



THE EFFECT OF THE POSTCOLONIAL ON PALESTINIAN LITERATURE

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Abstract:

The study presents a theoretical and practical framework for the effect of the postcolonial on Palestinian literature. This study is pertinent to the study of the dynamics of colonialism and colonial resistance. Resistance is the key component in postcolonial literature, which transforms that literature into a weapon in the service of decolonization, one which counters colonial enculturation and externalizes the native struggle, a struggle which is both cultural as well as political. Postcolonial texts deal with the effects of colonization. Thus, this study highlights the effect of the postcolonial on the two novels by Palestinian writers, Ghassan Kanafani and Sahar Khalifeh, as part of the Palestinian literature.

Keywords: Literature, Palestinian Literature, Ghassan Kanafani and Sahar Khalifeh

INTRODUCTION

As with the history of the Palestinian people, so it is with the story of Palestinian literature everything from refugees to forced relocation to devastation to silence to statelessness is chronicled in this tale of a nation in exile (Abu-Remaileh, 2021: 68). If a book impacts the society in which it has been written, it is considered postcolonial literature. Awareness of the stereotypical representations subject people are subjected to and reproduced in dominating forces' discourse is commonly demonstrated in this work (Wallace, 2010: 59).

We can assume that postcolonial theory implies that what we are discussing are large-scale historical phenomenon involving changing power relations between different areas of the world and specific territories (Al-Khatib, 2009:1). An oppressed or dissenting group was described as "postcolonial" in this context. Because of the complexity of postcolonial writing, postcolonial literary theory has been developed. Immigration, slavery, suppression, resistance, representation, diversity, race, gender, locality, and responses to the influential master discourse of imperial Europe are among the topics discussed. Changes in social situations have led to the development of postcolonial studies. Literature written by oppressed people should be considered postcolonial.

It's a term that refers to the literature of countries that European countries have colonized. The issues and implications of a country's decolonization have frequently been discussed in postcolonial literature, particularly the political and cultural independence of previously subjugated people. In postcolonial theory, marginal people and identities have given voice in rewriting history from a postcolonial viewpoint, bringing them to the forefront of the narrative. Slavery, apartheid, and the wholesale extinction of human populations are just a few topics covered in this documentary about race relations.

LITERATURE REVIEW

There are a number of good studies about postcolonial literature related to Palestinian literature, which are:

First, I'm not in either place: Edward W. Said and Mahmoud Darwish's *Post-Colonial Identity: An Analysis*. Suad A. H. S. M. Alenzi's Ph.D. dissertation, *A Thematic and Stylistic Analytical Approach*. Arts, Language and Culture School at the University of Manchester (2015).

A Postcolonial Perspective on Selected Modern Palestinian Poetry, 1948-1993: A Postcolonial Perspective by Bridget Wallace (2010).

Previous studies focused on the impact of postcolonial literature on Palestinian literature novels, such as Sahar Khalifeh's "Wild Thorns" and Ghassan Kanafani's "Men in the Sun." Still, the current study focuses on the effect of the postcolonial on Palestinian literature novels like "Wild Thorns."

METHODOLOGY

Those literary techniques and tactics used by writers as symbols of resistance against oppressive powers, be they colonial hegemonies, are examined by postcolonial literary theory, based on its viability and validity and claims to self-determination. It looks at how the postcolonial writer exposes the tyranny of the colonizer and the deception of the colonial power's claims and how the writer maintains the work's artistic integrity. In studying literature from a postcolonial point of view, we gain a deeper understanding of the social and political environment in which a piece of literature was written and its stylistic and historical characteristics. Literature and other cultural forms have been examined to see if they may inspire political awareness in their audience and, in turn, resistance to oppression by representing a cohesive national culture. A greater sense of threat posed by the Zionist endeavor pervaded Palestinian consciousness. Darwish's poetry "Identity Card" expresses the outspoken political consciousness and resistance against Arabs has being portrayed as inferior.

