

The Duality of Fear and Rebellion in the Palestinian Cultural Scene: A Socio logical Interpretation

Hasan Barmil¹, Bassam Youssef Ibrahim Banat², Bashir Ahmed³

¹Associate Professor, Department of Social Sciences, Al-Quds Open University, Bethlehem, Palestine.

²Associate Professor, Department of Applied Sociology, Al-Quds University, Jerusalem, Palestine

³PhD Candidate, Immigration Studies, Institute of Immigration Studies, University of Granada, Granada, Spain

Correspondence: Bassam Youssef Ibrahim Banat, Associate Professor of Sociology (Statistical Methods and Research Techniques), Department of Applied Sociology, Faculty of Arts, Al-Quds University, Main Campus, Jerusalem- Abu Dies, Palestine. E-mail: bbanat@staff.alquds.edu or bassambanat@yahoo.com

Abstract

This study was organized into three modules in addition to the introduction, the study objective, its methodology, and finally, the study conclusion. The first component explores the theoretical origin of the concept of social binaries, social collocations, and interpretation. The second displays a descriptive presentation of the position of the Palestinian with regards to the duality of fear and rebellion. The third ends with an interpretation of the texts of the poem, the novel and the caricature, which are inhabited by fear and rebellion, through a cultural scene whereby a group of the elite of poets and novelists reign at its summit, of the likes of Abu Salma, Mahmoud Darwish, Samih Al-Qasim, Ghassan Kanafani as well as Naji Al-Ali, the caricature creative artist. The study further reviews these scenes from a sociological perspective based on the interpretation of a selected sample of the works of this elite.

Keywords: Fear, rebellion, cultural scene, sociological interpretation, Palestine.

1. Introduction

Sociological literature abounds in its theoretical texts with social binaries and collocations; and functional constructivism is crowded with many concepts and terminologies that have touched upon the subject of these binaries. A specialist in sociological theoretical research will find space for this term in the writings of pioneers of Western social theory, such as Emile Durkheim, Herbert Spencer and Charles Cooley. This study will not delve into the theoretical foundations for which they presented an analytical presentation characterized by its comprehensiveness and

depth, but will shed a passing light aiding the research team in employing an interpretive vision based on a descriptive approach that embodies the system of social relations based on this duality in the Palestinian social system (Durkheim, 1893). This study aims to provide an analytical perspective of the state of conflict between the components of this system, which are on opposite sides in various contexts, and social binaries and collocations are best used in this case. The human condition in most of its chapters is subject to these dualities of life and death, heaven and hell, good and evil, love and

hatred, fear and rebellion and thereof, all of which represent a realistic model so much so that discussing them would require studies and research. Subsequent theoretical texts will present a picture of the duality of fear and rebellion in the Palestinian social scene with some analysis at times, and with interpretation at other times. It will also explain a number of themes which clearly impacted the overall Palestinian social movement, such as the cultural and political dimensions. These two dimensions are enough to provide the reader with a general overview of the state of this movement, in its structure and its multiple interactions.

The research team is not interested in presenting a stereotypical picture of this duality in a manner that explains or interprets the text in a way other than what it aspires to, as much as it seeks to present an objective presentation based on a methodological foundation which scientific research has reduced in its literature. The two cases of time (history) and place (geography) had their multiple connotations in the context of this presentation, for they have a great influence in clarifying the duality of fear and rebellion in the Palestinian scene. And they had a clear impact on the positioning of the Palestinian memory on a noble base that eluded the systematic distortion factors, which sought, by various means, to divert the compass of this memory from Palestinian geography. The social impurities tried to mold the Palestinian modality and its memory within the framework of submissiveness and defeat by spreading fear and terror in its existence and in the outcomes of its movement. These attempts were the result of intentional actions in most of their situations and purposes, formulated by societal forces supported in an institutional manner, which rose to the top of institutions that have a direct impact

on the Palestinian system. A situation, which was excluded and even not expected by the Palestinians decades ago, when the lofty values associated with the land and the human being were the ones that directed the behavior of the actors in this movement (Banat et al., 2018).

