

Arab American's Feeling of Double-consciousness: A Critical African-American's View

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Abstract

Arising from Du Bois's definition of double-consciousness Arab Americans were compared with their African- American counterparts, despite the historical, social, political and linguistic differences, in light of their dual identities they experienced at their homes of origin and their host homes. Race, however, was not the major reason for such feeling; it was people's suffering from socioreligious and cultural traditions that negatively banned them from creating any sense of unified identity, especially at their homes of origin. This study illustrates how Arab-American identities became hyphenated, lost and torn between two different worlds due to subjects' inability to strike balance in between these two conflicting worlds. It therefore concludes that it was not only the expatriates' host homes that distanced them from their real identities; it was their host homes that contributed to alienating them from their socioreligious and sexual identities, thus making them feel doubly-conscious.

Keywords: double-consciousness, duality, home of origin, host home, Arab American women (authors)

1. Introduction

The rationale behind the present study arises from the notion of Arab-Americans color: Since Arab Americans are neither black nor "Negroes" how come they suffer from matters of identity loss and/or what Du Bois termed "double-consciousness". Here, I have purposely chosen to examine the phenomenon of double-consciousness within the Arab-American literary traditions. Originated from African-American literary traditions, this term represents a similar life-trauma to Arab-Americans who are always viewed as "Other" in America and in the meantime always think of themselves as invisible. In fact, there is much resemblance between African Americans and Arab Americans, especially with reference to subjects who try to visualize an image of self-actualization for themselves. Although the present study aims at exploring a journey of self-actualization for four Arab American women, it compares/contrasts Arab American (male) subjects with their African American counterparts. However, it is not a gender-based study. In other words, this study is not going to tackle the issue of man/woman capability of experiencing double-consciousness.

2. Literary Background: Double Consciousness

Double consciousness is originated from African-American literary traditions; a term coined by W.E.B Du Bois as he attempted to define the African-American "Negro". It, however, previously existed in the early American literary traditions and psycho/sociological studies but later began to be seen extensively in post/colonial and feminist approaches. Referring to the conflicting pattern of self-depiction, William James refers to it as an "alternating personality" (qtd. in Jimoh, 169) while Marc Black refers to it as "two antagonistic identities," (394). Double-consciousness has arisen abundantly within minority literature where émigré writers and thinkers live in two different worlds: their native home and the host world. It is typical that minority literature writers, intellectuals and critics tackle topics on double-consciousness and duality as they attempted to conserve their real identities.

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It happens that these writers are contended to realize themselves because they don't normally recognize how people around see them. An Arab American, for example, is not regarded as a full American citizen or a first-class citizen in America, and also he is not considered a full Arab in his or her native country. With such feeling of twoness, a subject will automatically be dragged into malevolent aspects of double-consciousness.

However, Ernest Allen (2015) argues that the concept of double consciousness, or double souls, existed before Du Bois in some literary works such as "Emerson's "the Transcendentalist," Goethe's *Faust*, Whittier's "Among the Hills," and George Elliot's "The Lifted Veil"" (28-9). Trying to point to the psycho-philosophical tension in which the African-American "Negro" tries to define himself, Du Bois mentions that an African-American subject was unable to find a true way through which he could develop a good vision and understanding of who he was. This pattern of thinking was because the "Negro", deep inside, was fully aware of himself as being a "problem" (Du Bois, 8).

Du Bois below defines double consciousness and describes the disturbance the Negro feels while he introduces himself to the world of the White. He writes, [T]he "Negro" is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, --a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,--an American, a "Negro"; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Du Bois 9; emphasis added)

Notably, Du Bois indicates that double consciousness denotes what it means to be black without a clear consciousness of one's self. He, according to Mark Black (2007), clarifies how African-American subjects are "forced to view themselves of the outside society (393), meaning that the African-American subject, the being, no longer feels he is the same physical being because the other always sees him as an invisible non-being.

The problem of "twoness," according to Du Bois, is an output of the "antagonism" that exists between "one's own self and imposed contempt". This antagonism results because the oppressor has scarcely valued the "positive meanings of blackness;" instead of creating a positive merging of being "both black and American," it comes up with only double consciousness, duality, and "twoness" (Black, 394).