Write dawn, I am an Arab,

My identity card number is fifty thousand, I have eight children, And a ninth will come after a summer, Will you be angry?

To maintain the aesthetics of dedication, he is making a declaration dedicated to preserving the Palestinian identity and steadfastness initiative. While the poem also criticizes Israel's subordinate situation of the Palestinian Arab population and the Palestinian people's border condition of statelessness and exclusion, in which the poet also participates (Wallace, 2010:17). In this section, Ghassan Kanafani and Sahar Khalifeh, two Palestinian writers, are used as examples of the postcolonial approach to Palestinian writing.

GHASSAN KANAFANI

Unequaled Palestinian resistance literature has created by this 20th-century political activist, journalist, and writer. He wrote "within a specific historical framework" after the tragedy of 1948 and the founding of Israel. He describes Palestinian identity as "the experience of displacement and exile" (Sa'di, 2002: 175) after al Nakbah. Kanafani's writing reflected political action and Palestinian nationhood. Throughout his work, he explores the issue of national identity. Jameson claims that a particular nationalism is inherent in the third world countries that "suffered the experience of colonialism and empire" (1986: 65-69). Third-world literary works might be considered as "national allegories" due to the political implications of their portrayal of individual lives and characters.

. The novella is a postcolonial work of Arabic literature that resists and protests against prejudice and imperialism. *Men in the Sun* by Kanafani makes the reader aware of the terrible social and historical situations his protagonists face, enhancing the political significance of his works. Though conceptually connected, *Men in the Sun* is more striking in its depiction of agony (which makes it more of a felt allegory than a typical one). The novella's social solid consciousness reflects Kanafani's radical revolutionary worldview. *Men in the Sun*, like Kanafani's short story "The Stolen Shirt," illustrates the starvation, deprivation, and chilly wet nights of camp life, is a gritty, vivid representation of misery and death, and so a "visceral" rather than abstract allegory. As punishment for the embarrassment and humiliation they bring to their lives by finding life/dignity outside Palestine, the novella makes the refugees' deaths a just punishment.

Regarding the representation of localized sociopolitical and historical circumstances, Kanafani lived as a refugee in Lebanon and Syria until the Mossad murdered him in a car explosion at a young age. His murder demonstrates the threat his publications carried to his detractors. *Men in the Sun* received mixed reviews.

The horrifying naturalistic finish of Kanafani's novella, with three corpses being tossed on the waste heap at a desert landfill after a horrific death inside a locked water tank, conveys a protest message. In this strange tale, their bodies bear testament to their agony. "The body re-emerges as a historical locus of oppression and resistance" (Neimneh, 2014, p. 692). If Kanafani wanted to express the difficulties and meaninglessness of life for Palestinians living away from their homeland, he succeeded. The author's fantasy protagonists in the sun face a dreadful fate that assaults our senses. It is necessary to comprehend Kanafani's politics in terms of his grief, his fixation with the Palestinian issue on an ontological and naturalistic level where life and death are intimately linked. For Kanafani, reading resistance fiction from an existentialist and naturalist perspective gives it new meaning and dedication.

SAHAR KHALIFEH

Wild Thorns is a novel about Palestinian living under Israeli occupation. Her characters highlight the essence of the conflict: estrangement and identity. *Wild Thorns*, a translation of modern Arabic literature, represents Palestinian intellectual struggle. This novel investigates the Palestinian identity in quest of political, social, and religious foundations for resistance. "Palestinians compelled to labor in Gulf countries as a result of the occupation must also return to their promised land." The piece focuses on the denial of the Palestinian right of return. The protagonist's search for a lost identity is prominent in postcolonial literature.