In the context of the duality of fear and rebellion and their connection to the Palestinian act, one of the two sides of this dichotomy – fear – produced the most dangerous psychological outcomes associated with the current situation. It was linked to the emergence of interpretive frameworks for the contexts of social behavior in its various dimensions, thereby taking a dangerous approach in the process of interpretation represented in the deviation of pure social movement and poorly directing its compass. This deviation necessitated the creation of a distressed and flabby cultural base on the one hand, and the adoption of mechanisms that promote its path and goals and support those in charge of it. On the other hand, it adopted social and political terms formulated by these forces, supported by parties under different names, whereby these forces tried to appease the public with it.

To achieve this end, some media and political institutions adopted an approach linked to directing this movement by interpreting its value contents in a manner opposite to the logical paths on which its foundation was based, simultaneously producing fear and dread for the purpose of achieving its goals. However, the state of this duality created its antithesis in the midst of this act; so cultural trends appeared that tried to curb this miserable reality, and presented a pioneering scene in resistance and rebellion. This scene was linked to a national dimension which left its mark in the pure Palestinian

memory. The state of regression that the memory suffered, as a result of fear, remained within a limited framework. The active forces were able to leave their traces, which cannot be denied.

Through this approach, this study will review the paradox in this duality through an analytical view of a sample of Palestinian literature with its novels and national poem. It will also address the critical political vision through the caricature created by Naji Al-Ali, followed with an analytical review after the resistance and rebellion in the Palestinian social scene.

2. Study Objective and Methodology

This is an analytical study of a systemic dualism associated with the Palestinian social structure, which is replete with its interactions and movement with a set of images and scenes that were the focus of the attention of the elite Palestinian poets and novelists. It acquired mental abilities that filled the Palestinian memory with components that recorded history within its borders and painted geography within its framework. It was further based on a systematic vision founded on the interpretation of the text at times, and the description of the state of the system at other times, whereby the duality of fear and rebellion has the final say in it.

3. Theoretical Origin of the Concepts of Social Binaries, Social Collocations And Interpretation

3.1 Social Binaries

Binary refers to a variable that has only two possible values. Culture, for example, represents

a binary variable because it refers to two types of culture: the popular and the official, or the dominant and the sub-culture. That is, a duality includes two vocabularies, each of which indicates a meaning that is carved in the context of social reality or cultural developments. At the same time, idiomatic binaries represent a methodological mechanism for studying some aspects of the cultural and social phenomenon, especially the face and its opposite, the face and its alternative, or the face and its pair to give opposite cultural information which represents the two faces of the phenomenon, whether it is in its interaction, its push or its competition to reveal more than one scene or space. However, the problem facing dualism is that it continues to grow and multiply, and discussing antagonistic dualities means talking about the parallelism of dualities and their two sides going side by side together. The universe represents a unity, and this unity is, in the end, a plurality within the unity. Philosophers have tried to understand the universe, so they divided it into the self/object (man) and the subject (the universe) and placed an isthmus between them, that separates the essence of existential things; and they looked at each one as a separate entity from the other. The result of this separation between the entities is the existence of theological dichotomies: good/evil, right/wrong, darkness/light, and oppressor/oppressed. Within the human psyche, in which human thought has preoccupied a lot across its different eras, the two sides of this duality meet. Life seemed difficult to explain in isolation from the idea of opposites and dualities, though in many aspects it seemed to be based on opposites and dualities (Al-Dioub,2009: 4).

The idea of dualities has occupied an important space in the vision of the pioneers of social

theory (Merton, 1963: 91-93). The roles included in the social structure are classified according to contrasting binaries or dichotomies as follows:

1. Small binary/dualism/dichotomy: which means the nucleus of contradictory dualism in opposite normative tendencies in the social role.
2. Conflict of interests and values of social sites occupied by one person, which is reflected in his behavior, attitudes, judgments and relationships.
3. The conflict of several roles related to a social position, which in turn creates an incompatible attitudinal, situational, value and behavioral duality that is not mutually exclusive in the life of the occupant of the position.
4. The duality of cultural values within society, where there are values that glorify the honor of work and concurrently, you hear of those justifying the individual's deviation from them.
5. The conflict of the social construct with that of the cultural, as values are inculcated in the individual's social conscience. However, social values do not offer the individual alternatives in the event that he/she does not comply with the construct values, so one is forced under this pressure to deviate from them, and a conflict occurs between the constructs (social and cultural).
6. Cultural and social dichotomy when living in two different societies or cultures like immigrants from one society to another, or "the marginal man" – in the words of Robert Park – who lives on the margins of two societies or cultures as opposed to one society or culture (Park, 1928).

