

Abstract

This study embarks on the hypothesis that Ghassan Kanafani's works represent the intellectual structures of the author, but do not necessarily reflect the structures inherent in social class, characterized by various contradictions and paradoxes. Kanafani manages to reflect the tensions of his own intellectual structure but does not manage to cover the complicated tensions in the Palestinian class system. Kanafani's works nevertheless be classified as popular productions, since they often succeed to reflect the general public mood.

The study of narrative and history in Kanafani's works reveals that his works contravene with the current historical narrative which often represents events and social relations in such a way that serves the interests of the existing dominating authorities. In contrast, Kanafani's novels represent an alternative language that awakens the conscience, rejecting the totalitarian narrative and its recurrent epistemological connotations.

When looking at novels as a literary genre, one is often confronted with representations of time, whereby the past, present and future in the narrative are merged and entangled and could reveal various structures and misrepresentations. A large number of studies have been devoted to making analogies between past, present and future. The "forms of

and the chronotope in the novel” were elaborated by Bakhtin perceives novelistic time as open and unrestricted. Relations and meaning of time in narrative discourse were also discussed in a number of references, including Hafez, Shbayyel and Al-Qasrawi.

In relation to society, novels often reflect the dialectics and power in relations, including social class contradictions and paradoxes. Both Lukacs and Goldman gave consideration to class, social and historical dimensions in their analysis of narrative discourse. It could be argued that Kanafani’s works, like several other narrative discourses, fail in this regard to confront the different controversies and dialectics in social class reality, narrative productions are affected in their ideology firstly by the author’s intellectual, social and cultural characteristics, and secondly by the general surrounding economic, political, cultural and social conditions. Ideology is often unable to withstand the challenges of the latter.

The major question in this study focuses on Ghassan Kanafani’s vision related to the intellectual and social narratives of the Palestinian struggle under colonization. Kanafani’s position toward the mainstream Palestinian ideology and literature, on the one hand, and colonization on the other is examined. The study also looks at Kanafani’s literary style as related to other resistance and revolutionary literature.

Three Kanafani novels were analyzed: *Men in the Sun* (1963), *All I Left to You* (1966) and *Um Sa'ad* (1969). The formative structural method was used in two phases: understanding and interpretation. The narrative structures were identified: escapism, confrontation and resistance. These included different literary motifs and metaphors including death, theft and birth; smaller structures were also noted including loss, rejection and revolt.

Based on what is mentioned above, the genealogy of Kanafani's narrative on the Palestinian society as an expression of resistance and revolutionary narrative has been constructed. This narrative is inseparable from existing social processes dominated by the traditional Palestinian feudal structure, on the one hand, and the structure of colonization, on the other. These two processes have constituted the formal Palestinian authoritative discourse, and have both been challenged by the popular and revolutionary productions of Kanafani.

In light of the colonial conditions challenging Palestinian writing, Kanafani's writings in this case, the existing conditions and their reciprocal limitations have had both a constraining and a liberating impact on Kanafani's works. The constrained reactions could be grasped in his use of motifs of escapism, loss, displacement, theft, death, confrontation, rejection, resistance, birth and revolution as a prerequisite for rejecting the colonial condition. The liberated reactions on the other hand are noticeable.

motifs rejecting conventional social relations, including traditional customs impeding the progress of daily life. Kanafani's literature cannot be taken lightly in this regard. His works are exemplified by a quest to be liberated from both the Palestinian traditional norms and colonialism. This is described in simple but firm expressions. Kanafani succeeded in employing artistic/aesthetic tools and mechanisms, including the use of allegory, symbolism and metaphor, as well as simple expressions illustrating the realism of daily life. Some of these expressions are still very significant today. For example, Kanafani's protagonist Abu Al-Khayzaran, a man and woman who are escaping from the West Bank to Jerusalem, hoping to cross the Green Line. Displaced Palestinians or immigrants searching for work and income. Local and partisan relations inside the occupied world, witnessed today, can be retrieved in his novel ***Men in the Desert*** (1963). These issues are still relevant. Border crossing between Palestine and Jordan, the status of unmarried women in Arab society, the dilemma of the collaborator giving in to the colonizers, social and political infiltration, Israelis refusing dialogue with Palestinians, Palestinian bloodshed in the West Bank, discussed in ***All that is Left to You*** (1966), are still vibrant today. A wanted freedom fighter under surveillance and threat, the political prisoner insisting not to surrender, the collaborator working on the Israeli side, still constitute part of the Palestinian life. The children mentioned in ***Sa'ad*** (1969) are still throwing stones and collecting empty bullet shells. The described freedom fighters are still taking part in the daily Palestinian landscape, their mothers are still ululating and the resistance is still breathing despite the various methods of harassment and state of siege.