



Memory and Reality: Exploring Magical Realism in Susan Abulhawa's 'Against The Loveless World'

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Abstract

This research aims to critically scrutinize the current Genocidal Movement against Palestinian Muslims and make an analysis of the sufferings of people who have witnessed war and its trauma through the character of Nahr in Susan Abulhawa's novel *Against The Loveless World: A Novel*. The work would be analyzed through the concept of Magical Realism from Postmodernist Literary Theory through Lois Parkinson Zamora and Wendy B. Faris's book *Magical Realism; Theory, History, community*. Under this term, it is believed that the line between past and present is blurred in such a way that it highlights the elements of political and personal wars protagonists have witnessed by enfolding and unfolding of a memory. The following theory uncovers the traumatic experiences of Bilal and Nahr in the colonizing state of Israel through their memories. This research is based on the enfolding and unfolding of memory and the blurring transition between them, and consideration would be on the aspects of political and personal wars of the protagonists under the theory of Magical Realism. This research analyzes the role of magical Realism in memory and how, through the constant shift between past and present, the traumatic experience of war against Palestinians is being highlighted.

Introduction

This research aims to highlight the Genocidal Movement against Muslims in Palestine. The experiences of Palestinian refugees and civilians on war and their traumatic effects are being recorded in literature. The primary text for this research is *Against the Loveless World: A Novel* by Susan Abulhawa. The protagonists of this novel, Nahr and Bilal, not only showcase the trauma or its after-effects but also ask two important questions: first, why the world is silent? Second, why are such narratives not given limelight? The selected text will be discussed under the lens of Magical Realism; an essential concept of Post-Modern Theory by Lois Parkinson Zamora and Wendy B. Faris through their book *Magical Realism; Theory, History, and Community*. Under this term, it is believed that the traumatic effects of war are being highlighted through social, cultural, and political marginalization of the protagonists of the novel, through memory, and its constant movements from past to present.

This research tends to give voice to suppressed voices through the portrayal of Abulhawa's characters Nahr and Bilal through the lens of Magical Realism. In the most simplified term, Magical Realism is a concept according to which certain postmodern fiction have a thin line between fantasy and reality. It is difficult to grasp from where it started. This difference between fantasy and reality can be connected as a connection between past and present. In other words, we can say that when a character recalls a memory, sometimes they blur the line between present and past, this concept of magical Realism highlights the trauma and its breakdown between the layers of self, culture, social and political aspects. This concept is commonly used to explain the popular narratives of horror and discriminatory behaviour evident in misogyny, homophobia, and genocides, resulting in disturbed identities. These

disturbed identities, systems and order will be discussed through the character of Nahr; in *Against the Loveless World: A Novel* by Susan Abulhawa.

Magical Realism is a phenomenon that is considered magic fiction, and includes supernatural elements in it, which are without any doubt narrated realistically. It is one of the unique literary movements that was first coined in 1925 by Franz Roh, who was a German art critic, has introduced the term as 'magical realism'; a part of artistic classification in his book *After Expressionism, Magical Realism*. Franz used this to describe the form of 'New Objectivity' in the style of painting that was at first very famous and was an alternate form to the concept of romanticism.

Additionally, different literary works have presented features of magic and fantasy by changing their characters into animals, time reverses or slaves and are being helped by the dead people etc, also by giving many indigenous aspects like cultural beliefs, fairy tales, folklore etc. Writers like Toni Morrison and Gabriel Marcia are also one of magical realist writers, who had a literary fictional style of writing, that focuses on the real world setting, their characters and plots are the main media, playing their role as fantastical creatures to keep the stories going. To access a close understanding of reality, magical and supernatural elements are "blended" into a realistic atmosphere. It should be noted that its focus is not on explaining the fantastical elements of stories but, on what those elements contain as a meaning for the characters of that story, explaining the protagonist's life conflicts, and their cultures as complex and vibrant. In simplified words, on one hand it brings one's attention towards the act of creation (production) and on the other hand it questions the nature of reality by presenting a new combination of the fancy and fact or past and present.