3. Arab Americans (Intellectuals) & Matters of Fragmented Identities

Arab Americans in the US have been viewed as part of the terrorist groups, especially in the aftermath of September 11th attacks and the Gulf wars. Such events have worsened Arab Americans' image to the extent that it has become even worse than that of the African Americans. Salaita points out that the scholarship conducted in the post of September 11th Attacks touches on one major question, which is raised by Jonathan K. Stubbs: "[a]fter the September 11 catastrophe Are American Muslims Becoming Americans New N.....s?" (qtd. in Salaita, 17; emphasis original).

Now that Arab-American subjects are classified as "Negroes" at the outset of the twenty first century strongly emphasizes the connection between the Arab Americans and African Americans. In his article, "Fanon and DuBoisan Double Consciousness," Mark Black (2007) stresses the strong connection between critics' works on colonized subjects who are socially and politically trapped within two warring souls. Black convincingly argues that the postcolonial works of Fanon provide a clear-cut confirmation that colonized people would "experience the condition of double consciousness". He attributes this strong connection between people of color who live in America and colonized people to the strong relationship between racism and colonialism. For him, the major commonality between the individuals and subjects who belong to these groups is when they experience "unilateral" and "unhealthy" double consciousness (393).

Drawing upon the same theme, the post of September 11th attacks has witnessed tremendous change regarding the representation of Arab Americans. For émigrés and expatriates, the increased feelings of in-betweenness and double-consciousness have been their greatest concerns. They have experienced two different worlds that pertain to contradictory cultures. For the citizens of the host home, the US, those immigrants are only 'second class' citizens. On the other hand, émigrés' native people hold the view that these people are no more than foreigners, predators, and aliens. In other words, those people have become trapped in between two cultures which deny their rights and consequently strip them off their citizenships. This has placed them in an endless cycle of psychological and emotional pain that eventually makes them lose sight of themselves.

In *The Wretched of the Earth* (1968), Frantz Fanon proves true that Du Bois' double consciousness applies not only to African-American "Negroes" but also to the colonized. Fanon points to the injuries and the serious effects that infect individuals. He mentions,

[T]here will be serious psycho-affective injuries and the results will be individuals without an anchor, *without a horizon, colorless, stateless, rootless*,--a race of angles. It will be also quite normal to hear certain natives declare, "I speak as a Senegalese and as a Frenchman..." *The intellectual, who is Arab and French, or Nigerian and English, when he comes up against the need to take on two nationalities, chooses if he wants to remain true to himself, the negation of one of these determinations.* (218; emphasis added)

Arab Americans differ from African Americans in responding to their twoness and dual-confused identities. While African Americans try to merge both nationalities and/or identities, Arab Americans try to conserve the American identity and show appreciation to their identity of origin. The excerpt below shows how Fanon explains how Arab subjects would love to melt in a foreignized pot. He maintains, [T]he individual will try to make European culture his own. He will not be content to get to know Rabelais and Diderot, Shakespeare and Edgar Allen Poe; he will bind them to his intelligence as closely as possible (218-19).

To remind, Arab American intellectuals always sought to imitate the American literary traditions. This trend has emerged due to their involvement in the sociopolitical life they experienced in the US, especially in the aftermath of September 11th. They celebrated themes about race, gender, and identity. Arab-American women authors, likewise, have benefited from the experiences of African-American and American feminists who were engaged in similar topics. Like other minorities, Arab-American women authors were contended by matters of double-consciousness, duality, and twoness when they attempted to construct a true identity for themselves.

Arab-American intellectuals immigrated to the United States decades after African Americans they knew more about their history, culture and their struggle for freedom. However, viewers of both cultures would notice much similarity between both groups especially in terms of their struggle for racial and ethnic identities, and, most importantly, in search of their freedom. Arab-American authors and intellectuals sought to depict the theme of double-consciousness in their writings, to portray a similar traumatic experience to that of the African Americans who were unable to portray a clear vision for one's self. Lacking the enough experience in dealing with the white's racial policies, Arab-American intellectuals and thinkers benefited from the literary canonical works of their African American peers which touch on issues of race, gender, class, and apartheid; they additionally mingled with the Blacks and comprehended their trauma.

