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 in his own intellectual structure but does not manage to cover the complicated tensions in the Palestinian class system. Kanafani’s work 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 tends to present events and social relations in such a way that serves the interests of the existing dominating authorities. In contrast, Kanafani’s novels reflect an alternative language that awakens the conscience, rejecting 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 novel are merged and entangled and could reveal various structures of time, as well as 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 merging 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. Ba Lukacs and Goldman gave consideration to class, social and his dimensions in their analysis of narrative discourse. It could be argued Kanafani’s works, like several other narrative discourses, fail in this regard to confront the different controversies and dialectics in social 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. An 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 society 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 relating to other resistance and revolutionary literature.
Three Kanafani novels were analyzed: *Men in the Sun* (1963), *All That’s Left to You* (1966) and *Um Sa‘ad* (1969). The formative structural method was used in two phases: understanding and interpretation. Narrative structures were identified: escapism, confrontation and resistance. These included different literary motifs and metaphors, including death, theft and birth; smaller structures were also noticed, 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 the 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 authoritarian 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 recurrent limitations have had both a constraining and a liberating impact on Kanafani’s works. The constrained reactions could be grasped in his 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 noti
motifs rejecting conventional social relations, including traditional customs impeding the progress of daily life. Kanafani’s literature cannot be lightly in this regard. His works are exemplified by a quest to be liberated from both the Palestinian traditional norms and colonialism. This 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 daily awaits men and women 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 world, witnessed today, can be retrieved in his novel *Men in the Sun* (1963). These issues are still relevant. Border crossing between Palestine and Jordan, the status of unmarried women in Arab society, the disk of the collaborator giving in to the colonizers, social and political infidelity, Israelis refusing dialogue with Palestinians, Palestinian bloodshed in discussed in *All that is Left to You* (1966), are still vibrant today. 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 bullets; described freedom fighters are still taking part in the daily Palestinian landscape, their mothers are still ululating and the resistance is breathing despite the various methods of harassment and state of siege.