



Original article

An Eco-Critical Reading of Susan Abulhawa's Mornings in Jenin in the Light of Rob Nixon's Slow Violence

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ABSTRACT

Humanity is currently facing an existential threat due to rapid environmental degradation. The global environmental crisis is one of the most problematic issues of modern times. Slow violence, a form of ecocriticism, refers to the gradual harm accumulates over time in both humans and the environment. The present study attempts to apply the concept of slow violence embodied in the book "Slow Violence and the Environmentalism" of the Poor by Rob Nixon to the Palestinian struggles as depicted in Susan Abulhawa's novel Mornings in Jenin. A qualitative analytical approach was adopted to examine the environmental, social, and psychological harm inflicted on individuals throughout the novel. The novel demonstrates how cumulative harm reshapes identity, memory, and the relationship between people and their land over time. Finally, the findings reveal that displacement and war lead people to experience a type of violence, that is invisible and gradual.

Keywords: Environment, Ecocriticism, Mornings in Jenin, Rob Nixon, Susan Abulhawa, and Slow Violence

قراءة نقدية بيئية لرواية صباحات في جنين لسوزان أبو الهوى وفقا لمفهوم العنف البطيء لروب نيكسون

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المستخلص

يواجه العالم اليوم تهديدًا وجوديًا نتيجة التدهور البيئي المتسارع. وتُعدّ الأزمة البيئية العالمية من أكثر القضايا إلحاحًا في العصر الحديث. ويُشير مصطلح "العنف البطيء"، وهو أحد أشكال النقد البيئي، إلى الضرر التدريجي المتراكم بمرور الوقت على كلّ من الإنسان والبيئة. تسعى هذه الدراسة إلى تطبيق مفهوم "العنف البطيء" الوارد في كتاب "العنف البطيء ونزعة حماية البيئة لدى الفقراء" لروب نيكسون، على النضال الفلسطيني كما صُوّر في رواية سوزان أبو الهوى "صباحات في جنين". وقد اعتمد منهج تحليلي نوعي لدراسة الضرر البيئي والاجتماعي والنفسي الذي لحق بالأفراد في الرواية. تُبين الرواية كيف يُعيد هذا الضرر التراكمي تشكيل الهوية والذاكرة والعلاقة بين الناس وأرضهم عبر الزمن. وتُشير النتائج إلى أن النزوح والحرب يدفعان الناس إلى تجربة نوع من العنف، وهو عنف خفي وتدرجي.

الكلمات المفتاحية: البيئة، النقد البيئي، صباحات في جنين، روب نيكسون، سوزان أبو الهوى، والعنف البطيء.

Introduction

Susan Abulhawa is a Palestinian-American novelist, human rights activist, and political commentator. She was born in 1976 and experienced displacement during her early life, which deeply influenced her literary and political perspective. Abulhawa is also the founder of Playgrounds for Palestine, an organization established to support Palestinian children by creating safe places for play and development. She has published two novels and a collection of poetry. Her first novel, *Mornings in Jenin*, was released in 2010. In 2015, she published her second novel, *The Blue Between Sky and Water*. In 2013, Abulhawa published *My Voice Sought the Wind*, a collection of poems (Awad, 2012). Her writing reflects the milieu of two different worlds, American and Palestinian. Throughout her works, she explores the suffering and struggles of Palestinian protagonists who caught between homeland and exile (Nash, 2020). The Scar of David, the original American title of *Mornings in Jenin*, was first published in the United States in 2006. The novel was later translated into several languages, including French (Al-Ma'amari et al., 2014).

The 2002 Jenin massacre and its aftermath provide a remarkable historical backdrop for *Mornings in Jenin*. In April, Israeli forces devastated a camp for Palestinians in Jenin, murdered over 70 people; afterwards buried the survivors (United Nations, 2002). These events helped shape the atmosphere of the novel. For over a year, the Israeli forces practiced various forms of killing.

Susan Abulhawa went to Jenin and witnessed the oppression firsthand. That is why she said, “The horrors I have witnessed there gave me the urgency to tell this story. The steadfastness, courage, and humanity of the people of Jenin were my inspiration” (Abulhawa, 2010, p.251).