The case study below presents four Arab American female protagonists whose journeys support the perspective of the present paper: How can homes of origin and host homes play an adverse role in creating a sense of fragmented identities?

4. Laila Halaby's *West of the Jordan*: An Example

Halaby's book *West of the Jordan* deals with different "fragmented" narratives told by four Arab women, Mawal, Hala, Khadija, and Soraya, who experience life in both America and Jordan (Abdelrazek, 175). Moreover, Halaby's work represents the sociocultural and extreme religious traditions that take place in the aftermath of September 11th attacks. In it, Halaby recalls, as Gaztambide explains, the personal accounts of four real life-experiences of four female cousins, who are torn between two different worlds of mismatched cultures and who "live worlds apart" (1742). Three of those protagonists undergo what Abdelrazek terms a "geographical dislocation," facing the challenge of forging a new identity and a new way of life. However, in the meantime, they try to fit in between two different cultures by "showing presence in both," and by "reconcile[ing] their fragmented identities with the cultural complexities of being Arab women" (Abdelrazek 174-175). That is, they try to "define themselves in relationship to Palestinian and American realities" (Williams 61) in a new cultural space" (Sarkar 263).

Sarkar (2006) explains that due to Halby's hybrid identity, belonging to a Jordanian father and an American mother, her contextual debate looks complex. While she hopes to assimilate in a new life, she suffers as she recalls her past, so she is overburdened by a "poignant sense of nostalgia, a yearning for homeland, and an incisive pain of displacement and loss" (263).

In addition to Halaby's attempt to depict the struggles required to "fashion a bicultural identity," she reveals the "demands that maturity and autonomy place on young women regardless of their ethnicity or nationality" (Chadwell, 129).

Halaby's protagonists, except for Mawal, strive hard to find a true place for themselves in the communities where they lived. In other words, they felt alienated because of being unable to fit in either culture. Halaby sheds light on the difficulties Arab-American women face when they move to live in America, especially when "navigate[ing] the crosscurrents of parental and traditional mores while seeking acceptance and success in a foreign country" (DeSpain 208). Apparently, three of these protagonists, Hala, Khadija, and Soraya decide not only to escape their oppressive past, but also to rebel against their dominant present in which familial and religious traditions preside over people's own choices. However, in their journey, they find themselves staggering in between their original sense of identity and their Americanized one: Arabness vs. Americanness. Those protagonists have ached to attain a "truer self" by showing who they really are.

Halaby's book opens with the return of Hala, one of the four protagonists, from the United States of America to her country of origin, Jordan. After finishing high school in Arizona, Hala comes to visit her "dying grandmother," (Halaby, 7) to "make peace with memories of childhood, and to sever all connections with her roots" before she travels back to the United States (Sarkar, 263). Hala recalls how her childhood looks like: She is the youngest in the family and the only survivor of a cancer that three of her elder sisters died from. Her mother also died because of cancer, so her older sister has to take care of her and to bring her up according to the manners she acquired from her mother. Hala recalls how her sick mother used to curse herself when she was sick, "God damn your stupid, useless, jackass mother". While Hala recalls her past with hope of refreshing her memories of the past and satisfying her nostalgic feeling, she abhors the way her people and relatives would react and enforce their own beliefs and traditions on everyone. That Hala is addicted to reading books, her aunt Suha always advises her mother not to "let her [Hala] do this or no one will marry her" (Halaby, 8).

Notably, such kind of cultural oppression is really very influential as it hinders people's ambitious journeys of academic excellence. It is used to be very common in Arab societies to deprive women from attending schools under the pretext of protecting them and to give them a chance to get married sooner mistakenly depending on some misinterpretations for a number of koranic verses. Especially women, some uneducated people used to think that the way to seek knowledge hinders women's opportunity of getting married. Evidently, with wrong beliefs play a pivotal role in creating a self that is socioculturally fragmented, hyphenated, and, most importantly, colonized. Here, Hala's inability to accepting the new values of her home of origin have drastically made her live in perplexity between two different conflicting worlds.

In commenting on a status like that of Hala, Homi Bhabha's *The Location of Culture* explains that a subject, such as Hala, has become a paradigm of colonial anxiety and a victimized hybrid subject. In such case, her life in America as a hybrid subjects has created a sense of ambivalence: She becomes unable to know who she was. She, therefore, has lost every single aspect of power trying to survive with her identities, being hyphenated (n.p). Consequently, she finds herself "at odds with her conservative old sister and her father" (Zaleski, 42).