Sociologists believe that there are circumstances that made them use idiomatic binaries in their writings. These circumstances can be summ

arized as follows:

- A. Man does not possess his complete freedom, and at the same time he does not fully and completely depend on society.
- B. A person has two types of social relations: the first is primary and the second is secondary, and one cannot dispense with one of them in his dealings with others.
- C. The impossibility of addressing the social phenomenon with all its contents.
- D. The contradiction and inconsistency of social life (Bendix and Berger, 1959).

Through a critical view of binaries, one notes the positive trend in them, as they represent one of the approaches of sociology in investigation and social research. It is also considered a preventive research mechanism against the prejudice that exists in every social concept and terminology thereby revealing what is missing and neglected from the studied phenomena, and examining the social phenomenon. Moreover, it represents the upper bounds in the description of the social phenomenon, which is ultimately the idiomatic case of the terminology of sociology. Also, all the dualities did not ideologize, that is, they did not reflect an intellectual doctrine of a certain political nature, and this is one of its objective aspects, it is rather stripped of it (Blau, 1977: 77-99).

The Arab sociologist Maan Khalil Al-Omar shows that the term binary represents its fertility because it reflects the dialectic of changes in social phenomena, whether it is in its interaction, its push or contradiction, to reveal more than one face of it. Maan reports that the problem facing dualism is that it remains in its opposite state most of the time, and that there was no presentation of a new case of binaries except for

the corrections that occurred to some of them (Omar, 2001: 20).

In the context of his talk about antagonistic dualities, John Cohen states that antagonistic dualism arises from two different feelings that awaken the senses. Only one of those two feelings invests the perceptive system in consciousness, and the second remains in the subconscious (Cohen, 1995:187).

In the Arab culture, Al-Jahiz is considered one of the first to turn to the law of opposite duality as the essential law of life. He sees that the world, with all its entities, is in three states: concordant, different, and contradictory. Then he refers these three states that embody the vitality of the law to the binary origin, centering it around motion and stillness. In the ancient Arab literary criticism, the term of opposing dualities meets in some of its aspects the term of counterpoint and antagonism. The term equivalence is similar to the term of counterpoint, which critics differed in defining its name (Al-Dioub, 2009:6).

In this regard, in the study of dualities, it is worthwhile for the research team to indicate the social processes that it dealt with. This requires stopping at the context from which it emerged through the interpretation of the meaning it intended, and the interpretation at which it aims. To achieve this end, it is inevitable to present a theoretical summary of the concept of interpretation and its purposes.

4. Interpretation

The hermeneutical study is considered one of the most important philosophical investigations, from which sociology has benefited. From Max

Weber's theory of social action and his hermeneutic treatment of it, which stemmed from the efforts of the traditional school of interpretation (Schleiermacher and Dilthey) up to Habermas' theory of rational communicative action, and science is still benefiting from the problems and potential solutions that the hermeneutic has presented (Abdullah, 2009: 24). Studying the origin of interpretation may be very difficult because of the controversies surrounding it, and it may, in many cases, lead to misunderstanding. Interpretation has reached a state of maturity, with which it contributed greatly to the renewal of critical awareness by reconsidering the way of dealing with issues of meaning, its problems, and the forms of its disposition, circulation and reception. It worked on refining critical reading, and tried to extricate it from the quagmire of the impressionist vision, which had it captive with a huge number of emotional and self-contained theoretical concepts (Al-Jubouri, 2010: 15). Historically, interpretation (hermeneutics) has been linked to the problem of reading theological writings and sacred texts, which prompted one of the Lutherans (after the pioneer of the Reformation Martin Luther), who is Matthias Flacius, to revolt against the authority of the Church in the matter of confiscating the freedom of reading the sacred text to suggest the priority of heritage in the interpretation of some ambiguous passages of the text and the nature of independence in understanding its contents without any compulsion or coercive direction. Confronting the authority of a monolithic reading of the text allowed Dilthey to consider it as the basic tenet of a theory of modern hermeneutics: We should understand the texts themselves and not take into account the sect to which they belong (Al-Zein, 1996: 21).

