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PALESTINIAN LITERATURE: A RECORD OF PERPETUAL DISPLACEMENT AND FAILURES

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ABSTRACT

Within the framework of Palestine's international, political, and aesthetic contexts, this study delves into the historical evolution of Palestinian literature, serving as a testament to the people's history of suffering, terrifying trials, and being banished from their whole country. It provides context for reading Palestinian literature and learning about the writers' legacies. As authors seek new ways to play out their histories and express themselves, the study delves into significant topics, such as the British Mandatory from 1948 to 1967, the Six-Day War, and the continuing colonization. In order to claim their displacement and suffering above the constraints of history, Palestinian intellectuals use the mystical power of language. The persistence of Palestinians under Israeli occupation is shown by the evolution of "Writings of Resistance" that began in the mid-20th century and continues to this day. Still going strong now, Palestinian literature cites classics while denying the "horror of history." The literary works of the Palestinian people eloquently portray the hardships endured by the Palestinian people and their continuous fight for survival.

KEYWORDS: Palestine's international, Palestinian Literature, Displacement, Failures.



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INTRODUCTION

Throughout the second half of the twentieth century, Palestine made significant strides in intellectual, social, and geopolitical development. The authors contend that compelling aesthetic talents were necessary in order to provide a description of the historical environment and to provide support for paradigm shifts. As a means of protection against the colonial menace, poets saw the need to legitimize their country's issue and its legacy. To describe the current poetry that is growing in Palestine, the phrase "Writing of Resistance" was developed (Milshtein, 2009). Since 1948, Palestinians have been subjected to oppression, and resistance authors such as Mahmoud Darwish and Samih Al-Qasim have given them a place in literature to express their complaints about this oppression. The purpose of this creative literature is to examine historical notions, patriotism, and literature's role in the campaign for Palestinian independence. It is a response to exile from one's homeland and the establishment of a Jewish state in more than two-thirds of the original area of Palestine. Later, Palestinian writers occasionally wrote what has been referred to as resistance literature, taking influence from earlier works of "Poetry of Resistance." During the aftermath of the 1967 War, Fadwa Tuqan, for example, shifts her attitude after she comes into contact with Darwish and Al-Qasim. It is possible to see comparable complications in the literary works of diaspora writers like Mahmoud Darwish, Kanafani, and Fawaz Turki, which reflect the contemporary world. An intricate portrait of the revolutionary poets who helped form Palestinian identity and culture (Jayyusi, 1992; Kassis, 2015). The researcher will begin by discussing the literary factors that shaped Palestinian writings throughout the Mandatory period, specifically focusing on "Poems of Resistance" to set the stage and provide further detail. The study will discuss how Palestinian literature fits into the larger

context of continental tendencies and their effects on regional works generally. After that, he will quickly review several significant topics that Palestinian authors and poets have explored. Despite political exile and persecution, the author of this impassioned Palestinian literary masterpiece manages to convey the nation's defiant spirit and its will to achieve independence.

Where Palestinian Literature Came From

Despite Palestine's long history of importance to Arab Muslims and Christians, the region has seldom been the focus of artistic literary works. According to Rossovsky (1996), the literary centers of the early 20th century were in Egypt, Iraq, and Lebanon. However, nationalist writing flourished under the Mandatory period (1922–48). There was a period when Palestinians vented their fury at the Mandatory rule, Jewish immigration, and the job market via the media. From the late 19th century until the 1950s, most of Palestine's literary output was devoted to historical and theological writings, romantic poetry, scholarly texts, and interpretation (Hijjawi, 2009; Loubna & Omar, 2020). Palestinian intellectuals and authors, following in the footsteps of their Arab counterparts, began initiatives to translate works of renowned literature from other languages into Arabic. This affected how Arab and Western creative communities interacted (Mir, Nora, 2019, p.16).

