accusation to Arab Muslims of the Middle East as to be all deemed as terrorist without any exception. Thence, the second is more related to the Arab Muslims' mindset, as a lack of efficiency to be disciplined, they show collectiveness only in the outburst, nevertheless, they are able neither to sustain the unity, nor to function proportionately; alienating any beneficial corporation (317). Hence, "The Arabs exist only as an occasion for the tyrannical observer." (Said 310). Such is has always been the pretext for Western colonial domination and neo-colonial hegemony.

1.4. Post-colonialism

The aftermath of the colonial era started after the end of the Second World War, when the shift of power became in the American grip. This generated a postcolonial proclivity through which the colonised peoples (Asian, African, South American) had a decolonisation condition.

1.4.1. Definition

Postcolonialism is an academic, intellectual, ideological, even a political flow of post-colonial intellectuals' scholarship within former colonised peoples. Pramod K. Nayar considers that "Postcolonialism as a theory and a critique emerged from within anti-colonial activism and political movements in Asia, Africa and South America" (1). Postcolonialism theory rekindles the endeavour of decolonisation movement in which anti-colonial manifestations, colonised people's 'agency' to regain their freedom, social justice, and self-determination thereby impugns the coercive colonial racism and segregation. Further, the critical methodologies of postcolonialism penetrate even the present continuum of neo-colonialism to diagnose its insidious instruments. Hence, postcolonial theory has a manifold analytical delineation that presides the racial distinction in relation with "political, social, economic and cultural – between First/Western and Third/Eastern worlds" (Nayar 4).

The post-colonial phase does seldom concentrate on the ponderous loss of the former colonies, but it has polarised generously the historical and cultural streams. The term post-colonialism is more fluctuated and convoluted to anchor for it a steadfast definition. Arguably, the postcolonial discourse points the debatable inquiry among critics if postcolonialism does not stop at the demise of colonialism; therefore, it sustains the neo-imperialist version of neo-colonialism despite the formal colonies' independence. In this respect, postcoloniality wedges between colonialist and neo-colonialist perspectives, "the term postcolonial can indeed paradoxically flatten both past and contemporary situations" (Loomba 13).

Postcoloniality in post-structuralism theory signifies a political position, which insinuates to ideological delineations. This shift from the abstract to the human existentialism is marked when postcolonial theory pivoted its tenor nigh to literary and cultural criticism. The critic Gayatri Spivak discerned the pre-colonial history of a society from its colonial history, though they are entangled. Moreover, the creation of the 'the third world' due to the globalisation dominance in the second half of the twentieth century, with its identity, is inseparable from the colonial backdrop. In this light, Kwame Anthony Appiah urged for careful attention while dealing with the over romanticised statements about the pre-colonial native cultures and histories (cited by Loomba 18).

The word 'postcolonial' which refers to the process following the 'colonial syndrome' which in turn is fickle, fits the descriptive role rather than the appraising (Hulme cited by Loomba 19). At the level of postcolonial studies, the chapter of decolonialisation has accentuated many unsimilar facets of postcoloniality according to 'metropolis' and 'colony'. Regarding both they have experienced the postcolonial phase, for instance the condition of patriarchy is emphatically not the same in other cultures because each institution has its society, history, economic, and cultural factors. Further, the American anti-colonial position though, "the American continent is postcolonial" (19) according to Hulme's argument, the American postcoloniality is not identical to the one 'operates in India'. The term postcolonial cannot be precluded from the controversial criticism, however postcoloniality is not a flexible mantle worn at will (19).

The postcolonial perspective does not emphasize on the location, rather it presses the focus to unveil the colonialist representations to the Other. As noted before, the process of ‘othering’ is the vital motive to create the binary of the superior Europe and the inferior Orient. It is worthy to notice that postcolonial studies tackle the process of ‘othering’ the outsider as a means to provide a definition of the European identity which depends on the creation of the Other. By the lens of postcolonial discourse, colonialism relentlessly gave birth to racial/ethnic and cultural differences. This colonial invention is not only to forge images and myths about the colonised people, but to have a meaningful entity reflected oppressively on the colonised. Homi K. Bhabha argues in that the colonialist discursive system could not constantly preserve unwavering identities, but with the engendered hybridity, ambivalence, and the mutual features supplied a description to the dynamics of the colonial encounter (cited by Loomba 105).

In this spectrum, Kwame Anthony Appiah articulates the fact that postcolonial discourse does not expel the indigenous economic conditions and the art production even in the matrix of ordeals. Therefore, there is a distant similarity between westernised intellectuals and indigenous intellectuals. Alongside, the flourishing of the popular art sense despite the devastated status in the former colonies, the contemporary intellectual production in the post-colony has been considered by Appiah as the antidote of the dark vision of post-colonial novelist, whereas he revolves the course of the narrative in a pessimistic discourse. Furthermore, the relationality of Post-colonialism and Post-modernism was formulated figuratively in the scholar Arif Dirlik’s statement that postcolonialism is a “child of postmodernism (qtd by Loomba 247).

1.4.2. The Residue of Protean Hegemony

At the level of postcolonial studies and theory one can discern that colonialism had its sunset amid the twentieth century; however, the further imperial outreach has rejuvenated the new dawn of neo-colonialism. All what the colonial powers committed against the cultures, locations, economics, and politics of colonised people are marked by the postcolonial critical approaches, but what became firmly the concerns of postcolonial studies is the new emergence of neo-imperialism and neo-colonialism hegemony under the umbrella of globalisation. Therefore, the binary of ‘metropole’ and

‘neo-colony’ continues at the avenue of neo-imperialist dominance which governs and controls not only the former colonies, but also the entire globe (Loomba 7).

The key catalyst of neo-colonialism is the pervasive exigency of contemporary capitalism which in turn is the fuel of the globalisation process whose axial is mainly economics. The global system depends on controlling the global trade and politics as this latter permitted a multifarious variety of outlets through which the new Euro-American imperial oppression sunrises upon the neo-colonies. This time, the creation of hegemony had its cradle on the United States of America project with its economic and political concerns. In this regard, Rumina Sethi emphasises that “Today, however, the end of European subjugation does not imply the end of the existence of western superpowers with their neocolonial tendencies” (5).

The term politics in postcolonialism is a decisive window which allows a triangular tandem of postcolonialism, nationalism, and globalisation. Sethi contemplates the verity that the United States’ neocolonial empire was achieved by the former colonies. Thence, the term has new connotations upon the global podium, which gesture towards “global give and take, economic hegemony, and the rise of a new kind of diasporic identity” (Sethi 7). In this vein, neocolonialism is at best satiated with the independent nation-states’ investment in the global market. It is worth noting that the new instruments of curbing former colonies freedom as well as trimming their wings of reconstruction and development are the machines of globalisation such as “multinational corporations, the International Monetary Fund, the World Bank, the International Bank of Settlements in Basle or the OECD (Organization for Economic Cooperation and Development)” (62). Therefore, the banks’ offer of money and the will to helping the ongoing developed countries for hastening their economic blossom include a dark side. These funding institutions interpolate the former colonies in ponderous loans which would be heavy to pay, thusly, they would outreach again to exploit the former colony’s underground richness for the sake of escalating the global economics and politics dominance. Consequently, those developing countries in debts will fall into a forever subjugation to their former colonial power (63). The image of postcolonial freedom which the national liberation project endorses was foiled by the Euro-American global supremacy.

For many, as to anchor the winds of clarity, the occidentalised postcolonial studies have insisted to dispel the struggle on preserving homogeneity, the duplicity of modern-capitalism which ostensibly imposes globalisation strategies to developing countries, then these former colonies recognise the economic stab in the back. Moreover, those studies wane the light on the diasporic intellectuals of the Third World dwelling in the occident whose postcolonial proclivity seems to have a vagueness that “they belong nowhere and everywhere” (Sethi 14), alongside concentrating on portraying “the subaltern nations” (14) in racial conflicts. Within scholarly ambience in the Western world, postcolonialism diffuses the bloody frays about ethnicity; the injustice among societies, genders, and classes (14).

The emphasis on the notion that why the United States should be deemed as a ‘postcolonial’ despite of its independence in 1776, was analysed by Ella Shoha, as far to inform that the neocolonial hegemony is at the United States echelon (cited by Sethi 88). Henceforth, in Edward Said’s sonorous last chapters in *Orientalism* end up with the fact that “the consolidation of US hegemony” (87) is implicated in American Studies through receiving the contribution of renowned scholars belonging to the postcolonial studies field; thereby this latter consequently inscribes a new avenue stained with the global power of the United States.

1.4.3. Challenging the Marginalisation

The continual threat of new imperialist strategies to fence the emancipation of independent nation-states drove the postcolonial intellectuals whose tongue is bilingual whereby it was accessible to them to be acquainted with the modern Euro-American culture; owing to this, they could contrive a nationalist awareness (Loomba 164). In the viewpoint of Chatterjee (1993), the anti-colonial nationalism prospered by the language identifications whereas the postcolonial intellectuals’ bilingualism enabled them to discern between the European nationalism which paved the path for more Western implications into the natives’ cultures, and the political nationalism which prompted all the means of daring the continual imperial marginalisation (qtd by Loomba 189-190).

From another facet, the teasing point of marginality limited women’s agency in nation-states where the patriarchal system prioritises men’s authority rather than women’s. Considerably, the feminist movement broached several times the male

monopolism of power and female subjugation despite the independence of the nation-state. When postcolonial women's movement embarked negotiation with the globalisation and postcolonialism, the female stance restored its potent features and remarkable attendance in the global communities and postcolonial nations. Therefore, feminist activity, in opposition to what may veil its salience, seeks to trace its roots in women's global development. Although the Third World women of former colonies are excepted from Western feminism, they could have their postcolonial feminist movements.

Furthermore, the late twentieth critics as like Gayatri Spivak argued that the subaltern voices cannot be reverberated again in the pessimistic post-modernism, nevertheless, to revivify the emeritus resistance of colonised peoples, it is in fact the role of postcolonial intellectuals to represent them and dust the mists of negligence away and record their prowess and strife to regain their independence.

Uniquely the postcolonial literature received new postmodern techniques for narratology writing and new characteristics evolved postcolonial narratives. As Meyer identifies the general features of literary modernism involving self-consciousness, ambivalence, fragmentation, and complex (2) which lucidly can be reveal on them in the Arab Novel. Several writers from the Middle East embarked implementing the existentiality that came from Europe like Naguib Mahfouz, Ghassan Kanafani, and Jabra Ibrahim Jabra who even more represented self-conscious and ambivalent attitudes in politicised social ambience. The sequent phase that thence marked the uprising of the postcolonial literatures coincided with postmodernism. In this regard, McHale discerned between modernism and postmodernism, including this latter is dialogic not dialectical, as well postmodernism perceives life and reality as pre-existent (cited by Meyer 3). At the level of production, Meyer sees postmodernism as more relevant to the Arab novel, since the form of postmodern experimental narrative thoroughly differs from the European modernism (3-4).

The Arabic postcolonial writings lifted up various sore points through narratives. The alienation of Arab writers resulted out of their inability to fit on society, this mainly created an identity issue because of the demerit and deficiency of society's institutions. Therefore, for instance, Jabra Ibrahim the Palestinian exilic writer expressed the

anguished feeling of being exiled, albeit the fact that is both here and there (cited by Meyer 6).