Through a correlative view between interpretation and the content analysis method, one notes that these correlations are significant. Psychologists and sociologists have a reading exercise called content analysis, and their preoccupation in this field is to replace the ordinary speech through which people express themselves with a discourse agreed upon in science. It aims to address the elected audience in a serious tone, explaining what others want to say; an explanation that reduces the words of others to a mere document of helpful explanation. It is an interpretation that describes the discourse of the general public as vague discourse, and describes the discourse of incantations as clear discourse. In this manner, content analysis allows itself to express to those who know it among the scholars what the other wanted to say. In this case, it would be self-evident for the analyst to go according to an order signed by a sheikh who issues fatwas on the significance of each of the texts. This is the content analyst; the only individual who knows what the person who wrote or spoke wanted to convey (Al-Kilani, 1999: 84).

This interpretative imperialism has manifested itself in all kinds of dogmatism, and the analyst had to establish a system of interpretations that consisted in the interpretation of the original author of the interpretation, which was endless. It is not possible to get out of the labyrinth unless a science of postulates that establishes limits for this inflation is defined. It shows us what we are looking for in the text that we are about to read, and indicates the language into which the text is being translated. This means that there is always a theory behind the system of analysis that selects the facts, arranges them and gives them their meaning (Al-Kilani, 1999:

85).

Through a careful reading of theological thought, we find interpretation in its ancient and intermediate meaning that is subject to a doctrinal ideological reading, dominated by the absolute meaning and the violence of absolute reading in light of the dominance of the transcendental metaphysical concepts that theorists inherited from Greece and became a tool in their hands, historically missed, and became absolute before them (Kathim, 2016: 3).

On the contrary, contemporary studies have gone beyond the historicist, with the text being the product of its historical reality. Therefore, it must be understood within this dimension, unless the author's intention is subject to absolute dogmatic bets. Contemporary interpretation calls for an interpretive awareness whose engine is the innermostness of understanding and the outwardness of dialogue; this call is our inheritance and the presence of our heritage at the present moment here (Kathim: 2016: 4).

By analyzing what was mentioned in the aforementioned texts, interpretation can be defined as the art of reading, that is, the art of solving, dismantling, interpreting and revealing the meanings. The method of interpretation is based on the assumption that speech has two meanings: one of which is the apparent meaning and there is also the hidden or concealed meaning. This means that language also has two functions, one of which is expression and the other is a symbolic function that requires searching for what it denotes. This differentiation has led to the establishment of two major trends in interpretation: the trend towards retrieving and rebuilding the meaning,

which is followed by the clergy who are interested in retrieving the original meaning of the symbols in the New Testament. The other direction is based on skepticism and includes thinkers such as Nietzsche, Marx, Weber, Freud and others who are interested in analyzing or fragmenting the meaning as opposed to assembling the parts as is the case in the first direction (Kathim, 2016: 5).

Through the process of employing these texts in a duality that scholars have rarely discussed, the research team strived to provide a description of a duality that has long dominated the Palestinian social scene, namely, fear and rebellion. The two sides of this dichotomy have captured the general picture of this scene with its cultural and social components.

5. The Palestinian Between the Duality of Fear and Rebellion

Collective fear stimulates the herd instinct, and this fear tends to produce ferocity towards those who are not considered members of the herd (Banat *et al.*, 2018). In the context of this vision, the features of the repercussions of fear emerge as one of the dualities under study. Fear is an emotional feeling or reaction that affects a person when he/she feels danger upon being exposed to a certain situation or predicament. Fear may be a healthy thing that keeps us safe, such as when a person is warned of something that might inflict danger. Conversely, fear may be unnecessary, and the person becomes more harmful than he should because of it. He will thus avoid what scares him, and his feeling of fear will be further enhanced. One of the most common, unnecessary fears of individuals is speaking in public.