Additionally this combination of blurred lines between past and present can be traced while re-perceiving elements of colonialism and war. It can be witnessed in the ongoing conflict of Palestine, where colonizers are at war, not only with Palestinians but with other Middle Eastern countries as well.

The political structure of the Middle East has been a target of many different shifts due to the contemporary Cold War Era and ethnic cleansing. Eric Melander in his article, *Anarchy Within: The Security Dilemma between Ethnic Groups in Emerging Anarchy (1999)* states that "It is also believed that these contemporary wars are a less problem of the relationship between states than within the states." (Melander, 1999) These words by Melander can be interpreted as the current condition of Palestine. As in Palestine, colonizers want to build a state within a state, and calling the natives as non-natives.

The region of Palestine has been a topic of discussion due to current sociopolitical occurrences; experiences of war, trauma, ethnic cleansing, and experiences of bloodshed, migration, diaspora, transnationalism and disturbed identities. Evidence of these aspects can be seen as the reflection of their region or society in their literature as well. Writers like Susan Abulhawa, Edward Said, and Mahmoud Darwish, being a few, have talked about their region and its aspects. Specifically, memory, resistance and trauma can be considered as a big part of it. In every aspect of their literature common themes of displacement, war, disturbed identities and trauma are evident.

Research Questions

1. How can we critically scrutinize magical Realism; with relation to past and present in the selected text?
2. What political and social scenarios of Israeli occupation are being discussed through memory in *Against The Loveless World: A Novel* by Susan Abulhawa?

Research Objectives

1. To highlight a genocidal movement against Muslims.
2. To critically evaluate the concept of Magical Realism through, past and present and highlight current sociopolitical happening in Palestine.

Literature Review

Magical Realism is a phenomenon that is considered magic fiction, and includes supernatural elements in it, which are without any doubt narrated realistically. It is one of the unique literary movements that was first coined in 1925 by Franz Roh, who was a German art critic, has introduced the term as 'magical realism'; a part of artistic classification in his book *After Expressionism, Magical Realism*. Franz used this to describe the form of 'New Objectivity' in the style of painting that was at first very famous and was an alternate form to the concept of romanticism.

Later, Alejo developed Franz's concept of 'magic realism' into 'marvellous realism'. It was used in the 1940s by the American Latin writers and the main purpose of this term was to construct an 'autonomous' literary style of

literature. During the 1960s this genre received popularity in British and American literature and was considered as most important branch of post-modernism. Magical Realism is a fictional reproduction of our world. There are certain types of magical Realism, such as Catalst Magical Realism and Atmospheric Magical Realism. Magical Realism gives authors the ability to discover the possibilities of imagination in various ways. Gabriel Garcia's novel *Hundred Years Of Solitude* published in 1969, Asturias's novel *Men of Maize*, Alejo Carpentier, Carlo Fuentes' novel *Aura*, Mikhail Bulgakov etc are famous fiction authors of magical Realism in literature.

Additionally, their literary works have presented features of magic and fantasy by changing their characters into animals, time reverses or slaves and are being helped by the dead people etc, also by giving many indigenous aspects like cultural beliefs, fairy tales, folklore etc. Writers like Toni Morrison and Gabriel Marcia are also one of magical realist writers, who had a literary fictional style of writing, that focuses on the real world setting, their characters and plots are the main media, playing their role as fantastical creatures to keep the stories going. To access a close understanding of reality, magical and supernatural elements are "blended" into a realistic atmosphere. It should be noted that its focus is not on explaining the fantastical elements of stories but, on what those elements contain as a meaning for the characters of that story, explaining the protagonist's life conflicts, and their cultures as complex and vibrant. In simplified words, on one hand it brings one's attention towards the act of creation (production) and on the other hand it questions the nature of reality by presenting a new combination of the fancy and fact or past and present.