These evaluations focused on the contemporary poetry of T. S. Eliot and Ezra Pound, as well as their novels, tales, literary criticisms, and works of fiction (Mir, 2013). A further achievement of this group of academics was the establishment of academic publications, which offered publishing opportunities to up-and-coming writers and increased public engagement with literary works (Moore, 2021; Loubna & Omar, 2020; Nora, 2019). On the other hand, the political catastrophe that befell Palestine

was not a matter of debate in the literature during the first two decades of the previous century, when the media was active and immersed in political affairs. Some Palestinian literature from this period managed to maintain its traditional, passionate, and emotional qualities (Masalha, 2012). Some of these cases are included below. During this period, some of the region's most well-known patriotic poets from the region were Haroun Rashid, Abu-Salma, Bseiso, Zaqtan, and Al-Hout. Kanafani (2009) and Manna (2017) both point out that this literature from the 1940s and 1950s reflects the Palestinian diaspora in addition to the Arab nations and the disappointment that global justice has brought about. There are a few poems written by Bseiso that exhibit candor, sincerity, and a defiant attitude that foreshadows the majority of the "Poetry of Resistance" that evolved in Palestine in the 1940s and 1950s in the aftermath of the 1948 Disaster.

It is widely believed in art criticism that Ibrahim Tuqan is the most famous nationalist Palestinian writer of his time. Tuqan joins his two contemporaries in embracing the patriotic fervor prevalent in their poetry. His efforts merit significant praise, and he is famous for being innovative, having clear and accessible language, and making complex ideas easy to understand. According to Jayyusi (1992), no Palestinian poet of his day has raised the bar for creative excellence like Tuqan (Jayyusi, 1992, p.33). His poetry has exceptional broad appeal and versatility thanks to his skill at blending satire and sarcasm, patriotism and the subjective (Moore, 2021, p.43). According to Jayyusi, Tuqan's patriotic spirit and intelligence are the driving forces behind his artistic output. He has resentment towards Jewish and British leaders in addition to present-day Palestinian and Arab politicians. He slams Palestinian politicians in the first line of the poem "My Country," which goes as follows: "My country's traders are a band that shamefully exist and enjoy an easy, lovely existence." The poet continues by claiming

that the government is parading about as "saviours" and "protectors" of the nation due to their incompetence.

More distinctive literary or fictional genres produced by Palestinian authors in the early twentieth century were needed. The discipline of storytelling was still developing in Palestine, as it was across the Arab world (Fischer, 2019; Nora, 2019). Arab literature has a rich history of storytelling, but early works of modern Arab fiction drew influence from oral and written traditions (Oriente, 1975, p.34). Contemporary Western viewpoints served as an inspiration to Palestinian and Arab authors alike. A lack of original thought was the most obvious manifestation of this. According to El-Ariss (2018), one of the first descriptions of great literature was the proliferation of Arabic translations of tales published in European languages. The "greatest cornerstone of civilization," according to Palestinian novelist Khalil Baydas (1875–1949), shaped people's ethics and customs by depicting reality in all its aspects (Ahmad, 1980, p.32). The text also highlights the ethical principles

In literary tales and their benefits on the neighborhood and local conversation. The first known Palestinian book was written by Baydas and published in 1920 under Al-Warith (The Heir). This novella tells the story of Astaire, a young, handsome Jewish singer and performer, and Aziz, a Syrian orphan raised by his uncle like his son, inheriting everything he had never had (Ahmad, 1980 p.32). The work's exploration of the terrible relationship that exists between Astaire and Aziz is constrained by Arabs' conventional perceptions of Jews. Ishaq Al-Husaini's *A Chicken's Memoir* (1943) is a well-known book that became well-known in this period (1990). The story is a parable about the political and social conflict between Jews and Palestinians, but its lesson lacks political understanding and is didactic and utopian (Jayyusi, 1992). Regarding creative value or reader appeal, these early Palestinian attempts at stories were often whimsical, fanciful, and weak. This era's artistic output

reflects a humanitarian objective that superseded political expertise—declaring rightly that there was an ethical perspective on political conflict, emphasizing the unique attributes of courage, sacrifice, fortitude, struggle, endurance, and repentance (Jayyusi, 1992,p.33).