In the story, the author looks for answers to the difficulties of self-identification and self-displacement in the homeland. It discusses how political and social factors associated with colonial rule prevent people from forming their sense of identity. Clearly, Usama shows this when he faces the Israeli soldier at the border checkpoint. Because he's been away for so long, this is his first opportunity to see what it's like to work again. The Israeli troops interrogate Usama and ask him the same questions mockingly. Despite Usama's efforts, the Israeli border guard continues to use the Hebrew names of Palestinian villages. Usama explains that his mother relocated to Nablus. The guard asks, "Why

did your mother move to Shekem?" In response, Usama says, 'She likes Nablus. The guard responds, "Why does she admire Shekem?"' (Khalifeh, 2000, p. 13). This conversation illustrates the occupation's methods for altering history and erasing Palestinian identity. This also shows his persistence in verifying his identification. Usama and Adil are two of the many Palestinians who the occupation wants to transform to defeat. An all-too-common scenario in the postcolonial world.

Additionally, Usama ponders the alterations to his people that transpired during the occupation: "What had happened to these people? "He wonders. Surely, this was a result of the occupation. What happened to their tenacity and resolve? "Where's the resistance, then?" he screamed in anger.

Khalifeh (2000) to confront their oppressors in real life, colonial writers are unable. That's why they've turned to fiction to voice their displeasure with the status quo. Palestinian writers have a rich history of documenting their people's struggle against colonialism through their writings. Analysis of *Wild Thorns* sheds light on Israel's colonization process and how it impacts the characters' understanding of their identities. Due to the colonial causes of Palestine's Israeli occupation, both protagonists in the story have relocated, although they experience displacement in different ways. This does not imply that the author is trying to convey that they have two distinct selves. As a result, the author depicts the two protagonists as single people with two different viewpoints. This illustrates the concept of self and shadow' being one (Adil and Usama). As Usama's decisions and violent resistance unite, so does Adil's wisdom and rationality, who believes that the correct thing to do is ensure his family's life to combat the colonizer's intentions.

Khalifeh (2000) uses a variety of characters to represent the occupied areas' socioeconomic and political conditions. Palestinians are shown as laborers, prisoners, or freedom fighters by her. While Zuhdi has seen as an intelligent and well-intentioned character, Basil is stubborn and defiant. Working in an Israeli plant is something he accepts, and he abides by their norms. Getting the occupation is his escape plan, but he has been compelled to resort to violence instead. In addition to having studied in Egypt and worked in the Gulf, Usama is a well-known Palestinian political activist. He was an active member of the group from outside Palestine for many years, but he had no actual link to those on the ground. He was involved in several attacks on Israel. Usama's personality has undergone a sea change, as explained by Othman (2017):

Usama Al-Karmi's protagonist is a Palestinian figure in Khalifa's *Assabbar*. Usama believes he has become a single shot in a volley. A rocket, a guided missile upon returning to Palestine from his training in Jordan. Israelis have warned that Palestinian icons will function as guided rockets, sacrificing their lives to resist the Israeli occupation (p. 15).

Umar's cousin Adil is a staunch ally of his people. For him, it's all about his family and work in Israel. As he sees it, he doesn't believe that opposition means violence. In her story, the author explores a crucial question: how do Palestinians living in the occupied territories manage to survive? Usama expresses his disbelief that Palestinian social life has undergone such a dramatic shift due to the occupation and colonization. Israeli rice?" he says to the cab driver after seeing him smoking Israeli smokes." Agreed upon, Abu Muhammed shook his head. 'Yeah,' he confirmed. "I'm currently puffing El Al." "Israeli cigarettes? " you ask. Usama inquired, shocked. Also, I only consume food from Israel (rice, tahini, sugar, etc.; Khalifeh, 2000, p. 21). The novel depicts the various circumstances of Palestinians who wish to live in peace and accept the occupation's facts. Due to a lack of communication, Usama began to doubt the resistance of the Palestinian people. To him, it appears as if his people have given up and are now willing to submit to the occupier. Usama did not consider the people's desire to live in peace and endure a military occupation. This internal conflict between Usama and Adil is a recurring theme. Both idealism and pragmatism are on the table in this conversation. In his return from the Gulf, Usama is an idealist who intends to wage a violent fight against occupiers. Adil is a hard-working individual who refuses to compromise on his family's financial well-being. As a result, the problem of the occupation must be addressed.