Moreover, the novel *Men of Maize* written by Miguel Angel Asturias, is the representation of a work that belongs to the magical realism movement, and focuses on the effects of colonialism, politics and fantastical magical qualities in the text that have invoked the ingenious concept of magic and power of myths, by transforming humans minds to imagine animals and shapes another example of such texts can be taken from the novel, *The House of Spirits* written by Isabel in 1982, this novel is also one of the magical realistic literary texts, by mixing the stories of three generations, authors blends the realistic and fantastic details by recreating her past and gives the theme of recognition and self-exploration through the medium of love. Though, novels focus on the significance of the discovery of identity, questioning reality, and the myth of magic, which generally distinguishes itself from reality or real life.

Also, it is the symbol of the myth that revolves around supernatural deities, extraordinary events containing different meanings and symbols, from these created creatures beyond reason and one's imagination. It is also an indirect representation of political criticism or one's thoughts. For example, in mythology, the word 'cow' is the symbol of fertility but in local myths and villages it is a symbol between the 'man and the earth'. As Al-e-Ahmad in his work *Aza'dariy Gohar* 1965, states that "the concept of myth is so strong, that some of the clauses begin with the swear to cow, in Avesta's Gthas. Moreover, for magic realist writers reality comprises both imagined and real acts and existence is a conception that does not have a similar association with the observed reality, and 'metamorphosis' is also one of the aspects of magic Rather, this phenomenon is used in order to engage with many oral traditions and histories of native people.

Moreover, there are some other variations such as feminist magic Realism; same as magic Realism which was introduced to reflect the concept of oppression and pain mostly of Afro- American writers and some Latino and native american authors. In a nutshell, the term 'magical realistic literature' deals with reality. As Rajabi, Aziz and Mehrdad states in their article, 'The Magic of Realism' that the developers of a magical realistic world and the observers are well aware of those occurred events and there is no doubt in their "abnormality" (Ayyub Rajabi, p. 12). Also, 'myth', 'beliefs 'magic' have a special place in them because they stay in humans' subconscious mind and folklores, tales and beliefs are repeated in everdays life and becomes a part of their dreams. Even in contemporary times there are many writers who are using this technique of literature to elaborate their real life experiences in their novels, short stories and poem. Their work not only elaborates the themes of war, socio-political scenerios, self-discovery, self reliance, and international conflicts etc, writers like Mahmoud Darwish, Edward Said, Susan Abulhawa, Yasser Arafat have used the medium of literature and magical Realism just to narrate the above-mentioned themes with constant oscillation between past and present.

Discussion

Susan Abulhawa's novel *Against The Loveless World: A Novel* (2019), sprawls across time, before *Nakba*; a Palestinian term for the events of 1948 and 1967, when Palestinians were displaced by the creation of the new state Israel, to the Twenty-First Century. This novel focuses on the life of a particular family, spanning across generations. Expelled from their home after the *Nakba* they were relocated to Kuwait and Jordan. Although this novel features, a large ensemble cast this research will predominantly focus on the character of Nahr, who was born after the second *Nakba*, and through her respective narrative, she has shed light on the current socio and political status of Palestine.

She shares her experiences from infancy to womanhood living in Kuwait and migrating to Jordan, before eventually returning to Palestine, and at the end how she ended up in the Cube. Her character oscillates from past and present creating a pattern of magical Realism and, exploring different patterns and experiences of her life.