Poetry may express such utopian aspirations, but there were better people for this subject than Palestinian authors. The Palestinian writers had to adapt to and integrate the political climate that the Israelis enforced (Zogby, 2018). They needed to learn cutting-edge creative methods in order to create a work of fiction that was visually attractive. While agreeing with Jayyusi that Palestinians did not produce a particularly innovative narrative corpus during the first twenty years of the twentieth century, the researcher argues that other causes may have been at work. Considering that the writer is a local, the lack of openly shared information among the Palestinian community may have played a crucial role. After the fall of the Ottoman Empire, Palestine was handed to the British Mandatory administration after it had been under Ottoman rule since 1516. General Allenby conquered Palestine in 1917, and the Organisation of Nations officially acknowledged it as a Protectorate in 1922. Palestinian writers needed the means, expertise, or countrywide agencies to cultivate a well-developed political awareness or a unique sensibility. The main factor hindering the development of Palestinian political engagement is the lack of a Palestinian state and its accompanying institutions (Khalidi, 1984,p.45).

The first section of this research included a succinct synopsis of the historical context of modern Palestinian literary works. Palestine's mandatory system did not give rise to any noteworthy creative trends. Except for Ibrahim Tuqan, Palestinian poets of the 1930s and 1940s did not breach the previously unheard-of standard of artistic merit or foreshadowing of melody and subject (Ayalon, 2004,p.13). Even though only a few

poets achieved fame, Ibrahim Tuqan experimented with the satirical, tragic, and hilarious. Still, his efforts were limited to conventional forms, as were those of other poets. Approximately twenty years would pass before what is now widely recognized as the "Poetry of Resistance," which may emerge in the aftermath of the 1967 War. Since Palestine's written history is intertwined with the more considerable Arab legacy, discussing literary and philosophical trends that helped shape current Arabic literature is important (Bill, 2000). It is fascinating to see how the Arab world has been affected by contact with the West at this specific point in the 20th century.

Local Authoring and Western Engagement

The historical periods covered in this article include "modernity" and "Post-modernism," encompassing all world wars. The Arab countries adopted participation in both the active and passive aspects of the two wars. Sharif Hussein of Makkah spearheaded an effort to rally Arab support for the Allies during World War I. After being under Ottoman control since 1516, the Arabs aspired to independence and established a unified Greater Syria, which included Palestine, under the Sharif. Regarding the Ottoman Empire's riches, the Western powers who were in power at the time had distinct opinions. France and the United Kingdom divided the Arab world between them. Consequently, a Protectorate system was established instead of urging the Arab people to rise up and create their political organization to preserve the region they controlled. An entirely novel form of colonization warped Arab aspirations for autonomy and liberty.

As a result, throughout the first part of the twentieth century, the Arab sociopolitical revolutions demanded a shift in how educational and cultural establishments saw specific problems. Influenced by European modernity, contemporary Arab artists blended philosophical and creative ideas from Communist rule, Nihilism, Romanticism, and

psychological theory (Aida, 2001; Issa, 1980). T. S. Eliot and Jean-Paul Sartre have significantly influenced Arab writing, claims literary scholar Jabra Ibrahim Jabra. It is said that the literary and scientific landscape of the Arab world experienced what may be called "a renaissance" during the first half of the twentieth century. Integration into European art and philosophy created a certain kind of integration. Groundbreaking inventiveness in form and substance emerged with the passionate resurgence of Arabic heritage (Sa'di, 2015). As to Jabra's (1980) account, the literary works of Baghdad, Cairo, and Lebanon were impacted by Eliot's songs and a few of his translated pieces. In general, Eliot's use of literary form in "The Waste Land" from Arab countries was drawn to the work of "Land." Eliot's radical poems and historical views, such as his ability to speak clearly and capacity to travel from the particular to the common, in addition to his vision of his special inheritance and legacy, influenced Arab writers in the years after the 1948 Arab-Israeli War, according to Jabra (Jabra, 1980,p.43).