The novel’s story spans from 1941 to the present day, tracing several generations of the Abulheja family from the village of Ein Hod. Yehya and Basima live with their children in a simple rural setting, like many Palestinian farming families before 1948. Their peaceful life is shattered by the events of the Nakba, which force them to flee their homeland in search of safety. It was only, in other places could the Abulhejas and the rest of their people find shelter. Eventually, they are enforced to settle in a refugee camp in Jenin, where their lives have been completely changed (Abu-Shomar, 2015).

Mornings in Jenin gives voice to Palestinians who endure the harsh realities of life in refugee camps. In 1955, Amal, the main character, is born in the Jenin refugee camp, where she grows up amid war and political turmoil. Her mother, Dalia, loses her young child, Ismael, during the devastating events of 1948 (Aladylah, 2026). Dalia’s situation represents many Palestinian mothers whose children have been abducted by Israeli forces. This event, to some extent, affects the entire family including Amal. Furthermore, the two major historical catastrophes, the Nakba of 1948 and the Naksa of 1967, which bring war, displacement and death, intensify Dalia’s trauma. Through Amal and other characters in *Mornings in Jenin*, Abulhawa explores how these events shape people’s identity, family relationships, and collective memory across generations (M Abu-Shomar, 2015).

Problem Statement

In the field of ecocriticism, the environmental destruction plays a significant role in transforming individuals’ lives from stability to disruption. Slow or gradual violence, along with its devastating impacts on non-human entities, also indirectly affects humans (Mateer, 2017). The repercussions of this violence do not emerge early or suddenly but instead accumulate over time (Nixon, 2028). In this context, *Mornings in Jenin* indirectly addresses slowly unfolding environmental and historical catastrophes such as Alnakba and Alnaksa, which cause displacement and death. In the novel, the destruction of villages, trees, and camps leads to long- term consequences. Although previous studies of the novel have explored themes of diaspora, identity, resistance, and trauma, the present study focuses on how external forces destroy both human and non-human entities. To

fill this gap, the study undertakes an ecocritical analysis of *Mornings in Jenin* through the concept of slow violence by Rob Nixon.

Significance of the study

This study presents a distinctive interpretation of Susan Abulhawa's novel *Mornings in Jenin* through an ecocritical lens. Whereas previous diaspora studies have confined their readings of *Mornings in Jenin* to the predominantly psychological and political frameworks that underscore narratives of exile and displacement, this work investigates the ways in which environmental destruction affects individuals and communities in the novel, particularly the destruction of land and ecology amid displacement.

This study interprets environmental damage in the novel as performing slow violence, a form of harm that unfolds gradually and indifferently over time resulting in profound and lasting effects on both the cultural and existential levels. Reading the novel through this lens, the study also attends to the novel's insistence on the connections between land, identity, and survival. Analyzing environmental destruction in this way gives ecocriticism a significant point from which to understand the particular and insidious kind of violence that such damage performs over time.

Research Objectives

The present study aims to achieve the following objectives:

1. Examining the representation of slow violence in *Mornings in Jenin* through the theoretical perspective of Rob Nixon.
2. Exploring how gradual forms of violence are portrayed through environmental destruction, displacement, and psychological trauma.
3. Investigating how the novel presents the long-term consequences of war on both individuals and communities.

Research Questions

The present study attempts to answer the following questions:

1. How is the concept of slow violence represented in *Mornings in Jenin*?
2. In what ways does the novel depict environmental destruction as a gradual and lasting form of violence?

3. How does the novel portray psychological trauma as an accumulated consequence of repeated violence and loss?

Literature Review

Mornings in Jenin has predominantly concentrated on themes of diaspora, identity loss, displacement, bloodshed, and trauma. Previous criticism of the novel focuses on trauma through the lens of intergeneration, historicizing how events such as the Nakba shapes the psychological and emotional experiences of Palestinian families across the country, “The Nakba is not simply a historical event but an ongoing reality that continues to shape Palestinian identity and literature” (Salam, 2022, p. 25). According to Guven (2025) the novel examines the violence that goes beyond immediate events and manifests in cultural and psychological destructions. In Guven’s (2025) treatise, trauma is not isolated but constantly reproduced through memory and lived experiences. Similarly, trauma in *Mornings in Jenin* is defined as a psychological phenomenon, focusing on the emotional legacy and the persistence of historical suffering within family and cultural narratives. The novel portrays the characters as having the psychological burden of past events such as war, displacement, and alienation, even when they have not personally witnessed these events. Comparatively, identity in the novel is shown to be formed in connection to trauma, where memory becomes a central mechanism through which trauma is preserved and reproduced across generations (Khan & Asif Khan, 2025).