Narrating her story, Nahr continuously oscillates between past and present and uses magical Realism to convey the tension between two temporal states. As Rajabi, Aziz and Mehrdad state in their article, ‘The Magic of Realism’ the developers of a magical realistic world and the observers are well aware of those occurred events and there is no doubt in their “abnormality” (Ayyub Rajabi, p. 12). This use of magical Realism to form a narrative about political status between Palestine and Israeli colonization, where past and present exist simultaneously. As an example of this, we can see through the character of the protagonist herself. Nahr while sharing her story, she unfolds an episode from her childhood and narrates is as in Kuwait, Palestinians were always treated like an outcasts because, “Although Kuwait never allowed us more than temporary residency—making it clear we were always guests—Palestinians prospered and had a major hand in building Kuwait as the world knows it now. We participated and contributed in nearly every sector of life, but we remained an underclass.” (Abulhawa, p. 22). Even though Palestinians played a key role in establishing Kuwait, still, they were still not considered as the honour of their community. This hatred and transnationalism are also highlighted when Nahr mentions Gameela; who was an Egyptian classmate, once taunted her with “Palestinians are stupid. That’s why Jews stole your country” (Abulhawa, p. 13). A fourth-standard child saying such a thing to another child depicts the hatred that Palestinians are facing. A child’s innocence is lost here; this highlights the struggles faced by Palestinians due to their trans-nationalist identity. This also describes the polarity between two worlds which Maggie Ann Bowers in her book *Magic(al) Realism* describes as “The vocabulary used to describe this polarity at the heart of magical realism often indicates opposing worlds or at the very least, world views” (Bowers, p. 79) This not only led Nahr to identify herself as an outcast but, made her face the brutal side of her existence as a trans-nationalist. Remembering such memories during her imprisonment under Israeli occupation Nahr asserts, “Now, alone in the Cube, I laugh at the memory, and it’s as if the silver fillings I remember are my own. I tell Mama how much I loved it when she guffawed like that. The guards are accustomed to the conversations I have with the walls. I know I’m alone here. I’m not delusional. But the way memory animates the past is more real than the present. I see and feel and hear Jihad, Sitti Wasfiyeh, Mama, Baba. Most of all, I am with Bilal here” (Abulhawa, p. 23). This sudden shift, from mentioning Kuwaiti’s obsession for being like Palestinians and her trans-nationalist identity to her mentioning about her imprisonment and Cube, she has not only unfolded and enfolded her memories but, has oscillated the lines between past and present as well. As author blends the realistic and fantastic details by recreating her past and gives the theme of recognition and self-exploration through the medium of love. Though, novels focus on the significance of the discovery of identity, questioning reality, and the myth of magic, which generally distinguishes itself from reality or real life. Here in this episode, she mentions that even tho she is in the cube where she is all alone and has only walls to talk to she is unfolding her memories that are helping her to escape her bitter reality (present) of imprisonment and gaining her sweet taste of the past.

Likewise, this oscillation between past and present is also lucid through the character of Attar mentioned in the novel. While describing her Cube, Nahr mentions a shower present there that is “truly revolutionary part of prison technology.” (Abulhawa, p. 80). In this confined world of her, this shower, which she named as Attar, was her friend and lover. Attar an Arabic word; that means perfume, fragrance or smell, here represents Nahr’s memories and an act of remembering and retelling them. Memories captured through returning, remembering and retelling are like magical Realism, because the line that differentiates them from past and present are blurred in a way that their difference cannot be mentioned. Here through Attar’s presence is the fragrance of Nahr’s family and depicts Nahr’s longing for her family. It is pretty evident as “This shower rules my life. It is my friend, my lover. I named my shower Attar” (Abulhawa, p. 80). Attar’s presence in her confinement can be elaborated as her memories of resistance and the love she has shared with her family. The feeling of Attar being her friend is the depiction of her familial bond that was based on friendship. Throughout the novel, there is plenty of evidence pointing at her bond with her family based on friendship in the first part of the novel there is an episode where Nahr mentions her bond with her mother it is clear that their bond was based on friendship, as she shared everything with her. Through Attar’s character, Abulhawa has used another element of magical Realism that Warnes, Christopher in his book *Naturalizing the Supernatural: Faith, Irreverence and Magical Realism* explains as a fictional style of writing, that focuses on the real world setting, their characters and plots are the main medium, playing their role as fantastical creatures to keep the stories going. To access a close understanding of reality, magical and supernatural elements are “blended” into a realistic. It should be noted that its focus is not on explaining the fantastical elements of stories but, on what those elements contain as a meaning for the characters of that story, explaining the protagonist’s life conflicts, and their cultures as complex and vibrant.

In simplified words, on one hand, it brings one's attention towards the act of creation (production) and on the other hand it questions the nature of reality by presenting a new combination of the fancy and fact or past and present. Here, Attar's character not only depicts Nahr's longing for her loved ones but also highlights the stories of those who are the victims of Israeli occupation. Throughout the novel we have come across many such examples where even minors were the victims of Israeli occupation or colonization. Attar's fragrance is also the fragrance of that blood which has been shed by freedom fighters like Bilal, Mhammad etc, and those whose stories were left unheard. This is the fragrance of the Holocaust that has been faced by Muslims for the last several decades.