Jabra emphasizes that Eliot's concept of the distinctive gift and inheritance was a significant factor in this inspiration. After going through the Palestine discussion and witnessing its ramifications, the Arabs concluded that "The Waste Land" accurately depicted their geographical and mental predicament. According to Jabra (1980), "the whole framework of objects had sunk," and the theme of the bare "cracked ground" asking for water seemed to be the most persistent of them (Jabra, 1980,p.44). A combination of biblical themes and folklore from the Middle East symbolized "dry land waiting for rain." Productivity was revitalized due to the sacrifice (of Christ or the Heroes), death, and resurrection.

In terms of philosophic theory, the essay "What is Literature?" by Jean-Paul Sartre in 1943 profoundly impacted Arab authors, notably literary luminaries in Palestine. Because it emphasizes both interaction and literature, Sartre considers the act of producing literature to be the relationship

between the freedoms of the author and the freedom of the reader in a democratic society (from 1943). A sense of moral obligation is at the heart of writing, which is seen as both a necessity and a gift. All of the essays, pamphlets, satires, and novels he writes are solely devoted to discussing his preferences or offering criticisms of the established social order. Sartre contends that every literary writer who is a free man speaking to other free men has just one topic to discuss: freedom (Sartre, 1943,p.22). Pursuing freedom via the medium of writing literature is a singular endeavor because you cannot quit once you begin. The accompanying argument will illustrate that many Palestinian academics are political activists, and a few even joined the Communist Party (Atef, 2017,p.22).

To begin, there was a divide in terms of the poetic sensibility. On the other hand, traditionalists and Republicans, who upheld long-standing traditions, saw interaction with Western culture as opposed to traditional values and norms. On the other hand, younger authors enthusiastically welcomed the novel forms and ideas being experimented with then. Even though new standards for free verse will undoubtedly gain acceptance, the fight between the "old and innovative" was significant. Despite this, Jayyusi highlights that neither side eventually emerged victorious in the fight (Jayyusi, 1992,p.22). The creation of both conventional and traditional poetry, as well as current and revolutionary poetry, continued continuously during this period. The revolutionary poetry that was written by both factions was severe. Both theory and reality conflicted throughout the first decade of the 20th century. The 1920s were a decade in which theory began to dominate reality.

On the other hand, a gradual change took place in the middle of the 1960s when poets started drawing their lines from situations they had experienced. (Atef, 2017,23) Palestinian poets were the first to develop creative works that confronted the reality of

their colonial experience across the whole territory of the occupied territories. Palestinian poets wrote these books. According to González (2009,p.33), they portray a brave battle and self-sacrifice in a straightforward style that is yet gloomy and romantic. Their blood, the lifeblood of a whole new generation, is the god's blood, the source of hope and fertility for the world. Ahmed and Hashim (2015) and Atef (2017) alluded to it in their poems.

Poetry written by Palestinians under the occupation

Through Western creative forms, literary authors established an alternative method of challenging the political ideology of colonization prevalent in Palestine. The homes of great poets reflect diverse cultural and artistic periods, whether it was the French classicist legacy or the British Romance (Mir, 2013,p.30). Consequently, romance, alliteration, and realism were prevalent throughout the early part of the next century. Experiments using these methods have been conducted by many writers, with varied degrees of success and failure. According to Jayyusi (1992), romanticism was prone to romanticism, linguistic sophistication, blurring, the excessive use of adjectives, and passionate exposure. However, in the end, it was necessary to design a new route because of these characteristics—symbolism is a quiet, aloof, and cryptic form of expression. The upper class of symbolists, who lived in luxurious castles, were oblivious to the anguish that the Palestinian people were going to go through as they fought for their right to be independent. According to Ahmed and Hashim (2015), the bulk of patriotic poetry created during that period was composed in a neo-classical improvisational form. This style maintained its eloquence, confidence, and attention-seeking traits.