In a similar purview, Abu-Mannah assayed the hybrid texts written by Edward Said, marked by the exile and immigration intricate politicised situations. Profoundly, the conjure between postmodernism and postcolonial experiences advocated the cosmopolitan (exilic writers) intellectuals in the exile to remould “firm consistency of national boundaries, and the Palestinian malaise was reconstructed in “Khoury’s epic novel *Gate of the Sun* (1998) takes the Palestinian experience of defeat as an opportunity to reconstruct the promise and betrayal of Arab nationalism generally” (Abu-Manneh 176).

Alternatively, Homi Bhabha’s postcolonial logic advocates the transnational translation against the nationalist camp that stipulates the binary of the Third World and the First World in opposition (177). In this contradictory, Abu-Mannah relied on Said’s subtle illustration of the postcolonial writers in exile, considering the exile as unhoused, however the cross-borders, as well as the emancipation site of thought for experts. He continues to state the privileges of exile as where the immigrants and refugees are able to open up on “epistemological, expressive and creative possibilities”. Thus, it generates the aesthetic of human reality (178), though Said criticised the “loss and sadness” feeling of the exile as it is immobility for immigrants (179).

The element which will thrusts the world novel ahead is magical realism; postcolonial intellectuals notably embraced this genre of aesthetic reality. Predominantly, some exilic writers as Jabar strikingly dealt with the exile voice and experiences; in contrast, others endorsed a narrative strategy exerted to face the oppression and colonialism using “thinly veiled irony and symbolic representation” (Meyer 55). For this, Meyer cited Salih’s analysis of the form of the historical novel in practice of *Zayni Barakat* (1988) written by Gamal al-Ghitani who confirmed the reality of the present through an imaginary connected with a historical record based on a veiled technique (55). As it mentioned by Ceza Draz, Ghitani’s irony is like “absent and present at the same time” (qtd by Meyer 58). This irony therefore in a way or another is a mechanism of power. In the case with Palestinians, they exercised a magical realism that serves black humour and irony, as Emily Habiby’s technique that submerges

between magical realism and sarcasm, advocating the Palestinian literature of resistance (60). What can be understood from Habiby's strategy is that the creation from ambivalence has to do with fulfilling the national loss by the cultural reality ironically portrayed.

Yet not like modernism, the imperatives of postmodernism facilitated prolific postcolonial literary techniques that specialised the Arab Novel form, whereas the Western started to mirror the new strategies. Obvious enough, the magical realism of the Latin American postcolonial societies promoted accessibility towards different literary instruments. The Arab novelist Salim Barakat's writing style is considered by Meyer as the most akin to the Latin American magical realism. The privilege of being experimental author, therefore, fusing the realities of the local sociopolitical and mythical tradition folklore, undoubtedly will generate a verity veiled by the imaginary. The implementation of this strategy entailed techniques such as metaphor, and metonymy as Barakat did while he used different vocabulary to transformed paradoxical aspects of the novel (Meyer 87-88). Alongside, there was a successful attempt to displace the words of poetry to prose (Meyer 88), which will compel the author to echo another text/context in his own text; this intertextuality means a present text inculcates itself another pre-text's tenor. Yet, this displacement of the original meaning will serve the narrative course, though it will create a hard task for translation.

Moreover, with a realist narrative through the new tendency of magical realism, the writer hinges on mutations in the characters' roles (Meyer 91). This achievement requires intertextual aesthetic manifestoes of cultural, historical elements from the local folklore. Further, the correct development of this technique serves an openness for Lebanese writers to evolve the implication of "objectified" narration, cinematic technique, pastiche, and intertextuality to produce works that invite comparison with contemporary Western texts" (Meyer 247).

Furthermore, the use of magical realism was different with some writers as Gunter Grass, Garcia Marquez, and Salman Rushdie who brought to life Sheherazade's children stories to create a unique youth sense in the narrative and at once making a combination of reality and fantasy without orientalisising the characters (Zamora and Faris 136). This technique functions against the misreading and supports redefining misrepresentation of

the Other. In fact, Zamora and Faris clarified the vital role of magical realism “in-betweenness and all at-onceness” that effectively were a major factor helping the postcolonial writers and women to resist the monologic political and cultural structures (Zamora and Faris 6). Insomuch, intertextual cases figure out for instance Salman Rushdie’s *Midnight’s Children* (1981) where its magic owes immense affinity to “Gabriel Garcia Marquez’s *One Hundred Years of Solitude* (1967) and Gunter Grass’ *The Tin Drum* (1959)” (Zamora and Faris 329).

Eventually, postmodernism introduces an interconnection between historiography and metafiction which encourages postcolonial perspectives to rejuvenate its dare. Doing so, a self-awareness is constituted owing to this affinity of fiction and history, and this is what Linda Hutcheon labelled historiographic metafiction (cited by Meyer 259). The significance of this technique is to allow the intertextuality at large embedding the present narrative. The postcolonial concerns therefore would be empowered through historiographic metafiction facilities to counter the traditional and misrepresenting discourses. In effect such boundaries and hierarchies constructed by the centre will deconstruct, since the postcolonial writings function to enable the marginalised and postcolonial histories to be voiced and challenging the centre subversive discourse. Ultimately, the postmodernist narrative seeks to draw a fluctuated relationality of history and fiction, whereas postcolonial authors would scrutinise the past history, thence they inflict their imagination. Thus, historiographic metafiction implementation in the narrative officiates at the innovation of ontological aesthetics of fictionality and factuality events.

Finally, the development of postcolonial and postmodern literary technique prolonged to be echoed in the North American academia. Henceforth, the auspices of the real references and fictional events not only national and regional (Mack 50), but they became a transnational tool, and this may foreshadow the hybrid identities like the Arab-Americans who embraced postcolonial strategies notably storytelling as well as historiographic metafiction, even more during the twenty first century when such techniques serve multifaceted narratives, critical of political regimes, and favouring the perspective of the First World (Mack 203). Yet, there was an imaginative engagement pursuing the past stories to reconstruct the cultural and national identity.

1.5. Jordanian American Diaspora

The US became in the Third World eye the ultimate purpose to be reached. This converse came to terms when the shift of power adhered the American grip and the US reinstated what it called American dream. In the American globalisation circuit many new economic fashions, professional opportunities, and academic studies appeared as the new Utopia, polarising seekers of knowledge, welfare, labour, and identity, particularly people from Asia. Conversely, the other side of this new promising has negative realms such as discrimination, drastic immigration policies and the demonisation of Islam in the mass media post 9/11 (Salhi and Netton 4).

The springboard of Arab immigration to America is tracing back to the late 1800s, a massive wave of youth Arabs immigrated for the sake of vocational opportunities, and saving money, bearing the will to return back home to provide a better life for themselves and their families (Al-Kuwari 28). The Arab American Muslim settlement in the regions as Ross or North Dakota imposed two options of job either as labourers and traders, or as “cheap labour” worker in railroads (Haddad and Smith qtd by Al-Kuwari 28). After a considerable while, the Arab Muslims in the US proliferated along the country and effectively developed their own businesses. Otherwise, though they always yearned to go back home, they were obsessed by the American dream (Al-Kuwari 28). After the year 1960, the Islamic community enormously grew up, since Arab students and other Muslim intellectuals immigrated to the US albeit they had an unwavering Islamic ideology, but in the wake of Americanisation processes inside and outside, Muslims started to be influence by the new American globalized trajectories (Al-Kuwari 28). Thereafter, some Arab Muslims embraced the American lifestyle, submitting to the American modernisation at the expense of waiving the rigorous Islamic convictions.

In the interchangeable ordeals in the Gulf regions, notably the Arab-Israeli War and unsettled temper of Jordan political affairs in the Middle East region, since the conflict between the Jordanian-Palestinian full identity crisis ignited (Brand 4-6). For this reason, many Jordanians were stirred up by these uneasy circumstances to immigrate to the United States. The American dream virtually was the crux of the ultimate resolution and solution to make the Jordanian American immigrants seek for

better financial status, peace, and freedom. As all times, Arab immigrants consciously or not immersed with the American values, however, they did not thoroughly obliterate the home traditions. In the influence of the American globalisation tendencies, the American anti-immigration policy witnessed a new literate and professional wave of Arab Muslim immigrants from Syria, Jordan, and Palestine (Hammad 286). The advent of Arab intellectuals owed to different reasons; nevertheless, they wanted to reshape the Arab American identity in the exile, and for the exile and beyond its borders (286).

The Arab American experience has though been susceptible to various feelings such as homesickness, dispassion, alienation, and also being in a dialectical status towards the Arab material culture. What the American promise did is only paving alluring privileges for those who belong to the developing countries. On this occasion, the US herein shows itself as the promised land where all hopes can be grounded. However, whatever the reason why the immigrants flew out to the US, the Arab American experience according to the global changes had ambivalent feelings towards the American dream. Although the American media has advertised its trends at both realms, on one hand to polarise the Arabs and on the other hand to orientate the American perception to what is happening as new global changes.

In the US Arab Muslim American community was considered as a minority, as un-American. As a result, the Arab Muslims immigrants particularly did not assimilate entirely with the American temper, among them the Arab intellectuals whose unified concerns were to challenge the new American marginalisation of the minorities. Moreover, according to Hammad, the different Arab groups created other problematics such as language-dialects, and religious sects, and identity issues (287). These problems provide the US the chance to inaugurate the Orientalist misrepresentations of the Arab and Islam. So forth, the binary of the East and West rekindled again, and the exilic intellectuals stived to dispel the American globalised Orientalist hegemony towards the Arab ethnicities and cultures.

Consequently, as Hairech mentioned in her article, the Arab American literature depicts three phases, the first and the second are more related to the Arab immigrants before the 9/11 tragedy. They were considered by Al-Melah as the first mediators between the East and West (cited by Hairech 74-75). It is a justification of the

transnational cultures and subjects. Doing so, the Arab American writings dared the American reader's thirst to know about the Other, but this time the Arab American literary discourse tend to impose a resisting clarification for the Arab and Islamic cultures, countering the Orientalist relics in the American perception of the Arabs and Islam (Hairech 75).

1.5.1. Arab-Americans Identity Crisis

Transculturalism is a focal concern created out of the intercourse between the American globalisation and the postcolonial studies. US global hegemony penetrated the postcolonial literatures to diffuse orientalist attitudes and the new advanced global terminology, whereby it circulates the Third world population in the neo-Orientalist romanced representations of Asian peoples and in particular the Middle East Arabs. On the steps of postcolonial paradigms, American studies would not be unrelated to encapsulate integrated concerns "of race, immigration, multiculturalism and ethnic identity" (Sethi 88). Doing so, the American studies would assay not only the native American, but as well the hybrid ethnicities such as Asian-American, and the Arab-American in the US multi-ethnic literatures. It is discernible that the US postcolonial studies inevitably confronted the ethnic discourse of former colonised Arab countries immigration for the sake of labour (89). Further, Arab refugees in the US submitted to various policies which assimilated them and prompted them to be integrated citizens whose moral status changed under the force of sociocultural policies which the US require to be imbued in the refugees (91). Therefore, they would be accepted correspondingly to the condition of true citizen.

The embarkation of Arab immigration to the US in fact did not coincide with the American tragedy in 2001, therefore the Arab people especially from the Middle East bridged to the US earlier, and Edward Said is the best case herein as a Palestinian-American, who counted to his academic background as a scholar specialised in postcolonial and American studies, as well whose *Orientalism* pulsates an Arab American tenor.