In the light of diaspora, Aldylah (2026) showcases the cultural identity in *Mornings in Jenin* by examining the reconstruction of identity in exile, emphasizing how displacement forms cultural belonging and the concept of home. While this study sheds light on the psychological dimension of diaspora, it largely ignores the social and environmental damage to the land, especially the environmental devastation that accompanies alienation. Likewise, in *Trees, Rootedness and Diaspora* in Susan Abulhawa’s *Mornings in Jenin* by Abu Amrieh and Zuhair (2020) points out the symbolic importance of trees in representing belonging and continuity, demonstrating the connection between land and identity. M Abu-Shomar’s (2015) study on diaspora identity examines how individuals negotiate belonging through memory, loss, and adaptation, constructing homelands and transforming in exile while remaining emotionally connected to their ancestral homeland. However, the study primarily draws attention to the construction as a symbolic extension of cultural identity, without fully addressing the environmental and ecological impact of environmental destruction or its effects over time. These studies underscore the tension between

rootedness and migration, presenting both as fluid, dynamic, and driven by the pursuit of historical and political realities.

Furthermore, postcolonial approaches analyze the novel as a narrative of resistance and nation-building, where storytelling becomes a means of preserving Palestinian identity against erasure. Critics argue that memory constitutes a form of resistance, enabling characters to reclaim history and affirm cultural continuity despite ongoing political oppression. This perspective highlights the political dimension of the novel, particularly its role in representing marginalized voices and challenging dominant narratives (Ferhood, 2020).

While these studies offer valuable insights into diaspora, identity, and diversity, they also provide ample space for symbolic or political considerations, as well as for choosing a particular system. The environmental aspects of the land, including agriculture, landscapes, and its remarkable continuity, are not well explored. Furthermore, despite the above discussion, the novel is rarely examined as a form of environmental destruction that unfolds over time. Therefore, this study intends to utilize a comprehensive critical framework, fully applying Rob Nixon's concept of slow violence. Finally, Abulhawa has managed to invent a narrative that depicts inflationary pressures, representing the ongoing destruction of plastic systems, leading to rapid success and a sustained response to cultural and existential upheaval.

Theoretical Framework

Ecocriticism, a multidisciplinary field, examines the relationship between literature and the physical environment (Shlaka, 2026). It challenges the negative portrayal of nature as harmful in literary texts, instead presenting the environment as an active and influential element of human experience. Garrard (2012) defines ecocriticism as “the study of the relationship of the human and the non-human, throughout human cultural history” (p.5). This relationship forms the basis for understanding the environmental issues represented in literature and their intersection with socio-political discourse. In this context, land is not merely a geographical space, but a site of identity, memory, and survival. In the post-colonial era, the environment has become a contested space marked by a history of colonization, displacement, and resistance. Environmental criticism must consider how literary texts highlight the material presence of the natural world and its ethical significance (Buell, 2005). These principles provide a valuable lens for analyzing narratives that portray the weaponization of the land and its consequences for humanity.

This study builds on Rob Nixon's concept of slow violence, which provides a crucial theoretical framework for understanding environmental destruction as a gradual and often invisible process. Slow violence is defined as "violence that occurs gradually and out of sight, a violence delayed destruction that is dispersed across time and space" (Nixon, 2011, p.2). Unlike immediate and spectacular forms of violence, such as wars or physical conflicts, slow violence unfolds gradually, making it difficult to perceive and represent. Nixon's concept is meticulously concerned with environmental damage, as environmental destruction often occurs over a long period and disproportionately affects significant communities. Environmental damage, such as deforestation, loss of land, and disruption of agricultural systems, does not have an immediate impact but accumulates over time, leading to long-term consequences for all micro-systems and populations (Nixon, 2011). Tragic events like explosions, earthquakes, and tsunamis are easily observed, and attract media, whereas slow violence, such as pollution and climate change, occurs over a long period and is less visible. Indeed, its effects appear much later, impacting future generations. Challenging this idea, Nixon poses a question: how can we represent the ongoing effects of slow violence in a way that makes people aware of these destructions? Since slow violence does not appear immediate, it is difficult to turn into compelling stories (Nixon, 2011).