According to (Ahmed and Hashim 2015,p.30), prominent poets who remained in Palestine after 1948 expressed their alienation about the use of classical Arabic, polished diction, and acceptable lyrical subjects. According to

Nora (2019), the authors of that era decided to use language that was straightforward and commonplace in order to give an actual image of Palestinian life and aspirations during the time of Israeli colonialism—incorporating their histories into their selected pieces, resulting in a diverse tapestry that embodies the distinct identity of the Palestinian people. This dynamic, overlapping, exuberant demeanor that firmly resists uniformity and limiting viewpoints must be central to any assessment of Palestinian creative literature (Brown, 2014,p.34).

The Arab nationalism movement and colonialism were realities that Palestinian authors living in colonized lands had to face, in contrast to writers from outside the country (Hijawi, 2009,p.11). The Palestinians proclaimed their Arab nationalism and held the view that they were indivisible from the Arab people. Equal civil legal rights for non-Jewish citizens were their demand. Additionally, they were unhappy with the unfair treatment they endured due to their minority status in the areas captured in 1948 (Darraj, 2008,p.13). Palestinian literature inspired national resistance and kept the people fighting against imperial control after the Palestinian revolution in the first part of the twentieth century. Freedom, revolt, resistance, personal redemption, social progress, and poetry were common themes among the works of Palestinian poets of that era, according to Al-Qasim (1992). "Poetry of Resistance" is a literary movement that emerged in colonial Palestine as a means for the ordinary people to voice their aspirations and motivate themselves to rise in rebellion. According to most people, the pinnacle of Palestinian national poetry is Mahmoud Darwish's work. Darwish (1973) argues that "sonnets" or "poetry" that do not contribute to the nation's education should be rejected. The best poetry is available to everyone so others can benefit from it. In any case, being silent is the better option.

Similarly, Samih Al-Qasim (1992,p.21) argues that individuals should not be afraid to embrace and enjoy who they are (Al-Qasim,

1992). Specifically, the poet should not be afraid to be harsh on colonization and human rights violations. Poems written in the poet's native language have long been a literary advertisement. Therefore, poetry has kept serving its purpose in resistance literature. A study by Al-Qasim found that poetry may be a powerful tool in raising awareness about significant political, social, and ideological problems. Al-Qasim (1992) asserts that poetry has a function beyond mere enjoyment. Thus, in his view, poetry symbolizes ethical

endeavors, revolutions, and social fights. On top of that, it may serve as a foundation for learning about society and enhancing one's abilities. Because of Jewish dominance over Palestine, Palestinians residing within the occupied zone are being forced to flee their country. What is remarkable is the speaker's understanding of his peasant background. The property rights are irrelevant since the people have lived there forever. Darwish continues to portray Palestinian circumstances in the same poem by stating:

"Make a note of it. I am Arab. I have no title; I am only a name. Patience is essential in a nation where rage permeates every aspect of life. My heritage took hold before the creation of time in an era long ago, Before olive and cypress trees came into being, in the days when weeds were common. Nobility is not in my family tree; my father is a plowman. By the way, my grandpa was a simple farmer. In the absence of a family tree."

(Darwish, 1964, p.23)

Despite the lack of a distinguished lineage or refined manners in the Palestinian family tree, the speaker takes pride in his or her descent from farmers who worked the land and seemed to have had an intimate connection with it from the dawn of time. The Palestinian

people often reflect on the complex relationship between their identity and the land (Maalouf, 2000). Next, the narrator speaks directly to Israelis and covers every aspect of history.

*"Document it.
I speak Arabic.
You took the vineyards from my ancestors.
Along with the fields that my family and I used to cultivate,
You abandoned my family and me with nothing except these pebbles.
Likely, will your government follow suit?"*

(Darwish, 1964, p.24)

Incorporating historical events into creative expression becomes a defiant act for its own

sake. In addition, Darwish's character investigates whether or not the authorities

will take the rocks away. Even though he is angry and hostile, the speaker can keep his anger under control by changing it into a determined optimism for the years to come. He asserts that he does not loathe humans or interfere with other people's lives. Compared to the more fundamental psychological effects of colonialism, Darwish's early poetry concentrates more on the immediate and external consequences of those who are dispossessed (Even-Nur, 2000,p.30)The poetry that Darwish has produced since then is not only truthful, but it also elaborates on more sophisticated aspects of the imperial endeavor that oppresses and imprisons Palestinians.