Furthermore, the very delicate phase of transnational terror in the aftermath of 9/11 terrorist attacks thoroughly changed how the Arab Muslims in particular were perceived by the American citizenship policies. In the midst of post 9/11, the vertex of

the Arab American identity was in a cultural, religious, social, political, and global crisis since the dichotomy of evangelical identity and Islamic identity headed the racialized discourses within literatures, notably Islam religion painted as “inherently violent” (Nayar 200). This led to the establishment of the patriotic framework which all the American national citizen abided to, complicit with the American security and anti-terrorist agencies against the suspicious Arab Muslims (Romanowski cited by Nayar 200).

Thence, the neo-Orientalist discourse has inevitably burdened the constant Orientalist stereotypes mainly the binary of ‘us’ and ‘them’, depicting in this sense the relationship with the Islamic and Asian Other as full of antagonism. Besides, the Muslims were described in this anti-terrorist stream as barbaric to portray their intolerance with the other cultures. Reciprocally, any turbaned man, veiled woman, and asylum-seeker figures were considered in the US as token of the “threat within” (Nayar 201); “The discourses after 9/11 brought back the image of the monster – this time as a Muslim terrorist” (201). Thereof, the status of Muslim immigrants in the US was porous to threats and terror, since the country declared a state of emergency.

Within postcolonial dislocations and transnational cultures, the Arab American immigrants in exile depicted mere paradoxical images through their literary production in the host land. Since the “Al Mahjar wave” that predominantly coincided with the phenomenon of Khalil Gibran and his writings which reverberated the resistance of the orientalist stereotypes, he and other authors like Ameen Rihani strove to carve redefined representations of the Other, conveying thereby the ability of the oriental intellectuals of authorising grand oeuvres devoted for the Arab immigrant writers’ major concern of all, the reconstruction of the Arab-self in America (Al Maleh 70).

Respectively the Arab American literature was written both in English as a mediate language while some of the Arab writers adhered only to the Arabic language. Into both, the Arab American identity crisis was dealt with, in a hybrid ironic sense of historical identity of the past in the attempt to debilitate the Orientalist discourses, even indicating the pains of homesickness.

Nevertheless, as Al Maleh stated, “There is no escaping the legacy of Orientalism for an anglophone Arab minority writer: the personal is the political and the individual

meshes with the collective” (70); this refers to the inability to constantly writing against the grain, therefore the slippage of the Orientalist representations which are concomitant with the Arab identity engendered a self-Orientalising. For Gibran, the endorsement of criticizing Orientalism and equalising the contrast cultures is a utopian task which entails the destruction of the hierarchy at the expense of executing the binarism (72) like for instance, the Arab American Etel Adnan who explored Arab American own institution, and he moved to criticise the Arab world (Hairech 77).

The notorious 9/11 attacks waked a separation of the Self and Other, restoring the West and East dichotomy. During the postcolonial course and the twenty-first century beginning, the trajectory of the Arab American writers was stigmatized by new American hegemony towards the Arab ethnicities and Islam religion (Al Melah 93). The US War on Terror policy enforced the world to be twofold, those who are good citizens and are definitely loyal to the American values, otherwise those who are evil are barbaric, exotic, and fanatic terrorists. The task to restore the identity became intricate, and the Arab Americans struggled to reconstruct a hybrid identity in world with two wings; with us (against them) or them (against us).

The post 9/11 revoked a reassessment of the Arab American identity through the minority literature, and even more, with the American media pervasive misrepresented generalisation of the Arabs and Muslims as terrorists, the exerted efforts of Said and Arab Americans writers to resist the prejudices, endowed a birth of neo-Orientalism (Hairech 77). Whence the now dichotomy is directly not between West and East, but between good and bad Arabs. Therefore, the Arab American writers such as Rabih Alamddine, Alia Yunis, and Laila Halaby try to position their writings as advocates for the Arab American identity and impugn all the generalised accusations attributed to innocent Arab American Muslims in the most pernicious moments of post 9/11 (77-79).

1.5.2. Laila Halaby as an Arab American Woman Writer

The reception of Arab-American studies to new global and postcolonial challenges significantly affected the narrative trajectory of Arab- American authors, therefore, due to the escalation of American hegemony towards Arab Muslims and post 9/11 Arab-Americans in the US has been a factual motive to constitute a nexus of resistance whose pioneers Arab-American writers against the American prejudicial representation of

Arab Muslims on the US global media, and by reputation, the Islam was an emblem of terrorism. Laila Halaby's pen wrote to shield the irrevocable stereotypical representations of Arab Muslims from the Middle East, the images which dehumanise and debilitate the Arabs and Islam. In this entanglement, the Arab- American Identity mainly in diaspora confronted a crisis owing to the prevalent of the severe American policies essentially the 'war on terror' after the 9/11 terrorist attacks. The American backlash did not submit seemingly to a rational verdict towards the perpetrators, as long as it popularised a generalisation on the global media which accused the Arab Muslim of being terrorist and suspicious everywhere, and they simulate the neo-orientalist representations to press the tension on the Arab-American immigrants.

The contemporary Arab American literary production fosters new scholarly voices whose promise is to rejuvenate the Mahjar writings' merit, albeit they took new postcolonial literary instruments to convey realistic Arab American experiences (Hammad 289) in exile during the traumatic aftermath of 9/11. Obviously, there has been a nexus of Arab American women writers who advocate the case of those hybrid ethnicities' pains in the grim experiences in the trenches of the war on terror.

In this milieu, Laila Halaby has proved her well-versed experiential proclivity in remoulding the Arab American experienced struggles of identity searching, homesickness throes, assimilation as a good citizen, and cultural negotiation. What helped Halaby to resist those issues is her multi-ethnic origin. She is a Lebanese by birth, from a Jordanian father and an American mother, who resides in Tucson, Arizona (Sasa and Al Othman 2054). Halaby's noteworthy narratives proved her ability to interrogate the American continuous perceiving of the Arab Muslim Americans as the Other. As Spivak argued, the transnational Arab American women's writings all pour in the pot of resisting the Orientalist stereotypes, and the persistent subjugation (cited by Fila 32). Particularly Halaby has not only focused on re-appropriating the Arab Muslim Americans identity after the infamous 9/11 tragedy, but she also tackled the Jordanian-Palestinian crisis which triggered diaspora after 1948, and the Arab Israeli crisis during the Gulf wars (Fila 33), as long as historical and political upheavals are inevitably correlative in hybrid cultures and identities negotiation.

The fictional narratives of Arab American women writers were noticeably influenced by postcolonial criticism and postmodern literary devices. Halaby in her writing implicated her own stories by depicting the Arab American experiences in the diaspora particularly after 9/11 attacks. Her writing marks the strategy of metafiction since the Arab American literature celebrate the Orientalist discourses to re-appropriate the still Orientalist stereotypes. In a transnational frame the formation of the novel by the Arab American women writers' pens restored the *Arabian Nights*' Sheherazadian storytelling. Upon this privilege Halaby supported the stance of the Other of having the ability to reconstruct real own self-identity.

In reiterating to mimic the Arab folklore tradition as a counter of the Orientalist stereotypes incarnation through the American perception and media extremely after the ominous 9/11 terrorist attacks (Hilal 253). In doing so, Halaby in fact stipulates the deterritorialization of subjects as well the cultural mobility between the US and home, here and there, creating transnational hybrid subjects. Therefore, the destabilizing narratives as such of Halaby's dominate a crossroads of imaginative connection between the US and the homeland. For this, the Arab American writers recognise the American 9/11 backdrop as a persistent Orientalism preserves the marginalisation of the Other (Oriental Arab Muslims).

In the preface of *Arab-American Women's Writing and Performance* (2011), Somaya Sabry tackles the case of Arab-American women writers and performers who have exerted pertinent writings to redefine the Arab Muslim identity, since they realised how fanatically the war on terror policy had an unjustified violence against Arab Muslims and Arab-Americans. The question of the American hegemony hinged on racialisation, and the post-orientalist vilification to the Middle East image on Media, and into this contemporary influx, the Arabs and Islam in the US became symbols of fanatical terrorism. Thus, in Halaby's novel the struggle was historical and political, whereby, the author attempts to trace back to the Arabian Nights storytelling notably of Shahrazad (the storyteller of *The Thousand and One Nights*) to create a fashionable representation of the Oriental narratives by focusing on the prudence and the exquisite oriental characters who face evil wisely. In this regard, Halaby also convoluted the race

backdrop of the Arab-Americans in diaspora and how they fluctuated to adapt with the American culture or rather the American hegemony exacerbation in 9/11 aftermath.

However, the in-betweenness created in effect of the fragmented identities of the Arab Muslim American immigrants, therefore, the ambivalent meta-comment which prevails the globalised literary trajectory of the Arab American women writers in a sense, struggles to re-appropriate the Arab Muslim identity in an atmosphere full of American patriotism and anti- terrorism, thence they attempted as well to assimilate a third space (Bhabha qtd by Hammad 291) for the good Arab Americans. Deviously, the American media and Western neo-Orientalist writers recognised the resistance of the Arab American women writers, to re-image the Middle Eastern subjects, was itself a starting point of giving a new neo-Orientalist dichotomy hinge on moral racialisation whether good or evil Arab Muslim American subjects (Wurr 221-222). This deviation served the American preserved perception and insidious accusation of Arab Muslims as the producers of terrorism (Hairech 78).

Obvious enough though, the Arab American Literature strove to clarify the realistic images of the Arab American hybridity, as authors like Laila Halaby echoed the Orientalist discourses not to embrace, but to re-image the Other without the exoticized Orientalist representations; her postcolonial criticism being marked in her works, for instance *Once in a Promised Land* (2007) (hairech 79). The complexities of restoring the Arabness for those who relinquished it owing to the American globalised dream, and spotlight on those marginalised Arab Muslim Americans, the course of the novel upholds a double challenge (Fali 34).

1.6. Conclusion

It is historically proved that the Orientalist representation of the Arab Muslim precisely imbued even the contemporary veins of the global changes. By dissecting the main concepts above, terms come to a clarity thence it points out how the native intellectuals struggled with the prejudicial marginalisation owing to the invincible influence of the orientalist misrepresentations. Accordingly, even the postcolonial studies could not be an absolute instrument dedicated for the former colonized people who incurred myriad worthy sacrifices to accomplish decolonisation, since the US hegemony Americanised postcolonial studies for a sustainable insidious hegemony towards the post colonies.

Henceforth, in the first chapter, Western hegemony would not decline even if the classic Orientalism witnessed a deterioration during the wake of American globalisation. The twenty-first century notably rekindled the post-Orientalist relics and the post 9/11 marked the escalation of neo-Orientalism owing to self-orientalising whereby the Arab American Muslim identity domed in a crisis inaugurated under the control of mass media and academia. Therefore, the postcolonial ambivalence of diasporic struggles quilted the contemporary Arab American literary production like Laila Halaby's *Once in a Promised Land* in which she deterritorialised Arab American experience with the presence of the homeland folklore storytelling.

**Chapter Two: Neo-Orientalism Dwells *Once in a promised
Land***

2.1 Introduction

In contemporary literature, the nexus of Arab-American women writers have shaped their narratives through a multicultural frame in a paradoxical diaspora. Owing to the multifarious challenges and changes that have been contributing to obliterate the Arab Identity, disdain Islam image, and Arab cultures, tracing back to the Orientalist stereotypes, marking the consistency of neo-Orientalism in The US at a global screen, whereas the 9/11 terrorist attacks escalated the American fanaticism and hegemony towards Arabs and Islam.