The term "Khalifah" refers to studying the rifts that exist among Palestinians over the concept of resistance. Basil, Nuwar's younger brother, introduced Usama to some of his Palestinian friends, discussing the occupation's education policies while Usama was looking for Adil at home. It gives Usama a glimmer of hope that the young Palestinians who are being forced to flee their homeland and seek refuge in the Gulf are aware of the grounds for their opposition to the occupiers' rule. First and foremost, we are controlled and domesticated in primary school. After that, our personalities were shattered in high school. As students in high school, we have been subjected to a curriculum that has long since become outdated, and our parents put pressure on us to excel in pursuing careers in medicine and engineering. We are required to reimburse them for the cost of our education as soon as we become doctors and engineers. And our parents do not put their bodies on the line to pay for our education so that we can return home and earn peanuts. Emigration is the only option, and that means finding work in places like Saudi Arabia, Libya, or the Persian Gulf. What will happen as a result of this? Only the working class and peasants remain when the educated populace has fled. That is precisely what Israel desires to occur (Khalifeh, 2000, pp. 59-61).

Two methods of colonial resistance have been described by Khalifeh (2000). In the first place, there is Usama's violent opposition, who believes that the only way to bring about change is by waging war on the oppressors. Adil represents the nonviolent resistance of the Palestinian people, who feel that to live peacefully in their home; they must accept the reality of colonialism as an unavoidable fact. The author creates the illusion that a chasm separates the two main characters. It's understandable why Usama is surprised to see how his people have changed while he was away. He did not believe that the Palestinian economy was wholly dependent on the Israeli economy for employment and sustenance. To show his rejection, he accuses Palestinians who do not follow the violent path of being traitors and accomplices with the Israelis. Usama refuses to sell Israeli bread to the bread salesman, who

replies, "Look, friend; we're not the first to work with them. Nablus was in the middle of a bread shortage while Tel Aviv's business establishments were scouting out franchise opportunities for your kind." According to Khalifah (2000) an excellent description of protagonist Adil is provided by the author, and she makes an effort to convince the reader of his views on nonviolent resistance. He sees it as resistance to working as a laborer in Israel to support his family.

On the other hand, Usama is obsessed with revolution and defeating the enemy to the exclusion of all else. While assessing resistance, emotional aspects of people and their lives have not been considered. Even if his cousin Adil is on board, Usama proclaims that he is prepared to blow up the buses carrying Israeli employees. He believes that he is capable of making this sacrifice.

His resistance is seen as a sacrifice to become a martyr for Usama, portrayed as a tragic hero. According to Bernard (2010), Usama's tragic sense has best described as follows:

He uncritically glorifies a generic notion of armed resistance and scorns his fellow countrymen for their compliance with the Israeli regime, though he has no real knowledge of the conditions of their lives under occupation. In Usama's final moments, he thinks of his mother and of the land of Palestine, in a tragic pastiche of the rhetoric of heroic sacrifice (P. 352).

Usama has a conversation with his mom. No matter how hard you try, you'll eventually die. What an angel your mama is. As for me, tell everyone that I failed as a martyr for the cause. A hero to the people of the land. My mum, thank you for everything you've done for me. The oven's blaze. The stench of rotting animal waste. The flutist's harp. Scarves. Weddings and other events. The bride-to-be. Nuwar. Salih. Weddings. Until then" (Khalifeh, 2000, p. 185). For all his terrible heroism in fighting the colonizers and defending his home, Usama is still an idealistic romantic who longs to see the world transformed. He aspires to build a free world of oppression and filled with love and beauty. Because of his belief and passion for his country, Usama has transformed from the poet he used to be. Usama's character must have a romantic bent. Firstly, this imaginary character is made more relatable. Second, it supports the author's claim that the novel has based on a personal story. Creating situations as close to reality as possible for her characters helps the author achieve this goal. The author describes Usama's internal conflict, in which he tries to resist the temptation to be romantic and tranquil. Rather than a dreamer, he has meant to be a fighter. He'll have to resort to violence if he wants to succeed in his quest. He cannot accept the reality that he harbors romantic sentiments within himself. Usama and other Palestinians who believe in armed resistance have died of romanticism, and the author intends for this to be a symbol of that death. The novel makes evident Usama's compassion.