Through a passing view, we note the duality of exclusion and acceptance in the life of the Palestinian, which was manifested in the multi-directional movement. Professor of comparative literature, Edward Said, talks about a duality associated with the state of exile, whose repercussions were the feeling of fear that afflicted the Palestinians due to the dichotomy of separation between the homeland and the human being. This duality is evident in his saying: Exile is a forced and never-ending chasm between the human being and his original homeland, and between the soul and its true homeland. The grief caused by this interruption cannot be overcome, and whatever the accomplishments of exile, it is always subject to a sense of loss (Banat, 2002, 2010, 2014; Kana'na, 2000).

This saying was shortened by Edward Said in an interpretive vision with a holistic view of the Palestinian since his first catastrophe until the moment. Within this scene, his multiple characters appeared, which were subjected to a duality of fear at one time and rebellion at other times. And in the existence of this act, the roles differed, and each role had a movement and a price. This scene was linked to a hundred years' history, whose color was between two dualities: black and red. Specialists were unable to set boundaries for its geography, and Palestine was the theater. These roles derived their movement from the legitimacy of association with the land and man, and they produced a rational act that was able to systematize its movement in a manner that confused its opponent. Interpretation attempts directed at determining its path failed, because it was an act within the Palestinian mind. It was founded on a plan enriched by awareness and motivation that derive growth, originality and anti-counterfeiting from a previous knowledge base that exists

within the Palestinian mind. To the extent that the acquired knowledge is clear and legitimate about achieving the goals, the self-generated plan becomes more powerful and effective than its formation of behavior and of our relationships (Said, 2006).

Since these goals are an issue fraught with many global, regional and national problems, they have come to constitute the quality and volume of the discourse of the daily life of Palestinians. It also constituted a pattern of creative collective action represented in the “rebellious” act of resistance that began more than six decades ago and intensified during the eighth and ninth decade of the last century. It then reached its climax in the first decade of this century, and derived its title from Al-Aqsa Mosque in this era. This act was renewed in the second decade with the knife as its method, and its means and mechanisms were numerous, but it remained firm in directing its compass towards Jerusalem.

The interpretation of this act through the Ritzer theory (Ritzer, 1983: 204) represents a social act in the world of social life within the Palestinian social system; Meaning the act’s transformation from a concept within the actor’s mind to a social act that uses the rule of choice between the alternatives offered for behavior, in line with the size and quality of the counteract action on the part of the Zionist enemy, represented in its plans and practices that oppose the Palestinian goals. With the continuation of the creative collective action represented by the current state of rebellion “resistance” as a pattern of behavior against the counteracting action, experiences and knowledge gains are generated that increase the awareness of the actor and his motivation. Then, the creative collective action becomes more effective and influential in aborting the Zionist

scheme, and raising the issue globally and regionally to become the subject of international attention. Hence the necessity of searching for acceptable solutions to the Palestinian goals on the part of the Palestinians themselves.

Perhaps the renewal of the resistance act has confused the Zionist security establishment in its timing and approach, and in overcoming the fear of the other. This institution, with all its apparatus, was unable to predict and determine its compass in the duality of time and place. Even its leaders went to label those responsible for this act as wolves because they were unable to determine the date or place of its uprising. The strength and power of the wolf have connotations in the slogans of struggle and resistance, and this is what is noted in the motto of the Chechen resistance and its national anthem: “on the night of the wolf’s birth, we went out into the world”.

Despite this flow of action in the movement and its power and outward dominance now, it was subjected to a systematic attack aimed at curbing and ending it. Rather, its poor interpretation was linked to the interests of a political elite with a vision based on preserving the status quo. It enlisted all its means to besiege this act, and relied on interpretations and justifications associated with preserving the human being and his capabilities, because this act was not equal to its opponent, which led to the clash of the Palestinian self with itself.

The national self witnessed a collapse when the owners of the cause became unable to achieve practical steps that would serve their cause. Continuous sacrifice without a return may create a consciousness of surrender resulting from fear, and thus convictions change and the patriotic

sense begins to gradually disappear. With the repetition of the same situation, the national self reaches a state of relapse. Has it become necessary for every Palestinian to experience his own setback? If the persecution of the people continues and their rights are robbed, then their natural course is on the line of resistance and struggle. This is the case for those who aspire to freedom, independence and the resurrection of justice on a land that was forcibly stolen from its owners. But the danger remains if the resulting popular anger is emptied out of its natural paths in the form of spontaneous flashes that may harm them. This, by the weakest of estimates, should not apply to the national resistance movement (Amad Press, 2016: 4).