The Arab American studies have encapsulated the Arab American identity questions using a multiethnic cultural production to interweave transnational narratives as Laila Halaby who wrote in *Once in a Promised Land* a complicated story notably envelopes a resistance to both classic Orientalism and post-Orientalist hegemony towards the Middle East, Arabs, Islam, and Arab American in the context of diaspora.

In practice, the second chapter of this research adopts a neo-Orientalist approach to investigate the reverberation of the *Arabian Night's* narrative frame as an Arab-American resistance in Laila Halaby's *Once in a Promised Land*; as well as to assay the repercussions of the Arab American identity in the American discourses.

2.2 Laila Halaby's *Once in a Promised Land*

The realistic fictional novel of Laila Halaby *Once in a Promised Land* released in 2007, is a contemporary novel that recounts the story of Salwa and Jassim as the protagonists, who had left Jordan behind and moved to the United States where they settled in Tucson, Arizona. As the story informs, Jassim had to follow his job and research as a hydrologist, though Salwa his wife traced back to her birthplace the US, whereby she willed to fulfil her obsession towards the American dream. Abruptly, the couple's American life reversely deteriorated owing to the terrorist attacks on 11th of September 2001. Thereafter, Salwa and Jassim sharply went worse, whilst the Arab Muslims became the threat and danger as the American media proclaimed. Therefore, these protagonists would step in the threshold of American patriotic discrimination towards suspect Arab Muslim Americans. So forth, the marital life of Salwa and Jassim was affected also according to the American globalised ambience. The culmination of the story stirred up when Jassim undeliberately killed a skateboard boy, and Salwa had secretly kept her

miscarriage. Eventually, Jassim was fired from his job because of the FBI investigations about him at his workplace. Salwa was folded in nostalgic and homesickness whiffs after she realised that life in America became unbearable.

In an acute insight, Laila Halaby's *Once in a Promised Land* is not only a tragedy of a Jordanian couple who moved to the United States, they had their marital life ruined under uncontrollable American challenges, however, it is a resistant instrument against "the past of Orientalism" and "its resurgent present" (Sabry 2). The story's tipping point is when the terrorist attacks occurred on 9/11, 2001. Thereof, the couple's course life dramatically became full of heartbreaking and tension. Jassim who at first seemed assimilated in the American routine, as a good citizen, accidentally crashed a boy on his skateboard, and became the FBI target. On the other hand, Salwa, his wife, delved herself in her two jobs, however, she suffered from a miscarriage physically and morally, besides she being trapped by a coworker's seduction when she finds herself cheated by her husband. In these incidents, the reader can realise the distance between Jassim and Salwa, whereas both were concealing from each other the truth or what was actually going on, and this escalated the crisis. For this all, the Arab- American female character (Salwa) will surrender to nostalgic and homesickness feelings, when she conspicuously dusts the unconscious obsession towards the American consumerist culture.

Arguably, Halaby's affiliation to the Arab-American women writers extrapolates her multi-ethnic experientialism in the shadow of this novel, as Somaya Sabry stated "As a diasporic narrative, it explores the complexities of negotiating these women's daily experiences in contrast with mainstream representations of themselves." (5) That is to say, the technique of remoulding the personal challenges in a fictional story to provide realistic metafiction enables the reader to grasp and reflect the verity from fiction. For instance, Halaby deliberately willed to not out of void settle her protagonists anywhere in the US, but she located them in Tucson, Arizona.

In a remarkable attempt, the preamble of the story incepted with Sheherazadian narration opening "kan ya ma kan fee qadeem az-zamaan" (Halaby VII), so far it is an intertextual oriental folklore tradition of storytelling. Doing so, *Once in a Promised Land* is seemingly considered as a subtle multitextured narrative through which Laila

Halaby resisted the persistent Orientalist representations in the American media during fanatical instances against Arabs and Islam, therefore, intertextuality of Sheherazade's techniques of storytelling is the key factor of counter-narrative. Halaby wedged the *Arabian Nights'* voices to contest the Orientalist repercussions of the Western translation of *The Thousand and One Nights*, thereof the Americans perceived the romanticised and exoticized people from the Middle East. Alongside, in the context of neo-imperialism and post 9/11, the American Orientalist representation to Arab Muslims became more fanatical.

Appreciably, Carolyn See praised the poignant vitality of *Once in a Promised Land* articulating in her statement that Halaby's technique of the due choosing of story complexion is "enchanted because it's told in the form of a fairy tale that lets us believe that" (parag.1). It is as Andre Dubus also enunciates that, thus, *Once in a Promised Land* is a multicultural fiction, and a forum onto which Halaby submerged the Arabic folklore and the western fairy tale structures in one diasporic novel.

2.2.1 Sheherazadian Narrative in Neo-Orientalist Literature

The uprising of Arab-American literature after the post 9/11 has witnessed the resurgence of qualified multicultural production through which for instance Laila Halaby marked her literary whiff. According to the crux of Arab-American women writers, the Arabic folklore has not been obliterated, however, the orality of how Sheherazade delivered her storytelling is the centre of Arab- American fiction effectiveness.

Undoubtedly, the condensation of classic Orientalism represented the Orient as a site inhabited by demonised and uncivilised people. Therefore, the *Arabian Nights* translation by Galland made the European obsolete perception of the Orient more amplified with distorted images of Orientals, as Said expressed "No one will have failed to note how "East" has always signified danger and threat" (26). Thus, Halaby has had the task to reconstruct the actuality of the Arabic storytelling through which the Arab identity will be redefined. Alongside, Said foregrounded that "The Orient now appeared to constitute a challenge, not just to the West in general, but to the West's spirit, knowledge, and imperium" (248), this enabled Halaby to resist the Orientalist vilification to the Arab Muslim's Identity.

Further, postcolonial studies noticed during the peak of American globalisation the deterioration of Orientalist hegemony, nevertheless, post-Orientalism reverberated in the American streets and Media. For this, Halaby resorted to remould Sheherazadian storytelling technique to dust the inferiority and exoticism ascribed to the Arab Muslim identity. Halaby's *Once in a Promised Land* involves outright Arabic folklore way of narration, and oriental tales. Halaby wrote for Salwa's character especially in the US. When Salwa was suffering from the miscarriage, she felt alone, thence she commemorated her grandmother's oriental tales of 'Nus Nsays'. In this story in particular Halaby chose to simulate Salwa's ordeal and to empower her position. This oriental tale informs about a married woman who ate half of a magic apple, and after she was barren, thereafter, she procreated a boy named 'Nus Nsays', physically small, but mentally shrewd:

The boy she gave birth to was very tiny, so tiny that people called him Nus Nsays (which in Arabic means half of a halving) [...] Nus Nsays grew (children in tales always grow quickly) [...] One day one of his friends, the Neighbor's Son, said to him, "Tomorrow I am going hunting on the horse my father bought me." [...] The next morning all the townspeople came together to see [...] When they saw Nus Nsays riding a goat and not a horse, they laughed, but Nus Nsays didn't pay them any attention. "Good luck hunting, but be careful of the ghula!" the townspeople cautioned the boys. (Halaby 95-97)

So far, the tale gives the manifestation of Nus Nsays character as an exception not like the other children, and even though it is conceived as an exotic story, it is still fictional. This above part seems to encourage Salwa to not give up owing to the miscarriage. In addition, the tale would develop its events taking into consideration the foreshadowing of 'ghula' the villain character. Nus Nsays who was debilitated by the villagers, could prove his shrewdness to rescue himself and his friend, saying "I don't want gold or silver or money. I want peace for my village," (Halaby 97).

When the villagers saw that Nus Nsay[...] hetured the ghula [...] He was standing across from them [...] he was so tiny, his shadow was tall, tall, taller than all of their shadows. He got on his goat and rode back to his mother. (Halaby 97-98)

In the light of this, Halaby provides the obliterated side of the Arab character, as in the novel the grandmother answered Salwa about the meaning of this story, “To show that with determination and a clever wit, small character can defeat larger evils. Every Palestinian has a bit of Nus Nsays within him. Or her” (Halaby 98). Thereof, Halaby willed to emphasise on chivalry, serenity, and sobriety qualities which the Arab people have, though they perhaps are not empowered as evil proponents. Moreover, Halaby is resisting through this tale to shed light on the way how an Arab character astutely deals with plight and calamity, as Nus Nsays did. He used neither bombs nor swords to capture the ghula, but he resorted to wisdom not brutality.

Through the extrapolation of this Arabic folktale, and not a Western fairy tale, Halaby deliberately wants to convey the idea that the Arabic culture of Arab- American citizens will remain always as a latent power in front of the polemic challenges in diaspora and countering the American discrimination. In the same regard, Halaby comes to tell at the end of the novel an oriental tale satiated with Sheherazadian style of orality and plots. As if Halaby enveloped the message of *Once in a Promised Land* in the story of the maiden who was seduced by the ghula to a cave where a nightingale attempted to help the innocent girl, but in vain. The ghula’s ambush was invincible, and Hassan an ordinary man, though not a prince, engaged to rescue her. However, it was a pyrrhic victory because the three characters bled to death, though the pure soul of Hassan was saved by the nightingale at the end. Thereafter, he tried to help delivering the maiden’s wounded body far away. Obviously, Halaby replaced Salwa by the young maiden who was born distantly from the Middle East, and the ghula visited her once she was child and stitched under her skin wild threads:

They say that once upon a time a peasant girl was born far from olive trees and falafel [...] The hairy hideous ghula saw the beauty in the child’s face and grew madly jealous, wanted the baby for her own [...] she took out her wild ghula threads and began to stitch them under the baby’s skin in all

sorts of places[...]Periodically the ghula would tug at one strand or another and the little girl would feel a pang...when an auntie brought gifts of silk pajamas (Halaby 331-2).

Notably, herein, the Arab American character was innocently born, however the American culture misguided him/her as already fulfilling the Arab American identity with American values. As a result, the contamination of the Arabs Identity by the American hybridity facilitates the firm control of their passion and dream. As Halaby's lines tell:

The ghula was furious, demanded to know who dared to cross her. "It is I, Hassan." [...]When the ghula thought the girl would be grown and ripe for eating, she began to reel in the remaining threads, pulling the girl away from her familiar world [...] the ghula transformed herself into a kindly old woman and turned her slovenly cave into a gleaming villa [...]And she was, finding happiness in the beautiful villa and in her new life[...] Over time the nightingale forgot that the kindly old lady was actually a ghula who was going to eat the girl[...]Hassan, who after years of patient searching had come across the villa[...]Unfortunately, even heroes can make mistakes. Just as his knife began its downward journey, the ghula used her magic to pick up the girl and place her as a shield in front of her, so that Hassan's knife plunged not into the body of the ghula but into that of his beloved[...]Hassan slit the ghula's neck in the blink of an eye. (Halaby 332-335)

The end of this story indicates what Somaya Sabry explained, Arab American women's writings re-contextualise *The Thousand and One Nights* cultural production legacy (2), so forth, Halaby depends on the open endings whether for Salwa and Jassim's story or the oriental tales. She paradoxically wrote:

There's no "they lived happily ever after"?

"Happily ever after" happens only in American fairy tales.

Wasn't this an American fairy tale?