The origins of Nixon's concept of slow violence can be traced to John Galtung's idea of structural violence in the 1960s. Galtung defined structural violence in his article *Violence, Peace, and Peace Research* (1969), as violence inherent in the social order, manifesting as division based on race, gender, or social class. He noted that violence is not always a direct act by one individual against another within a building. Rather, violence is institutionalized, taking the form of power imbalances and, resulting in, disparities in life opportunities (Galtung, 1969). The various forms of violence are often hidden, persistent, and deeply rooted locally. However, Nixon relies upon Galtung's principles through the temporal and environmental accumulation of harm, a concept, like other forms of harm, accumulates over generations, affecting both individual and society.

In an interview hosted by a US-based TV and Internet news programme, *Democracy Now*, which was anchored by Amy Goodman, Rob Nixon was asked to explain his idea of "slow violence," and he responded in these words:

"Slow violence...it is violence that typically isn't recognizable as violence because it is not spectacular. It may be seen in media terms as drama-deficient...an example is something like the

Agent Orange, where you have a 12-year war in Vietnam, and the casualties are framed up by public perception, but the impacts, the ongoing casualties and public health effects, lasts for decades and generations. So, I think there is something analogous going on with climate change, is that we have the postponement of the consequences. And so, what we're looking at, in effect, is a kind of intergenerational theft of the conditions of life itself." (2018, p.1)

In Nixon's conceptualisation, environmental violence is portrayed as more than just a struggle for physical elements such as space, bodies, labor, or resources—it is also a conflict over time (Nixon, 2018). This perspective echoes the sentiments expressed by William Faulkner (1975), who famously remarked, "the past is never dead. It is not even past" (p. 87). Environmental destruction, for Nixon, encompasses the many different forms of damage that lands and small ecosystems have suffered, and the loss of natural resources crucial for human and non-human life. This destruction, physical though it appears, takes many forms, including the clearing of trees and bush and the creation of areas that are destroyed or otherwise uninhabitable. Nixon urges us to think of new conceptions of causality (Nixon, 2011).

The present study then analyzes how the environment figures in the lives of the characters in *Mornings in Jenin*. Representations of land and nature—specifically agriculture and countryside—are linked to representations of culture and continuity. Images of olive trees, of fields, and orchards spread across countryside are used to conjure up deep connections between people and land. These natural systems are subsequently destroyed during the war and broken by the ensuing displacement, transformed into landscapes of fragmentation, erasure, and haunting.

This study uses ecocriticism and Rob Nixon's concept of slow violence to examine how environmental destruction is portrayed in Susan Abulhawa's novel *Mornings in Jenin*. In order to critically address the impact of environmental destruction, this article argues that such destruction must be examined in a way that locates its effects within a temporal framework that acknowledges their prolonged duration. By focusing on slow violence and environmental destruction this reading shows how environmental destruction is used to enact a form of sustained and lasting violence against a Palestinian family and their land, resulting in cultural and existential changes that last for decades and are imprinted in the novel's geographical landscape.

Analysis and Discussion

Susan Abulhawa opens *Mornings in Jenin* with a scene that captures ecological harmony, where villagers enjoy the tranquility of the natural environment, sustained by figs and olives. This peaceful landscape reflects the continuity of the environment and a deep-rooted connection to the land. The novelist foreshadows the transformation of the land from stability and harmony to destruction, suggesting that external forces will disrupt both the environment and the community. This transformation signals an imminent change that will affect not just individual circumstances, but their way of life. It is not judged as an immediate or isolated event, but rather portrayed as a process that, due to the passage of time, alters an ever-growing population. Abulhawa presents a more intimate portrayal of the natural world and the unspoiled environment before war and displacement, focusing on ecological stability:

“IN A DISTANT TIME, before history marched over the hills and shattered present and future, before wind grabbed the land at one corner and shook it of its name and character, before Amal was born, a small village east of Haifa lived quietly on figs and olives, open frontiers and sunshine” (Abulhawa, 2010, p.1).

Abulhawa repeats the word ‘before’ to emphasize the sense of temporal progression, suggesting that the destruction happens in stages rather than occurring as an immediate or sudden event. This gradual development reflects Rob Nixon’s argument of slow violence that is “dispersed across time and space” (Nixon, 2011, p.2). Environmental change that unfolds across extended time scales emerges as a cumulative process, producing long-term consequences that extend beyond physical damage to reshape the relationship between people and their surroundings (Heise, 2008).