Moreover, Nahr's character while oscillating from past and present narrates her story, narrates another phase of her life where, at a mere nineteen years of age she was deliberately abandoned by her first love, Mhammad. Mhammad; his character is the depiction of a Palestinian freedom fighter. He was arrested for killing two Israeli soldiers and had to be imprisoned for seven years. When we talk or think about heroism, the very first thing that comes into our mind is their commitment; it is often said that when heroes commit they never break that promise, but, in Mhammad and Nahr's case, he deliberately abandoned her after their marriage; Nahr was just 19 years old then. This phase of her life not only made her stronger but also opened the gates of several crises as well. After Mhammad's abandonment Nahr meets with Um Buraq; an old woman in her mid-thirties, an Iraqi Kuwaiti woman who was also, deliberately abandoned by her husband, by witnessing Nahr's dancing skills invites her to a late-night party, that afterwards drags and blackmail's her into prostitution. Through this experience Nahr not only met various types of men who have damaged her soul but, has also, displayed the hypocrisy of Arab countries where the rich can manipulate the system and enjoy their lives as they want to but, common people cannot do that. Throughout her journey as a prostitute, Nahr has not only established herself as the foundation of financial stability for her family; which is often considered as the work of man, but, as an investigator who is peeling of different layers of our society. This abnormality between the gender roles and societal norms and Um Buraq's relationship with Nahr can be explained as Rajabi, Aziz and Mehrdad states that in their article, *The Magic of Realism* that the developers of Magical Realistic World and the observers are well aware of those (past) occurred events and there is no doubt in their "abnormality" (Ayyub Rajabi, p. 12). Even though her relationship with Um Buraq is also perplexed since she hates her as well as loves her. She knows that Um Buraq was the only door that was open for her in any phase of her life. She could be an open book in front of her and could also rely on her. Um Buraq's character is of a feminist who openly hated men as Nahr mentions, "She was the first woman I (Nahr) met who hated men. She said it openly and without apology. I (Nahr) found her persuasive" (Abulhawa, p. 48) Narrating her complex relationship with Um Buraq Nahr asserts "The contradiction of our relationship cemented. I (Nahr) felt affection for this woman who had blackmailed and prostituted me. The force of sharing unspeakable secrets created closeness with her, at the same time that I (Nahr) had an urge to get away from her and never see her again. More paradoxical was that Um Buraq love me (Nahr), at the same time she used and exploited me. I (Nahr) can't explain that, but I (Nahr) know it's true." (Abulhawa, p. 67). Their relationship was not only abnormal or complex but also highlighted the needs of women of the society to stand with other women. By blurring the lines between past and present she also asserts "HERE IN THE Cube, I contemplate every decision I made. Turning to Um Buraq stands out as pivotal in altering the course of my life" (Abulhawa, p. 43). Her relationship with Um Buraq not only gave Nahr a clear-cut vision of the world but also prepared her for the cruelty that she has to face as a woman.

Moreover, this prostitution helped her make some links as well, like Abu Maoth; a bank manager who forcefully raped her and made her enact different acts where he would smash her and beat her. As she asserts "Only, I was never acting because even though I was getting paid, it felt like rape, my screams muffled by his hand. Sometimes he went too far and left bruises on my body" (Abulhawa, p. 61). After the invasion of Iraq in Kuwait by Saddam Hussain, Palestinians were finally at peace since, they did not have to pay any rent or taxes, and they were living a simple life where they shared everything with their neighbours for six months without being worried about anything. Unfortunately, this came to an end after Saddam Hussain's death and Palestinians were considered as traitors, thus Kuwaiti police were arresting and torturing them. They believed that all the Palestinians were linked with Iraq and could cause a war again in Kuwait. Even though this was the time when Nahr's brother Jihad was in Amman studying at his University after his return both siblings were arrested and tortured. She narrates her brother's and her physical and psychological catastrophe as "I have no memory of being beaten but my body bore evidence. They gave me an injection and demanded to know where my sister Nahr was. But I—Yaqoot—swore I only had one brother. That is all I remember, except for the occasional faces that appear in my dreams reenacting disjointed versions of that day" (Abulhawa, p. 94). Human memory consists of events that have a positive or negative impact on an individual. Through the above-mentioned lines we can see we can not only trace the psychological and physical catastrophe but