It was and it wasn't. (Halaby 335)

The resistance of Halaby's pen functions as if into a "double consciousness" (Sabry 4), a multicultural production whereby she redefines the proper storytelling structure and endorses the verity of Arabs as being peaceful humans, and evil is from outside.

The privileged Arab American writings seek as *Once in a Promised Land* to revive the transparent Arab identity composition with negotiating the burdens of representations. Once scrutinising the novel, the Arab American identity in the case of Salwa and Jassim merely resisted the oppression of racial generalisation that portrayed the Arabs and Muslims after 9/11 terrorist attacks, as all terrorists, and the Other would remain always an enemy to peace, modernity, freedom, and democracy. Therefore, this sense of alienation in diaspora towards the hybrid identities urged a crisis of identity. As for Halaby, her postcolonial facet of resisting the Orientalist misrepresentations about the Middle Eastern people was a way of enduring the new American insidious representations of the Arab Muslim world. Alongside, despite Halaby did not focused on the historical political past of the former colonies, she appreciably gives concentration to the present Arab American identity crisis, to position herself as a defender on the Arab identity by its cultural heritage of the *Arabian Nights*.

Eventually, through the *Arabian Nights*' influence, and the Arabic cultural expressions and attitudes of telling fictional stories, Halaby could mirror Sheherazadian style to shield the Orientalist denigration of the Arab Muslims. In the basis of that, the analysis of the Arabic folklore traditions in *Once in a Promised Land*. The narrative frame of Sheherazade became oft-cited in Arab-American writings, thereby Halaby recast "power politics" (Sabry 4) to contend the "resurging Orientalism and the increasing routinisation of essentialised racial distinctions" (Sabry 4).

2.2.2 The US As the New Promised Land

The US was not a colonial power, but its globalisation processes opened a global market in the Middle East, and therefore, the Eastern cultures were at the modernisation strand. In the same vein, the American scheme of modernization is the new guise of globalization whereby, American globalisation was not only an economic process, but in fact a protean instrument to control the former colonised people. Through global changes, transnationalism constituted transculturalism, thereof, people from the Middle

East became having a fondness of the American cultural, economic, and political production.

A refashionable American promise afford a welfare state and developed state at all the spheres. This re-shaped the Middle East conception of the US as the new Utopia as well as a reverse version of the Orient. Halaby diagnosed this polemic in the novel, particularly with Salwa's personality whose obsession polarises the silk pyjamas and she believed being half American since she was born in the US, she had always the dream to travel the US and live the American culture. In this sense, the Orient was the land where everything is possible, but in the wake of American modernisation, the US replaced the classic Utopia, and the American land became the site where all desires come true. Jassim also achieved his postgraduate studies in the US as if it represents the only reliable source of knowledge, as well as he decided to accept the American opportunity of working and continuing his hydrologist research. Thus, the US polarised such intellectual elite like Jassim by offering them many facilities which are not available in the developing countries like the Middle East.

Evidently, as a witness from *Once in a Promised Land*, explain the reference to the Biblical concept of the promised land for the Hebrews in the Middle East but reversed for Arabs in the west. "My dream is in America, married to a stiff Jordanian with a giant's name" (Halaby 84) as it can be very noticeable because Salwa's birthplace was in America. Halaby depicts Salwa as character whose only concern is unlimitedly to buy silk pyjamas; as a result, she gave her the emblem "Queen of Pajamas" (Halaby 85). Salwa therefore is a woman who wants to live in luxury and wealth for feeding all her desires. According to Jassim the American promises were circulated about high salary and job opportunity as his American classmate (Marcus) said:

"I'm now a partner in a consulting firm," he said, "and I would like it if you would work with us. I know you have plans to go home, but I think the experience would help you in the long run. We have one client who is obsessed with rainwater harvesting, has loads of money to experiment with, and I would put you in charge of his account."

Jassim said he would have to think about it.

“Really, Jassim, you could give it a year and then go home. I can arrange for you to stay. And it may not matter to you, but I can offer you a substantially higher salary than what you’d get in Jordan. Plus, it’s experience.” (Halaby 64)

In light of these lines, one can discern the American temptation through its modern cultural tendencies and irresistible offers which made the US as the new promised land depending on the exported America, not the real American life.

2.3. The American Democracy and Freedom

The American modernisation affected the economic and political systems of the Middle East countries. Transnational proclivity permitted the American culture particularly of consumption to penetrate Arabic cultures, even those who have a multiethnic identity notably Arab-Americans, people from post-colonies residing in the Third World as Jordan. Unevenly, the US belongs to the First World, where all people can live up their lives economically, politically, and culturally. Therefore, the American land was deemed the new paradise whereat everything can happen; the land of rights and justice and unlimited liberties.

In Halaby’s *Once in a Promised Land* Jassim who graduated from an American University and had a vocational experience, returned to homeland aspiring to benefit his country and dissolve the danger of drought and the water profligacy. However, Jassim did not have any professional welcoming of his project and aid in Jordan, comparing to America where he had his merit appreciated by the American scholarship authorisation:

And so he went with plans packed in his suitcase, each one detailing how he would solve the water crisis ... Pride carried him into the ministry and disillusionment carried him out. His Ph.D. and experience were very impressive, but America, once tasted, is hard to spit out, with its shiny tools and machinery. Jordan pumps through the blood, but America stays in the mouth. Even with all the American and European support, the ministry was nothing in comparison to Marcus’s firm. (Halaby 64-65)

Thusly, the American democracy is a focal element that urged Jassim to realise that his Ph.D. project would not be successfully accomplished in Jordan's bureaucracy, as he was silently speaking: "but here, nine years after he and Salwa had wed, he had no desire to return to Jordan. What would he do there? He couldn't imagine living in that bureaucracy again," (Halaby 71).

As it is pointed out, Jassim found in the American World that the imperative element of political prosperity is democracy. Albeit the manifestation of freedom concerns more Salwa's dream to move to America and stay there, Salwa responds to Jassim's intent for living in the US: "I would like that very much. I would like to go to America too." (Halaby 64), because it is the land of fairy tales where all desires can be incarnated and whatever one wants to do, one has the thorough right, otherwise he/she should not violate others' rights. Salwa's personality tends to admire excessive consumption and luxurious pattern of living. Evidently, Salwa's father assured that through the novel:

"Salwa is an American citizen." [...] I am pleased that Salwa will return to America, the country of her birth, and be offered what is good." He stopped for a moment and gazed at his daughter [...] That is why she uses so much water and has a taste for luxury. We tease her that she is really first world. A colonizer. You see, she even studies money. (Halaby 70)

Further, a subtle reading may reveal on a delicate point related to the Arab Muslim woman who wears a headscarf when Jassim was invited to deliver a talk at the University in Jordan and he realised "more women wearing hijab, more intensity in the bustling than when he had been there." (Halaby 65). This matter of Muslim women wearing 'Hijab' in the US is not submitted to any religious or traditional overseeing, however, the American culture induces freedom and independency of women.

These two terms democracy and freedom are emphatically concomitant the American supremacy and dominance while in The Middle East are bureaucracy and dependency. For this reason, Halaby portrays this juxtaposition when she says: "As the president said, Americans were bringing democracy to places that knew only tyranny and terror, that didn't have the freedom to choose." (280). In addition to this, the

American democracy and freedom severed all the globe, 'Penny' felt pride when the American media promoted that particularly during the tragedy of 9/11 terrorist attacks, Halaby wrote for this concern:

Nightly Penny watched the late news as well as the evening news; [...] Each time the president spoke about the War on Terror [...] When he talked about all the American men and women who served for freedom, freedom all around the world, she felt an unspeakable pride. [...] what Americans were made of, how they were continuing the great history of this country, getting out there and saving poor people from the oppression of living in their backward countries. (280)

In a perplexed picture, Halaby depicted how Jassim was notably influenced by the American ambience, hence though he is an Arab Jordanian who grew up in Jordan among a Muslim family, Jassim seems as if he waived the conservative Islamic way, and he embraced balance and equilibrium. This contradiction is accepted in the US in a secular modality as illustrated in the novel: "Salwa and Jassim are both Arabs. Both Muslims." (Halaby VIII), "Jassim did not believe in God, but he did believe in Balance" (3).

Conveying the epochal binary of East and West, Laila Halaby remoulded this dichotomy in a multicultural context with an Arab American proclivity. For this, her writing shows the former colonized Middle East succumbs to the American modernisation in the name of globalisation as an American project to lift up the Third World. Bearing in mind that the media before and during the war on terror orientated the American decisions and policies which beneficially served the US empowerment.

Halaby transmitted in a real conviction consumed by fictitious protagonists the notion of the American dream. *Once in a Promised Land*, in effect, expounds Jassim and Salwa's diaspora experience since they willed to be in America as a forum of justice and freedom. This construes that the Middle East is not an appropriate region to dream, to live in peace, and to have security. Thus, Jassim and Salwa are depicted by Halaby, particularly before the American dream glamorisation would vanish due to the 9/11 tragedy, so forth, they were living in a luxury, in wealthy neighbourhood, as evidenced

both they had lucrative jobs, and they seemed very integrated with American culture, lifestyle, and values (22-23).

2.3.1 The American Hegemony Towards Islam

What Laila Halaby conspicuously unveiled in her novel *Once in a Promised Land* is the experience of how the Arab American protagonists in the US before and after the backlash against Arabs and Islam. It is unquestionable that European Orientalist hegemony towards Islam inflicted, so forth, the American hatred of Arabs and Islam and reinforced the anti-Islamic sentiments.

The exoticized Islam images in Americans' perception and the reported fanatical depictions of Oriental Muslims inscribed a humiliation to Arab Muslim Americans and showed to which extent of backwardness Muslims are in. In effect, Halaby diagnoses this fanaticism towards Muslims when Jack Franks asked Jassim if his wife (Salwa) wears the 'hijab' or not (7). Even Salwa at her work in the bank confronted Jack Franks' peculiar attitudes towards her only because of her belongings, though Salwa was an American born indeed (33).

Halaby as a postcolonial woman writer has endeavoured to discrete the Orientalist misgivings and the real Other, though tracing back to the Orientalist discourses reinforced the birth of neo-Orientalism which points how the resistance of the Arab American studies rose out of the American discourses. As a result, the invoke of the Arab folklore deviously served the US polity to stamp stiff malicious images of Arabs and Islam.

The concurrent infamous 9/11 events generated in effect multifarious challenges to restore the Arab American identity, and to absolve them from the extremist American accusations. Halaby essentially focused on the Arab Muslim Americans experience in diaspora where the American policies and media popularised the image of the Arabs and Muslims as terrorists, "Is anyone sick of nothing being done about all those Arab terrorists? In the name of Jesus Christ! They live with us. Among us! Mahzlims who are just waiting to attack us. They just want" (Halaby 56). Despite the discrimination that Salwa sensed from the radio making the Arab Muslims as an emblem of barbaric terrorism, herself thereafter thought as following "Living among us. Arab terrorists"

(56), that is to say, she is immensely American, satiated with the American lifestyle till the bones.

The narrative in *Once in a Promised Land* reinvented a limited space of the Arab Americans (ethnic group) which facilitates to demonstrate the American established perception after the 9/11. Halaby's resistance towards self-imaging that the US determined to Muslims in diaspora as the responsible producers of terror, violence, and intolerance. For instance, the 9/11 attacks gave the wake of the American patriotism, war on terror policy, anti-Arab racism, anti-terrorism, and anti-Islam. Therefore, all these sorely burdened the Arab American writer's resistance to absolve the Arab Americans especially those who were assimilated with the American values. In this respect, when Penny wanted to meet Jassim, she was perplexed whether to believe the media news which portrays Arab Muslims as terrorists, or trust Jassim's real personality (Halaby 281).