Undoubtedly, the duality formed by the state of division between the two parts of the nation has contributed to the creation of such flashes. Some even found what they wanted in the formulation of an unsystematic act that weakened the role of the resistance act, and even tried to finish it off. This is due to the Palestinian political discourse, whose interpretations are linked through the duality of negotiations and resistance. Both dimensions of the duality are represented by the agreements concluded with the Zionist entity represented by the Oslo Agreement, and the other is related to the state of the movement produced by the act of resistance, but both of them do not meet in any way or form. Hence, Palestinian trends emerged that adopted a framework for conflict management based on the formulation of a social system that was supported by a generation that adopted the vision of this elite and defended it either for a job position assigned to it, or for a political organization within which it joined. Consequently, this necessitated a reformulation of names and concepts that were part of the

national value systems of the Palestinian system. The use of the Zionists, the Zionist entity and the Zionist enemy to denote "Israel" has been common throughout the period of the Palestinian armed struggle, for this indicates the racism of this entity, its illegality and its alliance with colonialism. This vocabulary was eventually replaced by "Israel", and this word began to grope in the Palestinian political discourse, especially after the exit of the Palestine Liberation Organization from Lebanon in 1982 and the emergence of signs of peaceful negotiations with the Zionist entity. The impact of the Egyptian-Israeli peace agreement in 1977 had cast a shadow over this issue, as the term "Israel" spread, paving the way for this term to appear. The first step to using "Israel" in the Palestinian political discourse was to use it accompanied by the word "occupation", then the word "occupation" disappeared, and the speech was satisfied with the word "Israel". After Zionism was abolished from the list of racist movements at the United Nations in 1992, it and its derivatives disappeared. Even when the Zionist entity committed massacres against the Palestinians at the beginning of the Al-Aqsa Intifada in 2000, this entity denied all the agreements concluded with the Palestinians. The Palestinian political discourse needed escalation. In the Palestinian media discourse, "Israel" was not described as Zionism, but rather negative meanings were associated with the word "Israel" such as the Israeli siege, the Israeli aggression, the Israeli obstacles, the Israeli invasion and so on (Dayyeh, 2019). There is no doubt that the Oslo Accords paved the way for the tyranny of the term "Israel" in place of the Zionist entity, and assigned to it vocabulary carrying meanings that contain a degree of positivity such as participation, coordination and cooperation. However, this entity has been evading and

deceiving, and it has often evaded its obligations, which has put the Palestinians in a conflict between two positions. On the one hand, the Palestinians are obliged to abide by the general framework of the Oslo Accords, and on the other hand, there is a stalemate in the implementation of the signed agreements (Dardouneh, 2014: 226).

Through this approach, which gradually included the duality of fear and rebellion, it produced a unique scene that left its mark on the components of Palestinian memory in which awareness ranged between fear and dread at times, and rebellion and resistance at other times.

6. The Localization of Fear and Rebellion in the Palestinian Cultural Landscape

It is sociologically accepted that an individual's behavior and values are not abstract data, they are rather determined by the qualitative social presence or existence of human beings, which is in turn determined by many variables included in the social system. As long as the identity of the community determines its culture, it is self-evident to produce images of its movement and action that move it from the circle of existence to the circle of witnesses, and the presence of the community is a vital requirement for its renaissance, especially if it is subject to factors of threat and exclusion, as is the case in our Palestinian society. Perhaps ink has its action in the face of this exclusion, the pen of the poem and the novel was able to produce a basis for the collective awareness that stopped defeat and fear before the Palestinian memory. With its vocabulary, it was able to rouse the collective conscience that made steadfastness and confrontation a title in this long-term battle

(Durkheim, 1893; Halbwachs, 1952; Dayyeh, 2019).

The "We" formulation was the unbroken pronoun. Rather, its influence extended to the Arab literary awareness, and this is what we notice in the Jordanian writer Khaled Mahadin's call to the Arab land when his words embraced the hearts of the free, saying: "O beautiful homeland, all this land extending from the vicinity of Aqaba to the Gulf of Abu Dhar, all this land is ours, for all the Arabs. This beautiful desert was for knights and poets, and before it for the prophets, before being turned into petrol stations. And before its maps are drawn with the fingers of its enemies, the nation does not ally itself except with itself and does not triumph except for that self" (Mahadin, Al-Rai newspaper, 9/6/1992).