FINDINGS

Palestinian Resistance Literature in the Postcolonial Period: A Reexamination Naturalistic and existential themes are prevalent in *Men in the Sun*. In this short story, existentialism and naturalism, two opposing perspectives on human existence, collide. It "reveals an equal devotion to the Palestinian struggle and a development on both political and aesthetic levels" (Kilpatrick, 1999, p.11). Kanafani can make political messages while still allowing himself creative freedom. Kanafani conveys a lot of information at once: a nation can only be built through the unity of its people. They succumb to their deterioration and succumb to their horrible deaths in the process. Furthermore, it's possible that battling isn't always the best option. Kanafani makes such political statements in a matter-of-fact allegory that confronts the brutal reality and material conditions of humiliation and death head-on without the metaphorical distancing typical of a parable. Kanafani. It is a realist technique to describe his men's suffering in the Sun and effectively convey their agony to the reader, resulting from experienced concreteness. The ironic death of the three Palestinian refugees in the Sun has been caused by the Zionist occupation of Palestine and the complacency of Arab governments. As a result of poverty and a lack of opportunities or proper papers, the men have forced to flee their homelands. Some, like Ustaz Selim, remained to fight and die for their country, but they belonged to a more senior generation. Younger siblings have not been spared. And the story is an analogy for the Palestinians' loss of land and the deception they faced. Abul Khaizuran, for example, symbolizes a lack of political daring. The men who have no graves are likewise without a place to call home. Kanafani's metaphor, on the other hand, is a more visceral allegory of death, one involving rigid and cold bodies in the end and underdeveloped bodies in life. Historically, allegory has been divorced from the reality it alludes to. The novella's portrayal of the materiality of pain and death contrasts sharply with typical allegory's immediacy and distancing qualities.

In *Wild Thorns*, the author's real purpose is to expose the Israeli occupation of Palestine through critical analysis. As with Adil, her protagonist, she aspires to occupy a medium ground. The non-violent struggle against Israeli occupation is what she advocates, and she rejects violence in any form. She claims that the domain is to blame for these political and social issues. As a result, her heroes have shown to be bewildered by their inability to make a decision and the brokenness of their emotions. To persuade the audience of their cause, the author places her characters in heartwarming scenarios. It's unclear who's right and wrong in *Wild Thorns* because there are no absolutes. Palestinians under Israeli occupation have depicted in this film's daily routines. Using the perspective of Palestine, it unveils the secrets of armed resistance from the Palestinian point of view.

Furthermore, it sheds light on the atrocities perpetrated by the occupiers on the occupied people. Khalifeh was able to portray Usama and Adil in such a way as to illustrate her theory that there are two sorts of resistance. To reveal her characters' true feelings, she concentrated on their humanistic worldview.

CONCLUSION

Postcolonial literature had an impact on Palestinian writing. Palestinian writing has evolved into a form of resistance literature, as seen by the works mentioned earlier. Many postcolonial critiques on resistance have thus offered to the subject of study. The novella's final message concerning the fate of individuals who flee their birthplace in search of dignity elsewhere has been underlined by the emotional nature of Kanafani's allegory. However, there may be a greater sense of pride in dying in one's homeland, even though one's odds are astronomically high. *Wild Thorn* is a novel about the Palestinian struggle under Israeli occupation since resistance literature has been linked to the Palestinian population. The novel's author uses a variety of people to depict the daily lives of Palestinians living under occupation. "Men in the Sun" and "Wild Thorns" are prominent examples of postcolonial Palestinian literature that might be considered resistance writing.

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