Halaby pointedly showed the neo-Orientalist binary that stipulates the moral racialisation between good and evil Muslims. "The one has nothing to do with the other. And he's from Jordan, not Afghanistan. Jassim is a good guy—he's not like them, shouldn't be judged like them." (281), this statement notably explains how self-Orientalising engendered with the dependency on the American discourse.

Further, Jassim once at the mall was treated as a suspect only because he was unconsciously stirring at a product, this led security to suspect him "and I thought he looked suspicious" (Halaby 31). Furthermore, when the FBI² investigation interrupted Jassim's workplace just because one of his coworkers reported her suspicion towards him, Jassim said to argue "Just because I am an Arab, because I was raised a Muslim, you want to believe that I am capable of doing evil" (232).

So forth, the American hegemony towards Islam enormously escalated after the horrific 9/11 terrorist attacks. Even though it is obvious enough depending on Halaby's fictional and factual elements in the story, that Jassim and Salwa were good citizens, adhere loyalty to the American values. However, the popular generalisation stereotype

² Federal Bureau of Investigations.

engendered out of neo-Orientalism, thereof all the American polices and convictions violently perceived the Arab Muslims immigrants.

2.3.2 The Post 9/11 Trauma

The contribution of the neo-Orientalist characteristics mainly the public generalisation through the American media was in effect workable to disseminate the notion of Arabs and Muslims inherently associated with terror and intolerance. Hence, the Americans turned to be in a terrified status after the 9/11 attacks, perceiving the existence of the Arabs and Muslims in the US as an endless nightmare.

The representation of the 9/11 aftermath in Halaby's novel points out the trauma of American people towards Arab Muslim Americans in diaspora, as a result of media misgivings about the Arabs and Islam. Evidently, the second face of this trauma prevailed even the innocent Arab Americans. Emphatically as Halaby lucidly absolved Jassim and Salwa of the terrorist attacks, and she doubtlessly attributed the terrorist bombing to the bad Arabs and Muslims, "Salwa and Jassim are both Arabs. Both Muslims. But of course, they have nothing to do with what happened to the World Trade Centre." (VIII). Though her argument endorses the innocence of Jassim and Salwa, the power of the American news media applied a thorough traumatic extrapolation that the Arabs and Muslims are a permanent danger.

Halaby paradoxically continues to write "Nothing and everything" (VIII). What can be understood from this statement is that Jassim and Salwa despite of their irresponsibility in what occurred in 9/11, they are nevertheless involved in the traumatic circumstances owing to their Arabic origins. Profoundly into *Once in a Promised Land* scenario, the consequence of the 9/11 a neo-imperialist threads woven in manipulative discourses via American radios, and television shows, thereby the neo-Orientalist ideology was cogent to envisage the Arabs and Muslims as a notorious threat.

In the Other facet, post 9/11 trauma in fact encapsulates even the Arab American immigrants in the US. Halaby portrayed how Jassim frequently harked back to the horrific explosions of the buildings and the fluid realities of the world during the aftermath, "his mind wrapped around the pictures of those two massive buildings collapsing" (20). In a nuanced instance, Salwa re-configured the American racial profiling of Arab Muslims as immanently brutal during her shower and recognised

herself as an American when she invoked the radio words (57). Thusly, the traumatic pressure was perceived differently.

Out of the 9/11 havoc, Arabs, Muslims, and Arab Americans experienced the Orientalist stereotypes in diaspora. The American peeve towards the unknown perpetrators hinged on mediated transnational discourses to make the American hegemony sharper by popularising the barbaric image of Arabs and Islam. Consequently, the Arab American found themselves in a double challenge whether to prove their assimilation, or to reappropriate their Arab identity. Therefore, since the 9/11 terrorist attacks ever the rise of discrimination and prejudice ruined the Arab American harmony in the US.

2.4. Islamophobia, Xenophobia, American Patriotism

The neo-imperial hegemony in the US focalised neo-Orientalist discourses notably through media and television shows to misrepresent the image of the Arab Muslim groups. In the name of justice and freedom, there was a rise of nationalism in the American streets against immigrants or rather the Arab Americans who became recognised as an emblem of terror.

According to *Once in a Promised Land* incidents, Halaby marked several instances depicting those Americans who were complicit with the war on terror policy. Jassim particularly was susceptible to oft-repeated grim situations in which he seems to be a victim of the American patriotism which in turn stipulates Islamophobia and xenophobia. There was indeed an unjustified fear based on the exaggerated stereotypes of the oversimplified images of Arabs and Muslims. Therefore, the key factor of all that is the polity of discrimination.

In this context, Jassim is portrayed as a good citizen, has not any fanatical religious convictions, he instead believes more in balance, “Jassim did not believe in God, but he did believe in Balance.” (Halaby 3). However, in the mall without any excuse, a security girl suspected Jassim only because he looked differently from an American. Therefore, he was perceived as a suspicious stranger (28-30). This is definitely the new fear of the other invented by a cooperation between self-Orientalising “Apparently I am a security threat” (28) and American Orientalist discourse “You told us to report anything suspicious, and I thought he looked suspicious.” (31). Albeit the

exilic writers' attempts to re-define the Oriental Other, the experience of the 9/11 was ineluctably a fertile excuse to generalise and fix the pernicious attitudes on the Other.

Seemingly, the xenophobia phenomenon may not be attributed only to American patriots, since Salwa in an agitated temper, discriminated the security girl calling her "the busy broomstick girl"; "her voice was ugly and nasal" (Halaby 29). Ambivalently, both Salwa and the manager showed a tolerance thereafter. Salwa sympathised with the girl since she knew that the girl lost her uncle in 9/11 attacks. The manager once confirmed that it is an assault towards this innocent couple, she gifted Salwa to express a goodwill (32).

Even the new generation in the US are schooled to hate the Muslim community. Hence, this was revealed when Jassim killed the American boy. Though the accident occurred without any latent will, the FBI investigation found that the boy hated Arabs (231). The increase of American hatred was interpreted as patriotic feeling, which was urged by all communicative devices. The blind excuse to racialize immigrants particularly those who were thoroughly assimilated into the American values, like Jassim's case is seen when the FBI agents were frequently debriefing him even after he did everything right, despite their conviction that Jassim unintentionally killed the boy.

In this mainstream, the xenophobic and Islamophobic practices became a vital motive in the patriotic sense. Therefore, the manifestation of fidelity in the American patriotism was expressed through being collaborative with FBI to inform about any suspicious stranger (Arab, Muslim, Immigrant). The American unpalatable accusation to Arabs and Muslims as they all are capable of inflicting damage to the American innocents. Depending on this, Marcus, Jassim's friend, and the director of the company, was compelled to fire up Jassim according to the FBI over and over investigation about Jassim's religious and cultural backdrops (Halaby 231-233). In fact, the FBI was urged by a coworker, at the expense of freedom and peace, the American patriots negate the human rights, and endorse all the anti-sentiments towards anyone who has a different perspective or opinion not congruent to the American values (225). Marcus exonerated Jassim from any suspicion, he also appreciated Jassim's pivotal contributions to the company prosperity, "Look, you do good work, and everyone knows that. All of our

clients know it” (225). Marcus himself said that he hates talking about religion, because it makes people stupid (236).

At the burdens of atrocities towards Arabs and Islam, obvious enough the intricate situations that Arab Americans would experience despite their goodwill. The Americans became uncertain and insecure about any Other that refers to Arabs, immigrants. That is to say, the aftermath of 9/11 tragedy created a sheer American atmosphere where Arabs and Muslim no more would be welcome into. In this regard, though Penny trusted Jassim’s tolerance, once Penny’ friend knew about Penny and Jassim’s meeting, she hurried to notify her about him just because he is an Arab Muslim (Halaby 281). This may also demonstrate how the media and television screen invented a geographic identity for terrorism, particularly Afghanistan. Even Penny pointed that out to her friend that Jassim is “from Jordan, not Afghanistan” (281).

Arguably, among the American patriots terrorism became essentially associated with the Islamic faith, however, being a non- Muslim Arab does not except you from being under suspicion. Jassim during the FBI debriefing and questioning was accused by their speculation that even though Jassim was not a conservative Arab American Muslim, he might privilege his being as a hydrologist to contaminate water, “Agent Fletcher anticipated “but the rest of America does not have access to the entire city’s water supply with the means to tamper with it” (Halaby 232). For this, the tendencies of being afraid of the Other started to be an emblem of American nationalism, but at the same time is overexaggerated.

2.4.1 The Unbearable Arab Muslim Status After 9/11

In the American memory, the 9/11 terrorist attacks seem unforgettable, and through the Arab American narration *Once in a Promised Land* Jassim and Salwa’s life as Arab Muslim Americans was dramatically influenced by the consequences of that horrific tragedy. As Halaby unveiled in the novel, the Arab American protagonists would have their identity trapped in the American racism and discrimination.

In principle, the Arab American writers’ enormous burden is to redefine the Other that refers to the Arab American identity, after the identity crisis which inflicted all the Arab Muslims in diaspora. The perplexing matter in Jassim and Salwa’s experience is albeit they seldom preserve some Arabic culture due to their noticeable assimilation in

the American dream, the American generalisation in media and television dehumanised the Arab identity and demonised the image of Islam. The rise of resentment among the American patriots generated anti-sentiments towards Arab Muslims; therefore, they were privileged to have an excuse to insidiously exoticize the Arab Americans, and narrowed their possibilities neither to assimilate nor to restore their Arabness.

Obvious enough how the war on terror negatively impacted Jassim and Salwa's life. Insomuch, Jassim endured many offensive situations:

I am looking around, not knowing whom I can trust, as if I am guilty of something. All I am guilty of is not telling my wife and coworkers about an accident I had. Nothing more. I called the police immediately. I have done nothing wrong. (Halaby 238)

Under the interplay of suppression and oppression, Jassim became prevailed with the sense of guilt though he was a good citizen. In this spectrum, Jassim had a bleak ambience around him in the past moments.

Because of the American patriotism, Salwa received American flag stickers to decorate her car and Jassim's as a manifestation of showing they are with the American government policies. In reality, they did not want to do it according to their convictions, but only to not be victims of the American alienation. Especially Salwa who suffered from the inconvenient treatments of those racist American clients, just because she is an Arab, therefore they anticipate infidelity and evil, as what happened at the bank "What do you mean that you are Palestinian from Jordan?", "Does it mean you will steal my money and blow up my world?" (Halaby 113).

The pressing issues on the Arab American immigrants made them unconscious of what they were about to commit. In this case, Halaby demonstrated he Japanese-American Jake in a delicate situation with Salwa. Since Jake knew Salwa is an Arab Muslim woman, his cognitive perception was able only to see the Oriental erotic woman, "I like to watch you eat those," he said, gesturing toward the strawberries. "Your mouth is full. Very sensual." (Halaby 172). There was actually an Orientalist catalogue orientated Jake to be interested in Salwa who intrigued her when she was prone to weakness. Jake appeared to Salwa to fulfil the lack of Arabness by pretending his interest to acquaint to the Arabic language and culture (127). Overly infatuation may be

the proper description of what occurred between Salwa and Jake without the bound of wedlock (212-213).