The Palestinian poem occupied a space in one of the two sides of the duality, and this party represented the resistance part in it. The rebellion against the occupation and its rejection was the fountain pen of the poem. We note this in Abu Salma's expression in his vision of poetry in battle that it is similar to the rifle and the cannon, in which the enthusiasm is sharpened and fervency is infused, and this is what we read in the following poetic verses:

I wish my poetry ... when would my people in
Palestine set off the volcano eruption

And Palestine ... will not be lost while its people
are waging the horror of every aggression

The army of the displaced people is stronger
than the armies of silk and talons

An army is hoped to liberate a people other than the army of the Chair and the Scepter (Diwan my feather from Palestine, 1971: 36).

This vision was a source of pride for the resistance poets in the occupied country. Mahmoud Darwish addresses Abu Salma: “You are the stem on which our songs grew, we are your extension and the extension of your two brothers who have gone: Ibrahim, and Abd al-Rahim who fought with word and body” (Diwan my feather from Palestine, 1971: 36).

If one examines Palestinian poetry, one can discern rebellion and resistance in its content, and these two dimensions gain more momentum in the duality under study. Rarely do we find defeat in Palestinian poetry that causes fear and terror. The connotations of resistance were the basis from which Palestinian poets began in their poems. The collective conscience was the path to which the poets paid their attention, as it constituted an awakening of resolve and steadfastness in Palestinian time and place, which faced a systematic distortion that almost led the Palestinian national memory to the abyss (Banat, 2010; Banat & Ajarma, 2017; Dayyeh & Banat, 2019).

Mahmoud Darwish draws the features of steadfastness and resistance in his poem (Ahmad Zaatar):

For two hands, of stone and of thyme
I dedicate this song... For Ahmad, forgotten
between two butterflies
The clouds are gone and have left me homeless,
and
The mountains have flung their mantles and
concealed me
From the oozing old wound to the contours of

the land I descend, and
The year marked the separation of the sea from
the cities of ash, and
I was alone
Again alone
O alone? And Ahmad
Between two bullets was the exile of the sea

A camp grows and gives birth to fighters and to thyme (Diwan Mahmoud Darwish, 1996: 609-625).

These verses are part of a long poem composed by Mahmoud Darwish in elegy for the martyrs of the Palestinian resistance who were martyred in Tel Al-Za'atar. Perhaps some have not heard of the Tel al-Za'atar massacre, so the research team summarized a glimpse of this massacre. At the end of June 1976, the siege of the Palestinian refugee camp of Tel Al Za'atar began by the Syrian army and the Lebanese Maronite forces, which consisted of: The Kataeb Party led by Pierre Gemayel, the Tigers (Al Numur) militia of the National Liberal Party led by Camille Chamoun, the Zgharta Liberation Army militia led by Tony Franjeh, and the Guardians of the Cedars militia.

These battalions committed a massacre that led to a genocide against the residents of the camp, which was inhabited by 20,000 Palestinians and 15,000 Lebanese Muslims who sought refuge in it. After water, electricity and food were cut off from the camp before the massacre for more than 52 days, during which time the people were subjected to fierce bombardment (55,000 shells), and the Red Cross was prevented from entering the camp, which led to the complete elimination of the fighters holed up in the camp and their families. The people who survived the massacre demanded a fatwa permitting eating the corpses

of the martyrs so that they would not die of starvation.

Tel al-Za'atar camp fell on August 14, 1976, after it was a fortified fortress that was exhausted by the siege, and the Lebanese Phalange entered it, under the cover of its ally, the Syrian army. The most heinous crimes were committed in it, such as desecration of honor, violently cutting pregnant women's wombs, and slaughter of children, women and the elderly. They also committed massacres and crimes such as rape, house demolitions, extermination of children, and robbery of money in the Jisr al-Basha and Karantina camps, which fell to the Phalangists before Tel al-Za'atar (Banat, 2010, 2014).