blur the line between past and present as the protagonist Nahr is recalling the chilling memories of her and her brother being arrested in their building and the torture they have faced, like it's happening at the moment in the Cube.

Similarly, being a man, Jihad's torture was more severe; he lost his one eye, and had multiple broken bones, after being released his narrative was not mentioned by Nahr as she has narrated, "I'd like to tell what happened to my brother. What they did to him. The ways they violated and broke him. How Kuwaiti police and military colluded with the Americans to empty him of himself. I'd like to tell because I want the world to know what they got away with, what the powerful always get away with. But it is not my story to tell, and Jihad has found solace in silence" (Abulhawa, p. 105). This line not only displays Jihad's trauma but, highlights sociopolitical issues faced by Palestinians. This trauma, which vanished between the other narratives, is the depiction of silent stories of traumas or catastrophes which are left unheard or are buried under the false narratives of assaulters. It is pretty evident that whenever someone tries to speak against Israel's illegal colonization they are labeled as Anti-Semitic; prejudice and hatred towards Jews. Holocaust was an event where mass extermination of Jews not only shook the world but, humanity itself. Even now, they bore those wounds made by Hitler and his team during World War II. It was the time when the world stood against him and asked for the release of these Jews. However, this trauma of Holocaust still revolves within Jewish community; unfortunately, they have made this unforgettable and unfortunate act as their shield and are torturing Palestinians now. They are forced to leave their land, tortured for not allowing illegal occupation officers to demolish their homes. Jihad's silence and his hidden story speak these narratives which no one stated.

Next, another phase of Nahr's life is of great importance while mentioning magical Realism and Palestinian sociopolitical conflict with Israel and that is the character of Bilal. Bilal's character is the representation of freedom fighters who have fought for their rights and are planning to get their holy land back. He is Nahr's first husband's younger brother. He has been in jail thrice, after facing severe beating and torture in one of this imprisonment he was half a man since, his one testicle had to be removed. Even after this physical limitation, he was in deeply love with Nahr, and they both were married. "Now, in the Cube, I conjure those glorious, quiet mornings with Bilal and the morning sun, the land the treats and the breeze caressing our faces." (Abulhawa, p. 279) The above-mentioned lines not only demonstrate Nahr's oscillations between past and present memory but, foreshadow a greater event. Bilal was known for his plans against Israeli settlers. His character sheds light on Israel's occupation; operations and tactics that make fools out of international media and human rights agencies. Demolishment of Palestinian homes, blackouts and curfews faced by Palestinians in their land, have been narrated by his character. As an example of this we can witness that in an episode he discloses that cheaper materials were used to build houses for illegal settlers, that made them seem temporary all facilities were provided for them just to keep them in Palestine, even though they have faced Holocaust are now causing another Holocaust, but this time it's for Muslims. It can be said that it's a genocidal movement against Muslims where, the world is silent because the blood is of Muslims and not of Jews. Bilal in his last mission mentioned in the novel where targeted different four Israeli checkpoints killed twenty-four military officers and wounded twelve. Even though he made Nahr sneak out after knowing about her pregnancy, Nahr was arrested and had a miscarriage. Nahr's arrest was merely based on her link with Bilal. As she was Bilal's wife, she was arrested so that they could torture her and can get their hands on Bilal; who is trying to undo Israel. Unfortunately, in the fight between the colonizers and the colonized, an innocent soul was killed. On asking about her child the only answer that Nahr got from Israeli doctors was "There's no baby," was the only response I could get to my repeated question. Suddenly my womb was a cavern, a carved-out emptiness in the place where love, life, hope, and future had been planted. Even now in the Cube, sometimes I hear baby cries echoing from my belly." (Abulhawa 329). The point to be considered here is the importance of a baby's cry. A child in literature or even in the world is considered the symbol of innocence, as the symbol of life and as a symbol of potential, vulnerability, and freedom. The death of Nahr's child here represents the death of millions of innocent people and children of Palestine. The unheard scream of her unborn child depicts the silence and the hypocrisy of the world. Nahr's empty belly showcases the emptiness of humanity in the world. Here the child's cry is the cry of Palestinians who are fighting for freedom, against the Holocaust by Israelis. Another perspective of the baby's cry is to consider it as an irony, when we talk about Israel or Jews the very first thing that comes into our mind is Holocaust; where Jews were the target of brutal Nazi torture, they were left alone to roam the world without any identity or association with territory, it was then that Palestine decided to help them.