However, the sense of guilt was gnawing Salwa, as Halaby wrote “Guilt sat on Jassim’s chest like an angry woman, pressing and squeezing and threatening his breath.” (150), in this she was referring to the figure of the evil oriental woman (ghula). Salwa was overwhelmed by guilt and pain to go back to Jordan even without her husband “Out of the blue she bought a plane ticket home. A one-way ticket.” (312). Halaby foreshadowed that Salwa “did not come from a culture of happy endings.” (317). Therefore, when Salwa wanted to say goodbye to Jake, she surprisingly found herself at the hospital after Jake harassed her and hurt her face (321-324). Considering all what happened, Jake in effect was orientated by a neo-Orientalist attitude since he was familiar with the oriental woman's traits and his attentive interest to know more about the Other and his/her culture and language. Alongside, Salwa deregulated herself from the Arabic culture, because her relationship with Jake is not absolutely appropriate neither in the homeland nor in the religious context. But due to her indulgence into the American culture, she became accultured ambivalently.

As long as Halaby created a resort for Salwa that was Jake, Jassim’s elopement from the American tension was Penny. In the throes of the Arab American identity crisis in the ubiquitous anti-feelings towards Arabs and Muslims, Penny was the person who sympathised with Jassim and he was not afraid of her prejudgement. Instead of being with his wife, Jassim was on date with Penny. However, Jassim deflected faraway to be nigh to Salwa, vacant of hesitation, he was full of chagrin and regrettably attributed to what hurt Salwa as his fault:

“Salwa, I am so sorry it has come to this. For what happened. I feel that I am responsible.” [...] “I’ve not provided for you what you needed, allowed you to be who you wanted. I should have recognized that you would have been better off staying in Jordan. I was selfish to have brought you here. I realized that today. Salwa, I am so sorry. All of this is my fault for being weak, for not being able to tell you what I’ve done, first killing the boy. And then, Salwa, I’ve lost my job.

Marcus fired me. The FBI investigation, they've fired me." (Halaby 326-327)

In his Arab American context, Jassim stigmatised himself by the patriarchal masculinity to carry the burdens of life, and the escalation of the worst at his own expense. Jassim lost the balance even in his swimming which appears as a therapy for him. After the 9/11 aftermath, there was at once, the attempt to prove the Arab American integration in the American values and the pursuit to re-define the Arab American identity. However, the challenge to accomplish that was a trope of vain, because Jassim confessed that "I have no control, Jassim answered back. No control. It's gone. My life is no longer in my hands" (Halaby 148)

In contrast to what goes in the protagonists' course of event, Halaby interpolated the prototype of a good Arab American family in Salwa's friend Randa who seemed to be living in a harmony even in all the American vehement backlash towards Arabs and Muslims. Halaby depicted Salwa's alienation from the Arab culture, however, Randa was the emblem of the conservative Arab woman who was always besides Salwa in her harmful miscarriage, and the wise woman who patronised Salwas after each crisis she passed through. Arguably, there was a moral racialisation among Arab Americans themselves. In these non-congruent cases, Jassim and Salwa realised that the reality of present America became unbearable.

2.4.2 Marital Life Between the East and West

Halaby shows the contradiction between the marital life in an Arabic context and when this life displaces itself to another context not its own. Therefore, this married couple would either adopt new cultural elements to have their relationship adapted, or they strive to preserve the sheer of their authentic hues of the marital life.

In effect, *Once in a Promised Land* envisaged the Jordanian traditions of how the Arab Muslims behave towards each other, notably, how the kith and kin assemble in one huge villa. It also witnesses the respectful parts of the family even appreciated attitudes among husbands and wives. Moreover, in the Middle East there are no predictable fears to not get pregnant, or to overthink about children's future (Halaby 39-41).

Once Jassim wanted to marry Salwa; he went with his family to Salwa's home to ask her for marriage. In the Arabic culture, there are no intimate relationships out of marriage as Islam religion stipulates; "I would like to ask you to marry me. If you agree, I will come with my family to ask officially." (Halaby68). Even if you have any tender emotions towards a woman, you should not macerate the cultural and religious constraints in the name of love. This statement may indicate Hassan's admiration for Salwa, he did not date her, but he thought to marry her.

Further, despite the traditional wedding of Jassim and Salwa, their marriage was at the basis built on a dream to establish their life in American with freedom and democracy, luxury and women's rights. Halaby depicted the marital life of the Arab American couple who was effectively acculturated with the American lifestyle, and they became subjects to American workweek (10) which generates a distant relationship between Jassim and Salwa.

In the US, the American dream shone up as the utopian life of the promised land, though Jassim and Salwa sacrificed their marital life to pursue the American promises. However, the 9/11 terrorist attacks, as it is evidenced in the novel, flipped up the easy life of American routinisation to grim moments full of agony and loss for the Arab American couple. Jassim once in diaspora did not want children because he became conscious to what extent the American life during the post 9/11 turned insupportable for those who bear an Arab belonging, "I've been thinking a lot about that. I think it scares me to be so responsible for something so vulnerable and helpless." (Halaby 314). In contrast Salwa was convinced what her mother advised her with: "you need to have babies. Women are made to have children. A relationship is strengthened by having children, and a couple who does not have children is unnatural." (100). Therefore, Salwa accidentally found herself pregnant and she was compelled to suffer a miscarriage that exacerbated everything to the nadir between her and Jassim.

Halaby provided the image of the parallel Arab American family of Randa that was obviously exhalating a harmony by preserving her Arabic belongings, culture, and religious constraints. Nevertheless, Jassim and Salwa that is to say were not real enough to be outright which each other. Consequently, their relationship incepted its deterioration once Salwa lied to Jassim about her pregnancy and miscarriage. Then she

concealed her adultery with Jake. In a reciprocal proclivity, Jassim refused to make Salwa acquainted with his killing a boy, FBI investigation, his unemployment, and lastly his feelings towards Penny.

Halaby pointed the paradoxical ideologies that Arab Americans engendered once in the promised land. What seems unpalatable is how both of them instead of being one heart, each one of them chose a different resort to share pains with. Salwa succumbed to Jake's seduction, and Jassim found a tolerable haven in Penny.

Other sub-American stories in the novel though them Halaby proclaimed the fact that Middle East cannot be always a site of backwardness, and the US may not offer the perfect bound of marriage. In the Western context in the name of friendship and love couples are vulnerable to practice adultery, however, the Arabic and Islamic traditions preserve the intimate relationship between men and women only in the marriage podium. The story of the Jordanian student and the American girl who escaped to Jordan to marry, her father thought his daughter is in danger, but by evidence, figured out her happiness, "Expected her to be smoking dope in some sort of primitive harem." [...] "It's time you came home with me," he told her. "No, Daddy, I'm happy here. You are welcome to stay with us for as long as you like, but this is my home now." (Halaby 165). In contrast, Penny's instance was a suffering marital life in American. Her husband Sky assaulted her, and after the family scattered its ties, Penny lost her daughter because of an overdose of drugs.

The reality of American in the social scope reveals atrocious situations of the American intrigue. Albeit Jassim in his subconscious believed that he belongs to Salwa as he belongs to Jordan, Jassim wanted to satiate what Salwa did not provide him, he found in Penny:

Her openness, understanding, uncomplicated frankness. All of this attracted him, as a man, he thought, but also on a much more basic level. She promised a safe refuge, a hideout while his real life careened off track after track. (Halaby 166)

Similarly, Salwa told Randa that what she sexually experienced with Jake was a feeling up to the minute, as unprecedented: "Yes. And it was very nice. That time was very nice. Romantic." Best to leave it there, to let it stay nice in her memory." (286), "I never

knew sex could be like this” (288). The couple’s lying to each other foreshadows a bigger lie in their American society.

2.4.3 The Big Lie

The profound analysis of Halaby’s *Once in a Promised Land* unveils an interplay of palpable paradoxical stages indebted to the hybrid experience of the Arab American characters. Albeit Laila Halaby juxtaposed the moral racialisation immediately after the 9/11 attacks, the latter were not the sole point that ruined Jassim and Salwa’s marital life. However, the war on terror and media generalisations about Arabs and Muslims as terrorists and the threat that interrupted American peaceful harmony, all this exacerbated the deterioration of Jassim and Salwa’s relationship which in fact was already prone to the dark side of American workweek routinisation, and the lack of truthfulness in their marriage.

At first for Jassim and Salwa the exported American dream was the ultimate focus to achieve, even their marriage was inherently the fancy of the American promises (Halaby 68). The desirable life which Jassim and Salwa expected in the US, and the highly glamorised Arab American expectations in the American dream quickly collapsed in the post 9/11 war on terror, and the insidious anti-sentiments towards the Arab Muslims. As pointed out in the novel, the Arab American consciousness which may have the ability to discern the irony of the American dream misted under the escalation of the sequent breakdowns in Jassim and Salwa’s poignant experience which made the Arab American protagonists feel neither here and there, but nowhere; as they are hybrid, homogenous, but with their own identity.

With an exhausted self with the American lies and burdens of sins as well as victimisation, Salwa realised that the American dream is not priceless, but it nurtures on the perils and sacrifices. She said, “It’s all a lie!” she wanted to shout. “A huge lie.” (Halaby 316). Halaby refers to the intricate assimilation for an Arab who came from a context of no happy conclusions, and Salwa was not even pure enough to be the fairy tale princess, as she is neither American nor Arab. Alongside, the ‘Big Lie’ of the miscarriage was not because of the 9/11 hegemony towards Arab Muslims, in effect, it was out of real relationship between Jassim and Salwa, this relation which hinged of the American promises, whereas the reality of the American dream was in deep a big lie.

The exported American freedom and democracy are exceptional, only for Americans. In the ironies of the novel *Once in a Promised Land*, Jassim was obviously innocent in the mall, but the security agents recognised him as a potential terrorist (Halaby 29). Further, the accident is the corner of the unsettled springboard of Jassim's life in diaspora. Though the officer Barkley sympathised with Jassim, he could not be safe from the FBI investigation, insomuch when a coworker with Jassim reported him owing to Islamophobia and xenophobia but these anti-sentiments were an emblem of the American patriotism. The fact that the FBI reversed Jassim's good accomplishments in his job as an attempt to inflict damage through his control of water resource. The FBI investigation contributed to see Jassim inevitably as the inferior Other. Jassim's significant goal was his contribution to the side of hydrology to find a solution to harvest rainwater. He intended to trace back the way home once he would find the solution to help his homeland to be self-sufficient in water supplying. Whilst in the American routinisation, Jassim started to lose his Arabity at the expense of Americanness.

In this regard, the accident instance expounded the confrontation of reality and non-reality. Jassim could not realise before the accident that there was nigh to his luxurious neighbourhood, the suburb of the American family where Evan belonged. The boy whom he killed, was living in destitution; and he as Arab American, effortlessly lives. Even the isolation of Jassim and Salwa was not owing to the American discrimination, but it construes their essential focus which does not make relationships with others, but rather making relationality with the Arican dream pursuit, "Where you could go to work with the same people every day of your life and know nothing of them." (Halaby 278). Besides that, other realities erupted as the absence of justice in America, and the absurd freedom. Halaby expressed that according to Jassim, "He was so used to this easy American life, where you could kill a child and the whole family didn't come after you with demands for justice, or at least an explanation." (278).