Gradual violence is evident in the following statement: “three years later, when the olive trees were shedding their silver-green color, a bomb exploded in the near distance” (Abulhawa, 2010, p.22). The statement describes the first evidence of violence that occurs in the village and foreshadows transition from certainty to uncertainty. Transition from certain order in the environment suggests destruction of natural order and transformation of the environment. Moreover, destruction suggests transition of the violence from a person to environment and further on to the community (Nixon, 2010). Indeed, the following statement explains how the effects of destruction influence everyday life, changing patterns of movement and social relations: “But as the danger of Zionist incursions intensified, she went to the cemetery alone, leaving her boys to the care of relatives” (Abulhawa, 2010, p.22). The change in movement patterns implies the

change in the environment and the emergence of uncertainty. Violence becomes an element of everyday experience that shapes new routines and changes the order of social and spatial relations.

The effects of violence start to affect the lives of the characters: “Everyone in the family had his or her own grotesque version of the injury. Yousef, the only witness to the event, never spoke of it, not even when asked” (Abulhawa, 2010, p.22). According to these words, there is a certain variety of the ways violence affects different members of one family and makes them perceive a certain situation in different ways. Each member of the family suffers from an unpleasant experience. It appears that the sufferings continue after the violence because people still remember them. For this reason, the narrator calls the day of bomb explosion “leaving a scar”, “the physical remnant of that day was a distinctive scar that would mark Ismael’s face forever” (Abulhawa, 2010, p.23). Scar becomes a marker of a constant experience of suffering. Therefore, such marks make the person feel the continuity and intensity of violence throughout his/her life.

The destruction of the village implies ruin of infrastructure and a living environment that provides stability for community. As mentioned in the novel, “The village was laid to ruin and Dalia lost all but two sisters that day” (Abulhawa, 2010, p.28). Such a violent disruption means collapse of a space that is essential for people to feel at home. The result of such a violent destruction of a village is visible in a form of displacement, “Throngs are already filling the hallways and streets of Bethlehem”(Abulhawa, 2010, p.84). This passage shows how the structure of space collapses, and people move out to the streets and hallways, losing boundaries between public and private space. Therefore, destruction implies displacement, which is connected not only with movement from one place to another, but also with destruction of the previous patterns of inhabiting spaces.

Violence does not only affect infrastructure and social stability, but also destroys ecological harmony, which leads to environmental disaster. As stated in the novel, “Yousef did not know what surged through my husband then, only that it filled him with determination enough to spend the next twenty-six hours tilling the destruction in that garden of dismembered corpses and perished souls” (Abulhawa, 2010, p.188). This statement suggests that the environment starts to lose its purity, being contaminated with violence. What used to be a “garden” becomes a destructive place that reminds about people’s deaths. Thus, violence transforms natural environment, destroying ecological harmony and causing an environmental disaster.

Another element that affects the environment during violence is pollution and contamination, “Carnal ash materialized in thin air and thickened, clotting their windpipes as they trudged through puddles of blood toward screams for help” (Abulhawa, 2010, p.188). Violence contaminates air and impedes the movement of people, creating an atmosphere filled with suffering. Violence is no longer hidden in human actions and it becomes visible in a form of environmental pollution.

Finally, as violence intensifies, it reaches a systemic level implying mass killings and destruction. This is described in the following statement: “In the panic and hatred of battle, tens of thousands had been killed in this country. But these people, hundreds of them, had been shot down unarmed. This was a mass killing” (Abulhawa, 2010, p.192). This violence shifts from destruction of an individual’s body to collective destruction of many bodies.

In addition to environmental and structural violence described above, the author discusses personal and cultural trauma caused by violence. In other words, the author pays particular attention to psychological slow violence, which develops during repeated explosions and displacement. This kind of violence is linked to psychological trauma, which involves experiencing of some terrible events. As a rule, the novel describes psychological trauma in the context of violence, when some terrible things happen. The experience of trauma becomes worse due to continuous suffering. Therefore, it affects personal and cultural identity of people. It becomes obvious from the novel that the Nakba had a great effect on Palestinian cultural identity. For example, the Nakba is an important part of memories in the case of Dalia, who loses her child in the war. In fact, violence that takes place in Palestine affects the whole population of the country. This moment does not remain isolated but marks the beginning of an ongoing process of psychological distress that deepens by time:

“An instant can crush a brain and change the course of life, the course of history. It was an infinitesimal flash of time that Dalia would revisit in her mind, over and over for many years, searching for some clue, some hint of what might have happened to her son. Even after she became lost in an eclipsed reality, she would search the fleeing crowd in her mind for Ismael”(Abulhawa, 2010, p.32).