They spoke of acts of defiance inspired by early Palestinian revolution poetry, such as those heard in families at weddings and mourning services. The revolutionary poetry of Darwish and Al-Qasim precedes the emergence of narratives and is the first way to express Palestinian identity This is due to the straightforwardness and immediacy of free verse, which describes the poetry. The early development and dissemination of poetry may be attributed to the fact that it did not need the incubation period that other creative forms, such as narrative and drama, required to flourish. These authors, along with a significant number of others, investigated traditional heritage. On the other hand, the impacts of the 1948 Disaster are investigated via the medium of novels and other forms of artistic expression. . Kassis, 2015,p.23)

Examining Palestinian Poetry's Diaspora

Themes

It was during the 1960s that the predicament of Palestinians who were living either outside of their nation or inside it reached its zenith. Throughout the 1960s, Palestinians who were living under Israeli control, whether at home or within refugee camps, had a challenging decade. Poems and open statements were also ways that Palestinians communicated their intense rejection. Even-Nur (2000), Kassis (2015), and Milshtein (2009) all agree that since the post-1950s period, diaspora literature has been an expression of the political and social atmosphere. When it comes to the fight for sovereignty and autonomy, poetry is a powerful instrument and an effective weapon. All the disappointments and anger that Palestinian writers had hinted at must have burst into violent, vocal opposition, notably in the middle of the twentieth century (Even-Nur, 2000; Ghanim, 2011; Hijjawi, 2009). The majority of Palestinian authors were not just impassioned protesters; they also pioneered new genres and techniques. While certain poets were criticized for their literalism and militancy, most Palestinian poets were not merely campaigners. Beginning in the 1960s, Palestinian writers have been employing their literary style to defend their homeland and convey the reality of being a people forced into exile (Hijjawi, 2009,p22).

While Darwish addresses the issues of exile and diaspora characteristic of Palestinian literature, he also conjures themes of desire for his original nation. In his poem "Earth Removes Us," Darwish provides the following:

*"We wish we were its wheat, to die and live again
I wish it were our mother
Our mother would be merciful to us
Wish we were images of stones that our dreams carry like mirrors."*

(Jayyusi, 1987, p.207)

Because the Palestinians were destined to live in the diaspora and move from one exile to the next, Darwish contemplates the location of the next refugee shelter. On the other

hand, he asserts that the traumas experienced by Palestinian refugees would eventually make their way onto olive tree farms:

"After crossing the last boundary, where are we going to go? Following the disappearance of the sky, where will birds be flying?

Where will plants find a place to recover and relax in the aftermath of the last swath of air?

Through the use of crimson vapor, we shall write our names.

To ensure that our flesh can finish the song, we will chop off the hand of the song.

It is here that we shall perish. At this point, in the last tight corridor. Alternately, our blood will establish olive trees here when it arrives."

(Jayyusi, 1987, p.208)

An investigation of the deaths of Palestinian refugees who were implicated in the civil unrest in Lebanon is being carried out by Darwish. The horrific conditions that his people are forced to suffer as refugees are addressed in several poems that he has written. Through his poetry, Darwish tells the whole tale of Palestinians' misery in Lebanon. On many occasions, Israeli forces, their accomplices in Lebanon, and orthodox Christian gangs carried out attacks on Palestinian refugees who were living in refugee camps in Lebanon. During the Israeli onslaught on Lebanon in 1982, which followed the departure of PLO forces from the state, the defenseless refugee camps were targeted. During this attack, Israeli-backed Lebanese Christian guerrillas slaughtered hundreds of innocent women and boys. In his poem "Brief Thoughts on an Ancient and Lovely City on the Shore of the Aegean Sea," Darwish utilized the water as a metaphor for the Palestinian people's exile from their homeland.