To Hala's surprise, the consequences of her short visit to Jordan was unpredictable. Ironically, the visit which she intends to be short has turned out to be never-ending; she develops an intimate relationship with her cousin, a relation that forces her to "seriously consider her future" (DeSpain, 208). Further, the living experiences which she witnesses, namely "bring[ing] back memories of her dead mother, growing up...under her sister's Latifa's care, and her father's reluctance to let her study in America," have changed her life upside down (Sarkar 8-9). These events, in addition to rebelling against issues of patriarchy and patriarchal authority, have "re-envisioned" Hala's life to something which used to be missing in her life forever (Sarkar, 264). In other words, Hala's past makes her discover a new world, a world that looks familiar. She maintains

Remember the stories of Nawara: everything, including the tragedies. Remember this one, whose house was built on American money and now stands empty as he waits for retirement age, hoping he will not have a heart attack before then...Remember the ones who left, who fled, and whose memories are vague and lives are changed...as *I open my eyes to a new, but not unfamiliar world.* (Halaby 219-20; emphasis added)

Halaby's last statement shows the extent she feels torn between two different worlds; she is ensnared by her nostalgic love to Jordan, her original country and to her host home in America on which she pins much hope.

However, Halaby doesn't seem willing to explicate how Hala survives her new life in Jordan, despite being burdened by the "American customs" (Gaztambide, 1742). In fact, an approximate diagnosis of Hala's case is what James termed an "alternate personality," especially when readers would notice a division of her single soul into *two parts of which one lurks in the background whilst the other appears on the surface*" (qtd. in James 227; emphasis added).

Hala further expresses her discontent for being unable to create a compromise in both homes she lived in: Her host home, Jordan, and her home of origin, America. Apparently, she looks very confused when it comes to her personal freedom, especially when she attempts to take any decision; she appears very cornered and marginalized. She expresses her dissatisfaction for always being a target of her people's killing curiosity. She mentions,

I was so tired of being made fun of for reading, for being too headstrong, for speaking my mind. My father said there was not a chance in the world that he would let such a young girl go live in America with only a maternal uncle and his American wife. (Halby, 9) In fact, the three factors she mentions in her speech, namely, reading, strong-headedness, and speaking one's mind, are major hindrances for her to enjoy a free sense of her quest of choice.

Soraya is another protagonist in Halaby's *West of the Jordan*. She looks trapped in her pride to the American culture and to her memories of the past, even though some of these memories were pungent. Always depicted as "Americanized" (DeSpain, 208), Soraya feels proud for being "different from her mother Maysoun and her sister's Palestinian's value systems" (Sarkar, 264). She criticizes them harshly for clinging on to old patterns of thoughts and ideologies and constantly urges them to change their lives. She compares herself to 'fire,' as she keeps saying "I have fire" (Halaby, 24). In the Arabic culture, the word fire has some sexual denotations; the way Soraya dances makes her parents feel embarrassed. This word, fire, moreover indicates that Soraya is rebellious, not submissive. Soraya also exults that she is not a good daughter by doing anything to disappoint her family who think that it's a matter of her "weak spirit" because she has been "taken in by the lie that is America: freedom, freedom, freedom." She maintains, "they talk about how bad I am, especially at weddings in the States, because I dance shamelessly where men can see me and not just in front of other women and camera (Halaby, 25-29).

Therefore, Soraya has rebelled against her socioreligious traditions because Jordanian/Palestinian cultures demand that women shouldn't dance in public and also men shouldn't watch videos of women dancing unless they are family members. However, Soraya thinks of this as only a means of making her happy, rather than a "loose woman", as her mother describes her. She states, "[b]ut if I am happy, what is wrong with that?" (Halaby, 29) Here, in concordance with what most critics, who theorize on issues of social identity and its relatedness to the groups, it is found that individuals like Soraya needs to be in touch with the group she belongs to. However, in case the individual can't be part of his society, then it is axiomatic that he will fail to attend the society patterns of life, thoughts, and ideals.