In terms of the marital life entanglements, the US was the forum whereat Jassim and Salwa waived their Arabness, compared with Randa's family that was as one heart, cohesive, but Salwa's marital life was in nadir. Actually Randa could live in harmony because she did not favour the American dream at the expense of her Arabic culture and religious constraints (Halaby 289). Moreover, Randa proves that despite of her hybrid

identity, happiness is a luxury, but Salwa proved by her American integration luxury and American dream are happiness (283). The fact that Randa treated the American culture superficially, she kept her Arabic identity forever important.

Moreover, the American reality is painful when it becomes a podium of overdose of drugs. Out of American pressures on families, the American children resort to drugs, in this occasion Penny lost her daughter owing to an overdose of drugs (Halaby 315), and Jake harassed Salwa while he was under the drugs impact (324). Despite it is a momentum euphoria, it is the way to death. In the same terms, the American dream was like drugs according to Salwa who described the feeling of sex with Jake as it was like drugs. Definitely, what Salwa did is to escape from her reality, but she suffers from the big lie of expecting the American romance (189). Therefore, the picture of American pureness is not absolute.

Another truth, the way Jassim loves Salwa is different from the American romance exports. Even when Jassim was with Penny, he showed the significance of Salwa in his life; “without her I am lost” (Halaby 314). But when Salwa levelled up Jassim with her miscarriage, he reacted differently from what Salwa expected. Jassim’s love to Salwa was obvious enough at the end when he attributed all the failures to himself as way of not burdening her. Even his jealousy about her when Jacks Franks wanted to know his wife. Furthermore, Hassan who was about to marry and succeeded in his vocational life as well as his new love, tried to approach Salwa his first love but he comes to discern her reality that she is now no more Salwa the queen of pyjamas (339-340).

Halaby also showed the self-criticism between ethnic groups themselves, Japanese American towards Arab American. Accordingly, Jake assumed that Salwa came to his house for erotic desires “No. I know why you came here. You came because you want sex.” (Halaby 319). Thence, Jake disdained the merit of Salwa’s homeland when he says, “So you’re running back to the pigsty?” (320). For this, the gigantic influence of the American Orientalist discourses through the media, and the hyper suspicion of the Arab Muslim community after the 9/11 attack, made the neo-Orientalist discourse unapologetic between the multiethnic groups themselves, through the American perception towards Islam.

2.5. Conclusion

Orientalist stereotypes seem to never decline or to reach an end since fabricated images about Arabs and Muslims from the Middle East were enormously deployed in the American media. Despite the attempt of hybrid transnational narratives in diaspora to be considered as a cultural mediator, the ambivalence of the postcolonial ideologies in literature engendered a sense of self-Orientalising, and the American generalised insidious discrimination towards the Islam as an emblem of terrorism.

The second chapter of this research dealt with the manifestations of being against and with the neo-Orientalist proclivity in Halaby's novel *Once in a Promised Land*. The narrative analysis recounts the case of Arab American experience in the pursuit of the American promises, when 9/11 terrorist attacks scattered all the dreams. Therefore, the novel unfolds Halaby's resisting the Orientalist stereotypes by appropriating the Arab identity after the 9/11 poignant event, and clarify the reality of the American dream as an ambush. Paradoxically, she portrayed the lack of justice in the Arab political regime, as well the backwardness of the Middle East regions, and alongside the moral racialisation between good and evil Muslims. Besides she marked the exacerbation of the American anti-sentiments towards the Arab American Muslims in diaspora in which they felt nowhere due to their identity crisis.

General Conclusion

Orientalism perennial contention to the Middle East region seems having no truce or collapsing. Though the fact of orientalising the Other ostensibly records a decline during the decolonisation, the postcolonial resistance through literatures witnessed a re-emergence of post-Orientalism.

In the insight of this research, the condensation of misrepresenting the Middle Eastern people and Islam facilitates the invisible echoes of classic Orientalism to re-voice ever insidious in post 9/11 terrorist attacks. Hence, the fiction of contemporary literature encapsulates the hybrid transnational narratives as a double facets production. Henceforth, the postmodern literary aesthetics implemented in the multiethnic literary production insinuates a transcultural mediator between two different identities. Therefore, the ambivalent hybridity of the identities contributed into the surge interest of the Americans to know more about the Other, and then the Arab American writings in American discourses stigmatised the Arab American resistance to redefine the Other. Consequently, neo-Orientalism proclaimed its red flags coincidentally during the post 9/11 war on terror, when the American policies vehemently humiliated Islam and demonised Arabs.

This study assayed the neo-Orientalist relationality and contradiction in Laila Halaby's *Once in a Promised Land* (2007). As the narrative analysis promises the perpetuation of Orientalist hegemony towards the Arabs and Islam, but in protean trajectory that encompasses the self-Orientalising and post 9/11 fanatical pernicious generalisations about the Arabs and Islam.

The first chapter of this paper concentrated to demonstrate the background of the terms and concepts of Orientalism, neo-Orientalism, Postcolonialism, and Jordanian American diaspora. The analysis of each phenomenon shows how they are intertwined, and entangled. Therefore, the Orientalist discourse directly helped the colonial hegemony to devastate the Other morally, mentally, and physically. Consequently, during postcolonialism and the intensity of the American modernisation, postcolonial intellectuals endeavoured to reconstruct the former colonised people, but through the American discourses.

Thus, the American as new world power continued to envisage Orientalist prejudices about Arabs and Muslims. Meanwhile, the Arab American writers in the US

attempted to re-define the Other's image. Poignantly, the infamous 9/11 terrorist attacks escalated the American denigration of the Islam because Arab Muslims became an emblem of barbarism and terrorism. So forth, the contemporary Arab American writers contributed through their mediated narrative to restore the Arab identity in diaspora, and implement their hybrid proclivity to insinuate the neo-Orientalist representations. This mediated Orientalism encapsulates the self-Orientalising and the American fanaticism towards Arabs and Islam in the post 9/11 war on terror. In this instance Laila Halaby is a multi-ethnic woman writer who tackled the Arab American experience in diaspora.

The second chapter delved in the analysis of Halaby's *Once in a Promised Land* to examine what contradicts and relates to neo-Orientalism in the Arab American experience in diaspora particularly during the identity crisis in post 9/11. So forth, according to postcolonial ambivalent form of the hybrid narrative, Halaby in fact through the course of the novel attempted to redefine the Arab American identity using the postmodern techniques to contextualise the Arabic folktales and the Sheherazadian storytelling attitude in order to revive the Arab identity during the Arab American identity crisis in pursuit of the American dream.

Doubtlessly, Halaby resorted to use the *Arab Nights'* elements to reinforce and empower the image of the alienated Arab American Muslims in diaspora, surrounded by American anti-sentiments. Alongside, Halaby created in the novel a self-Orientalising by reaffirming the Orientalised cultural identity of the Other. Therefore, the new binary of good and evil Muslim was obvious as a moral racialisation since Halaby did not completely absolve the Arab Muslims, but only the innocent like the protagonists. Moreover, her narrative was ahistorical, for this reason she focused on the present. In addition, she depicted the monolithic aspect of transcultural integration within unmatched culture. Eventually, the American fanatical generalisation about Arab and Muslims as barbaric terrorist. Also the American insidious political oration through global media proclaimed the backwardness of the Middle Eastern political regimes and the American role to provide peace and democracy. However, in the post 9/11, the Arab Americans started to discern the big lies of the American values and promise.

According to the analysis, the novel is prone to confirm the perpetuation of Orientalism even despite postcolonial resistance. Therefore, it shows the mediated

culture of revoicing the *Arabian Nights*' characteristics deliberately fixing the Other in exotic culture. Thereof, the neo-Orientalism construction depended on the merging of the monolithic narratives of multi-ethnic writers and traumatic post 9/11 American fanaticism which pointed the Arabs and Muslims as the forever enemy. The realisation made in an Arab-American novel points to the Orientals' awareness of this Neo-orientalism as well as their helpless attitude towards it.

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Summary

The Western Orientalism unquestionably prospered after the translation of the *Arabian Nights* oriental tales. Hence, as Edward Said's postcolonial trajectory, through which he tackled the Orientalism misrepresentation of the Arabs and Islam. In addition, the American global modernisation celebrated a mediated Orientalism through the global media depending on the Arab intellectuals' writings in diaspora. Therefore, the contemporary Arab American Literature has tackled in realistic metafictional narratives as like Laila Halaby's *Once in A promised Land* in which the Arab American experience in the post 9/11 proclaimed a double challenge either to restore the Arab identity or to assimilate. This current research aims to unfold the ironies of the Halaby' novel, to assay what contradict neo-Orientalism trajectory and what relate to it. So forth, the narrative analysis exposes the new protean Orientalist representation of the Self-Orientalising and American fanaticism towards Arabs and Islam.

Keywords: Classic Orientalism, Postcolonialism, Post 9/11 attacks, Neo-Orientalism, Arab American Diaspora, Laila Halaby.

Résumé

L'orientalisme occidental a incontestablement prospéré après la traduction des contes orientaux des mille et une nuits. D'où la trajectoire postcoloniale d'Edward Said, à travers laquelle il s'est attaqué à la fausse représentation orientaliste des Arabes et de l'Islam. En outre, la modernisation globale américaine a célébré un orientalisme médiatisé à travers les médias mondiaux dépendant des écrits des intellectuels arabes de la diaspora. Par conséquent, la littérature arabo-américaine contemporaine a abordé des récits métafictionnels réalistes, comme *Once In A Promed Land* de Laila Halaby, dans lequel l'expérience arabo-américaine après le 11 septembre a proclamé un double défi soit de restaurer l'identité arabe, soit de s'assimiler. Cette recherche actuelle vise à dévoiler les ironies du roman de Halaby, à analyser ce qui contredit la trajectoire du néo-orientalisme et ce qui s'y rapporte. Ainsi, l'analyse narrative expose la nouvelle représentation orientaliste protéiforme du fanatisme auto-orientaliste et américain envers les Arabes et l'Islam.

Mots-clés : Orientalisme classique, postcolonialisme, attentats du 11 septembre, néo-orientalisme, diaspora arabo-américaine, Laila Halaby.

ملخص

لا شك أن الاستشراق الغربي ازدهر بعد ترجمة حكايات ألف ليلة وليلة الشرقية. ومن هنا، فهو مسار إدوارد سعيد ما بعد الاستعمار، الذي تناول من خلاله التحريف الاستشراقي للعرب والإسلام. كما احتفى التحديث العالمي الأمريكي بالاستشراق الوسيط عبر وسائل الإعلام العالمية اعتماداً على كتابات المثقفين العرب في الشتات. لذلك، تناول الأدب العربي الأمريكي المعاصر روايات ما وراء القص الواقعية مثل رواية ليلي حلي ذات مرة في أرض الميعاد، حيث أعلنت التجربة العربية الأمريكية في مرحلة ما بعد 9/11 تحدياً مزدوجاً إما استعادة الهوية العربية أو الاندماج. يهدف هذا البحث الحالي إلى كشف مفارقات رواية الحلي، وبيان ما يتناقض مع مسار الاستشراق الجديد وما يتعلق به. وهكذا، فإن التحليل السردى يكشف التمثيل الاستشراقي المتقلب الجديد للاستشراق الذاتي والتعصب الأمريكي تجاه العرب والإسلام.

الكلمات المفتاحية: الاستشراق الكلاسيكي، ما بعد الاستعمار، ما بعد هجمات 11 سبتمبر، الاستشراق الجديد، الشتات العربي الأمريكي، ليلي حلي.