Palestinian storytelling

Barbara Harlow draws attention to the

differences between summarising a work of resistance literature via poetry and a story. Asper Harlow (1987), narratives reshape and analyze past events about their context, using metaphors to initiate future choices. In contrast, resistance poetry may aim to change the social representations that back the concerted action (Harlow, 1987, p.23). Whether told in narrative, biography, or remembrance form, the tale of resistance seeks to uncover history's underlying implications by studying and reconstructing the chronological truth. The City of Harlow (1987) says that to portray the historical, geographical, and ideological context that gave rise to the story of preference; an opposition author violates some creative conventions about historical sequencing and coherence (Harlow, 1987 p.23). These writers place much greater emphasis on the "original" version of history; therefore, they feel compelled to update and rectify it. Thus, as the literary canon evolves, so do historical and political developments. In order to fit the modern historical context, changes are also made to the story, identity, place, and

structure.

Fadwa Tuqan's biographical book *A Rugged Journey, A Poet's Autobiography*, released in 1985, is a fantastic illustration of the proof Harlow is alluding to. Tuqan's tale blends social and personal identities via the theme of growing up and societal patriotic consciousness. Notably, the journey of the young onlooker in Fadwa begins not with an outward struggle for a political entity but with an interior desire for liberty and sovereignty. Tuqan talks about her battle against her family, her hometown, her creative legacy, and outside hostility to express what she is as a poet and an embodiment of Palestinian culture (Abdelrazek, 2005,p.21). Furthermore, Tuqan's autobiographical book examines the factors that contributed to the ongoing and genuine defeats faced by the Palestinian people, as told from the standpoint of social reality.

Writing from the Occupation Territories, where several Palestinians have lived since 1967 after migrating there in 1948, was Tuqan. Many Palestinians are still living in refugee camps as of right now. In 2013, Israel disregarded the Oslo Agreement by retaining authority over a substantial portion of the Occupied Territories despite the Palestinian Authority being a semi-state. Consequently, Palestinians living abroad had to deal with exile and move. Palestinian authors are formed by colonization, refugee camps, Israeli invasion, and labor slavery (Even-Nur, 2000; Ghanim, 2011; Hijjawi, 2009; Kassis, 2015). Despite the formation of a Jewish state in the Palestinian homeland and the rejection of Palestinian identity, artistic output has strived to restore the seized region and highlight the Palestinian perspective. Authors may reveal hidden history via their words. Racism, imperialism, and identity-based ideologies dehumanize individuals. They think their neighborhoods, history, and historical sites are disappearing. Palestinian literature covers various themes like these. The writers encourage their people to resist historical conditions in the fight for national freedom, believing change will occur.

Palestinian literature emphasizes home, physically and symbolically. Turki (1972) says "Land hood" is the cornerstone of Palestinian identity and consciousness. Palestinians from rural regions have a "spiritual connection" to their land since it underpins their systems of government and society. The motherland was where people lived, learned, and became conscious. Empiricism and development may explain homeland relationships. Palestinian resistance is founded on people-land relations: "In this world-view," Turki (1972) says, "man and his environment are two interwoven ingredients, never distinct in their operations." They form one system that encompasses realities. However, given its diversity, the Palestinian intellectual environment must be considered. The lives of Palestinians who built new ones in the Arab world and the West were quite different from those of authors who were reared under Israeli occupation. One views this in terms of their background, level of education, and social and political standing. Under Arab control, Palestinians did not have the autonomy they had longed for, but they did get familiar with Arab customs, arts, and languages. When Darwish moved from the occupied territory to Cairo in 1971, he first contacted the Arab population. He says the first thing that struck him was seeing Arabic in everything—traffic signs, everyday speech, TV and radio broadcasts, etc. Having grown up in an area where Hebrew predominated, Darwish found it challenging to learn Arabic and compose poetry. He said visiting Cairo as a citizen of his country was a pleasure.