Black elaborates on cases similar to that of Soraya. He elaborates on the two conflicts take place simultaneously within the subject's soul: the first takes place within the individual himself, and the other occurs between the subjects and the society (e.g. her parents' embarrassment). Soraya is imprisoned in between her pride to the American culture and to her memories of the past represented by her societies' oppressive habits that disallow her to be herself and to take a say even in her personal issues. This kind of society interference, equipped with the heavy burdens of the religious atmosphere that encompass Soraya, automatically developed a kind of schizophrenic diseases that disallow her to respond, cooperate, and coexist in either society. On the tongue of Soraya, Halaby tells the story of *Fancy-Dance Man* in which she criticizes Arab-Americans who try to bury their identities and paint prettier pictures for themselves other than that of their original (Halaby, 115-17). She explicitly states her perspective about how hybrid subjects lose both identities "because who they are is smeared on their faces" (Halaby, 115). She describes how Riad Fancy-Man behaves as he hopes to change who he is. She mentions,

They know he [Riad Fancy- Man] is foreign because he leans closer to them than American men do and he looks them square in their blue, green, or purple eyes. He's American enough though that he changes his clothes daily and his breath smells minty...I'm sick of everything being *haram* or *halal*, but nothing in between. *I am in between*. (Halaby 116-17; emphasis added)

Clearly, this is a very pertinent example for a descriptive debate that shows one of the characters who tries to "Americanize" himself and to get assimilated in the American society. In this passage, Halaby openly criticizes subjects who don't conserve their original identities and who try to melt and/or assimilate in the other's culture. She comments on three social and psychological problems that plague these people. The first sheds light on the character's strong desire to adopt the foreignized style of life. Riad's imminence, from Halaby's perspective, to the American culture might give him a sense of resemblance to them. The second problem is that the character tries to deny his origin by adhering to the host's culture, a thing that definitely has risen from his own feeling of being alienated in his home of origin. This, in turn, complicates their depiction of themselves as they start to lack confidence. The third problem is that they have become religiously and socially confused because of the contradiction and the clashes of the two cultures. They, as is the case with Riad Fancy-Man, are lost between the socioreligious teachings of both cultures. Dress code is an example here. While the home culture necessitates as an important norm not to change the way one is dressed, the host home considers it unfashionable and obsolete.

The above excerpt also hints at the psychological conflict in the story of *Riad Fancy-Man* whose protagonist seems very indecisive due to the challenges he faces, especially in terms of what is permitted and what is not. In other words, he struggles because of being imprisoned between two cultures that have very few commonalities and matches. Here, I believe that *Riad Fancy-Man* can be read as a prototype of Halaby's four female protagonists in their journeys of exploring their national, ethnic, and sexual identities because he, as James argues, "becomes...*inconsistent* with himself [...] as he forgets his engagements, pledges, knowledge[s], and habits" (379). Riad's character, also, represents the majority of Arab-Americans when they endeavor to "navigate the crosscurrent of paternal and traditional mores while seeking acceptance and success in a foreign country" (DeSpain, 208).

Halaby seems unwilling to clarify why she leaves the reader perplexed with some inexplicable scenes in the book. Unexpectedly, the way the reader views Soraya in the first chapters would realize how much she has changed at the end. It is the "rebel" Soraya, once indifferent about all people's reactions about her, who comes at the end of the book full of emotions, empathy, and "yearn[ing] for the peaceful memories of her grandmother's life in Nawara" (Sarkar, 264). Soraya herself wonders how she changed at the end. She states, "Who would think I would want to go back, just to watch my grandmother watching the day that sits slow and fat like a watermelon, watch the sky watching us, [and] beg for the sun to cover us quietly. And that will never happen now because she is dying and Ma can't leave the store." (Halaby, 190-91)

Khadija is the third protagonist in Halaby's book. Unlike Hala and Soraya, she distances herself from memories of the past and "storytelling tradition" (Sarkar, 264). However, she abhors the traditions that encompass her life; she hates being named *Khadija* despite its religious connotations, as she is named after the wife of the Prophet. Khadija feels that her name is a symbol of persecution because it sounds old-fashioned rather than up-to-date. Her life in Jordan, with a "brutal father and conservative mother," doesn't completely match with her life in America, especially with the "sexual freedom" she experiences there (Sarkar, 264).