Dalia’s loss of her son reveals the devastating psychological effects of violence and forced separation. She repeats, “Ibni! Ibni!” My son, my son,” to express her intense maternal grief and separation , emphasizing the sudden trauma that overwhelms her. Her inability to accept what has

happened is clearly stated through her questioning whether the event is a dream, “is this a dream? Nothing seemed real because it was unbelievable” (Abulhawa, 2010, p.33). As Cathy Caruth (1995) explains, “Trauma describes an overwhelming experience or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (p.11). These actions demonstrate how trauma disrupts perception, making reality appear unreal and incomprehensible. The final statement that “Her son was gone” marks the beginning of a lasting emotional wound, showing that violence extends beyond the physical event to create enduring psychological suffering (Abulhawa, 2010, p.33).

The novel does not only focus on the tragic acts of war, but also considers the destruction accumulated over time because of displacement and refugee camps. These factors lead to a sudden surge of a sense of destruction. What is known as the Nakbah shows the displacement of 700,000 Palestinians from their homeland Palestine. “The destruction of over 500 villages during the Nakba established a foundation for the ongoing cycle of occupation and exile” (Ghanim, 2011, p.35). The environment becomes a silent witness to suffering, as orchards, homes, and cultivated land disappear while memory remains attached to them.

Abulhawa succeeds in recreating the historical event by describing the fate of the Palestinians and their expulsion. This expulsion implies not only leaving home and native lands, but also a loss of identity that becomes inseparable from historical and cultural experience of Palestinians. The events of 1948 become an important part of life as Amal grows up in the refugee camp, which becomes her home. This camp contains not only people's houses, but also their collective memory of their homeland. Thus, Amal is brought up in a place where she always feels a reminder of her homeland because her parents create such a story (Acharya, 2025). The life of Amal and her family is determined by their identity, which is created in the process of expulsion from the homeland, “They told stories of their land, their expulsion, their struggle against occupation and exile” (Abulhawa, 2010, p.35). In this way, violence results in a series of expulsions and becomes an integral element of the Palestinian life. For Palestinians, expulsion means loss of their identity and culture, as well as their lands. In such a way, slow violence can be defined as gradual violence that remains invisible to observers (Nixon, 2011). This idea is reflected in the novel when the long-term results of displacement become an integral element of life for many generations. The land here is not merely in the background, but a fundamental element that contributes to the

psychological cultural harm. In this sense, the environment and society are intertwined, and their disruption defines the enduring experience of exile in the novel.

Conclusion

Mornings in Jenin is a powerful novel about violence, displacement and environmental damage. It centers Palestinian individuals as the primary victims of a war that is also waged against the land and their environment. The novel proposes new ways of thinking critically about political conflict. Many critical approaches to the conflict in Palestine-Israel have been limited by focusing primarily on identity, trauma, exile and/or the symbolic loss of land and homeland. This study explores how the destruction of the environment is also crucial to understanding the suffering of Palestinians. The loss of villages, agricultural ways of life, and natural spaces, landscapes and environments that defined memories of the past, a sense of belonging in the present, and hopes for the future. Thus, the novel shows how the harm done to the land is inextricably linked to the harm done to its human inhabitants.

Susan Abulhawa's story and that of her people paint a poignant picture of prolonged suffering. Unlike most war novels that portray trauma through a single dramatic event, *Mornings in Jenin* shows how violence is slowly and quietly embedded into the psyche of the protagonists over time, shaping their identities, memories, relationships with family members. The cumulative effect of such lingering violence is deeply felt throughout the story. The novel further insinuates that environmental destruction is not distinct from political violence, for it is one of the lasting aftereffects of such conflict. Destruction of land and environment not only transforms political space, but also results in a form of displacement that extends beyond political boundaries to affect the collective memory of people and their environmental habitat. In this sense, *Mornings in Jenin* emerges as a significant work of literature that raises awareness of these hidden sufferings and affirms the crucial link between human existence and the environment.

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