Fadwa Tuqan is one of the best storytellers in the country. NAKBA influenced her in her literary works. In "*A Mountainous Region Journey*" (1985), she relates the fantastic tale of her rigorous childhood. She steadily gained independence and showed love for her people via her love of writing and her brother's unwavering support. In the second part of her memoir, Tuqan talks about her struggles, her hope for a wave of enduring peace, and her friendships with Israelis and Palestinians, sharing personal experiences of

their understanding and support. As a result of her exposure to Israeli incarceration in the Occupied Territories, Tuqan became one of the most dependable and fervent orators among the populace. Prominent Palestinian writer Sahar Khalifa investigates the connection between Palestinian culture's historical and social changes.

Along with other Palestinian writers and poets, she emphasizes historical events that aided in establishing this society. She exposes personal issues and presents her male and female characters in her literary works as people going about their everyday lives while engaged in conflict (Koy et al., 2006). Reviewing Khalifa's first five books leads one to conclude that they should be read sequentially as if they were a single, enormous work divided into many novels. Everyone consistently draws attention to essential concepts, specific people, events, and environments. What ties all the tales together is the same setting. For example, two pieces of the same production are *Al-Subr* (1976), which was eventually released in English as *Stray Thorn* (2000), and *'Abd al-shams* (*The Sunflower*, 1980). The phrase "Takmila Al-Subr" (Continuation) lends evidence to this. Shadowy, meandering alleys usher in bright, enormous palaces adorned with palm palms at the end of the stories her mom, auntie, and Umm Waled told. Afaf dreams about a boy whose soothing voice and hazy eyes show sympathy, even if she is an adolescent and lives in the desert and horrible water. As she grows up next to a desolate and haunted pond, Afaf imagines meeting the kind of compassionate soul whose empathetic eyes and mild, low voice embody kindness. He talks to her in a way that betrays his lack of authority and his desire to let her fantasize without interference. Rejecting the unlucky consequence of being born a female, Afaf fights against the fatalistic perspective of "real existence" shared by all the women around her. According to Koy et al. (2006), Khalifa's memoirs bravely present her feminist case against the social convention that continues to limit women to

the home and family in a comprehensible and candid way.

CONCLUSION

In the context of the country's political climate, Palestinian literature is of critical importance. When seen in this perspective, the reader may be presented with several issues, such as the following: What role does a political problem, history as time, play in constructing the written word and content that will change the inheritance of loss and confiscation into chances for creativity? In what ways does resistance show up? What new literary devices does the original concept suggest? How can an individual or collective artistically surpass history as legendary artistic literature and past events as chronology? The last point to consider is the relationships between fiction, political reality, and literary works. This research has been concluded by addressing these difficulties.

It is crucial to emphasize the author's unique language and environment while studying Palestinian literature. They all write in Arabic, but their levels of personal development, academic experiences, and platforms for expressing their identities as Palestinians differ. Palestinian authors working in the occupied areas are affiliated with the illustrious and enduring tradition of Arab literature. Arabic is misunderstood and denigrated despite its long history and rich culture; it is also unfamiliar to Westerners. To be appreciated, non-native speakers must translate and interpret Palestinian literary works.

The author of this paper looks at the evolution of Palestinian literature in the later decades of the 20th century compared to the Mandatory period. The study shows how Palestinian authors cope with their previous trauma by referencing the imaginative and literary legacies of the West and the Arab world. Palestinian writers take great pride in sharing their own identity. Palestinian writers are determined to convey their unique sense of self. Through adapting these many sources of inspiration to their needs, Palestinian

literature develops into a multidimensional, inventive, and ground-breaking body of work in both topic and style. Palestinian authors have attempted to revise history, recover the lost homeland, and rewrite the past because of their circumstances and personal experiences. Their literature reflects the Palestinian people's dignity, tenacity, and innate resilience. This research suggests that. When examining the concept of "literature of obstacles," it is crucial to consider how Palestine, a location often ignored by others, fits into the political and creative contexts of the twenty-first century. The literary works draw attention to the predicament of those who have now faced exile and colonization. Through literature, Palestinians are given a genuine voice.

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