Mawal is the fourth protagonist. Most of the past stories in the book are narrated from her own perspective, and in most of those stories, she looks a very "passive character without normal adolescent desires". The stories she narrates focus on matters related to the protagonists' selves when they, except for Mawal, emerge in two different cultures, not being able to see a clear definition or understanding for who they are and why they can't obtain a clear depiction for themselves. Sarkar also notices that most of the memories narrated by Mawal reflect upon themes like the trauma of separation and states of disappointments (265).

Unlike Soraya, Hala and, Khadija, Mawal lives a "quiet" and submissive life, accepting socio-religious and familial traditions imposed on her (Gaztambide, 1742). In effect, she decides to stay in the *West Bank* in the village of Nawara despite the Israeli occupation and dominance there, leading both a "passive existence" (Zaleski, 42) and a "relatively conservative life" (Williams, 61) by spending her time listening to "often-sorrowful" stories told by old ladies (Chadwell, 129).

Instead of changing the status of her miserable self, she believes that she is doomed by this fate and can do nothing against it; at the end of her story "Safe," she concludes that to be safe one should "[a]ccept that which is God's will, [and] accept that which I [Mawal] will accept" (Halaby, 206).

5. Conclusions

Arab American women have undergone a variety of traumatic experiences. In addition to traumas of "sexism," they experienced other shocking experiences of racism, twoness, double-consciousness and dislocation. This conclusion is going to be twofold: one is related to the contrast between Arab-American and African American matters of identity and the way they wish to get assimilated and/or forge an identity and the other is related to the major factors that make an Arab American a victim of identity fragmentation.

Because both ethnicities are emotionally and physically colonized; African Americans and Arab Americans have tried to visualize themselves as doubly and/or triply self-conscious. Owing to their color the African Americans, as Harris (1994) explains, have witnessed a "century of negative, demeaning, objectifying, and dehumanizing images" (44) whereas Arab Americans have witnessed a century or more of misrepresentation and stereotypicality culminated by the stereotypes that depicted them as 'Other,' 'alien,' 'fundamentalist' and 'terrorist' particularly in the post of September 11th attacks.

Undoubtedly, the image of Arab-Americans in the post of September 11th Attacks have become scappier than that of American "Nigroes". Both groups, Arabs and "Negroes", represent oppressed minorities who live in America and who always try to view themselves through the lens of others, of "measuring one's soul by the tape of a world that looks on in a mused contempt and pity". Supporting Du Bois's perspective, it can be inferred that Arab Americans and African Americans share the same "history of strife" (7-8). Also, both have a wish to make it possible to forge identities that represent diverse ethnicities and cultural backgrounds.

A major commonality between these two ethnicities is that both hoped to change their existing images. While African-American subjects and women intellectuals tried hard to visualize and change the image of the African-Americans i.e., the American "Negro", in the US, Arab- American subjects, writers and intellectuals have tried to improve their collapsing image due to the September 11th attacks. However, both thought of themselves only from a perspective of "being a problem" (Du Bois, 8). That's is why it has been an uneasy task for Arab-Americans, Muslims here, to conceptualize a truer, clearer vision of them in the post of September 11th Attacks due to the "plethora of articles interrogating the event [and] inspiring numerous special topics and symposia" (Salaita, 17).

That said, the present researcher concludes that Arab-American women subjects who represent the four protagonists in this study who lived "here" and "there" are doubly-colonized mainly because of belonging to a colonized mentality rather than a non-American ethnicity, a notion that concords with the Duboisian comprehension double-consciousness i.e., that people who undergo any colonizing experience would not be able to explore the world around them because it does not "yield [them] any true self-consciousness," therefore forcing them to look at one's self through the revelation of the other (7).

A major commonality among all the four protagonists under question is that all underwent exploitive circumstances that entirely made them trapped in between the two homes which they experienced. Due to their inability to survive in either home, they always viewed their identities as being fragmented, hyphenated and disturbed. The major causes for such crises are: the scioreligious conditions at their home of origin, the political circumstances that prevailed then, viz. September 11th attacks and the Gulf wars, the lack of communication between the both homes and the way the host home looks down at the home of origin, and the psychological and social pain minorities in America subconsciously inherit due to living there.

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