Unfortunately, this event made Jews step into the Holy Land of Al-Aqsa, merely because the Palestinians wanted to help them, today after more than 75 years has become more like a cancer that is slowly and effectively trying to demolish the body of Palestine. The cry of Nahr's baby here represents the duality of Jews as a community, they took advantage of Palestine and when they got their population similar to theirs, they decided to get them out of

their own home. Throughout these years, what they as an entity have used is the slogan “Jews v/s Nazis” and how they are traumatized by the stories they have heard from their ancestors. They have used the sympathy card for themselves just to develop an entire nation for them. Their innocence is as fake as their country as well. They have moulded international laws for their means and are part of major organizations of the world. Their fake innocence has even provided them with a power that can mould different powers into their own. Coming back to Nahr’s imprisonment, she has spent sixteen years of her life in imprisonment. Even after meeting such loss, Nahr asserts, “I know even now in the Cube, that he stayed with me, unseen loving me still. I know the things they told me about him weren’t true. I know he didn’t give up on me.” (Abulhawa, pp. 301-302) her belief and faith in Bilal and his commitment, portrays the not only Israel’s tactics for psychologically torturing and fooling innocent people to make statements but highlights that how these similar tactics are used to fool international media. Even here she is continuously oscillating between past and present which has made this text a Magical Realist text.

Conclusion

In conclusion, the novel *Against The Loveless World: A Novel* by Susan Abulhawa intricately weaves the elements of Magical Realism into the life story of its protagonist, Nahr. Through Nahr's recollections and narrations, the novel blurs the lines between past and present, echoing the principles of Magical Realism, where the distinction between the two temporal realms becomes nebulous. Nahr's narrative not only delves into her own transnational identity, experiences in prostitution, and her relationships with Bilal and Muhammad, but it also serves as a poignant commentary on the enduring struggles faced by Palestinians globally.

Maggie Ann Bowers, in her book *Magic(al) Realism* describes it as “The vocabulary used to describe this polarity at the heart of magical realism often indicates opposing worlds or, at the very least, world views” (Bowers, p. 79) This aspect can also be traced in the work of Abulhawa as she has described the unfortunate events that are being faced by Palestinians and how in today’s world it’s like a trend entitled as *Islamophobia*; or hatred towards Muslims. Due to this, killing and bloodshed of Muslims is normal and is not considered something that should be taken into account. Through this work, Abulhawa has questioned this silence of the World. She is questioning international media and all those manipulative political powers who state about human rights and equality; she asks on behalf of Palestine why nobody puts our narrative forward and why our (Palestinian) bloodshed. This genocide against Palestinian Muslims is not taken seriously by the superpowers of the world. Why this Holocaust is fine by everyone? Nahr’s story seeks answers to all these questions by putting forward her story that states, throughout her life, she did not have a land to be called as her home. She states that if we cannot stay in Palestine, which is our land, then where should we live? Abulhawa, through the character of Nahr, has explained the sufferings of Palestinians. Her character has not only narrated the trauma they faced in polarities as different entities of gender, i.e., men, women, and homosexuals, and as an entity that represents an entire country. Nahr is continuously folding and unfolding her memories to narrate her story, along with stories of Palestinians and their sufferings.

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