A quick view of Mahmoud Darwish's previous poem illustrates that the duality lies in his belief that seeing a certain thing becomes clear by seeing its opposite. At a time when he exalts the rebellious and resistant act of the Palestinian resistance men in Tel al-Za'atar and praises their steadfastness and heroic stances, he presents an image of fear and cowardice in the scene opposing this duality. He presents a shameful image of those who remained silent about the extermination of the resistance fighters in the Tel al-Za'atar refugee camp.

The dualities of the resistance movement in Samih al-Qasim's poetry follow in his poem "A Letter to Invaders that Do Not Read", which is considered the song of the first Palestinian uprising, in which he says:

Advance, advance!

The sky above you all is Hell,

The land beneath you all is Hell,

Advance!

Our child and aged die

But will not surrender.

Advance!

The mother falls on her murdered child

But will not surrender.

Advance!

With your troop carriers,

With your malice launchers,

And threaten,

And displace,

And make orphans,

And pull down,

You won't disrupt our depths,

You won't defeat our desires,

We are decisive fate.

Advance!

Behind you is your way,

Behind you is your future,

Behind you is your sea,

Behind you is your land.

But still there is before us

Our way and our future,

Our land and sea.

Our good and evil. (Diwan Mahmoud Darwish, 1996).

The dualities of rebellion and fear fill this poem; fear and Zionist terror from the sweeping Palestinian movement in the first Palestinian Intifada, which began in 1987. In contrast, there is a popular resistance act. A rebellion against weakness and fear, the Palestinian became the owner of the initiative, and put the Palestinian memory, with its components, history and geography, before the most powerful striking force in the Arab region. This memory imposed a term recorded in the dictionaries of the world in all its languages, known as Intifada or the uprising, and the weapon that made the enemy lose his balance was the stone. Therefore, we infer the duality that this poem carries in the life that the Palestinians aspired to, and in return, there is the death, terror and fear that the Zionists practiced during the events of the Intifada. Killing, breaking of bones, arresting by the thousands, and imposing curfews are strategic practices that were included in the Zionist military and political agenda (Banat *et al.*, 2018; Dayyeh *et al.*, 2018).

The same is the case in the Palestinian novel. This duality appears in the context of a journey in search of a loaf of bread in the blazing desert. The sun in the narration of “Men in the Sun” did not symbolize freedom as much as it dwelt in its blazing heat in the Gulf desert of the ocean in

which it shines. In his novel, Ghassan Kanafani wanted to present a reality where the Palestinian had no choice but to deal with it, even if it led to his death, with the blatant rejection of this fate simultaneously. In the atmosphere of the deadly heat in a hollow tin tank filled with human bodies whose main concern was to cross a border security station, hanging between hope and pain, between life and death, with the lethality of death being more rapid in reaching these bodies, in this terrible situation, the Palestinian writer Ghassan Kanafani creatively displays what is going on in his mind and being with the message of rebellion against the miserable reality “Why did you not knock on the walls of the tank”, and what a message that keeps resonating to our time (Kanafani, 2013).

The Palestinian went through more than seven decades in search of himself in this bad momentum, filled with fear at times and rebellion at others. This self was embodied in the narration of “Men in the Sun” in a way that calls for contemplation and interpretation. Carefully and deliberately, we read the movement of the action and the reaction ripple in a context dominated by harmony between the text and the characters from the beginning of the novel to its end; And in the folds of its scenes, fear fades and is positioned in a cautious context, that which included people who were caught by surprise in an ambush. The moments of silence inside the tank passed as if it were an entire eternity, perhaps it would be the deliverer. The treachery of fear was the last scene of a season that the martyrs of a morsel of bread did not expect. Comparing this terrifying chapter with the image of pain and death depicted in the aforementioned “Ahmed Zaatar” poem mentioned by the Palestinian poet Mahmoud Darwish, we note that there is a parallelism

between the characters of the novel and the refugees in Tel al-Za'atar camp, where fear and death were the masters of the situation. Only one paradox is noticed in the poem: rebellion and steadfastness were parallel to the state of terror in the camp, and this is what formed a unique duality that eluded interpretation at the hands of those who committed this crime, adding another black milestone in the Palestinian memory (Sayigh, 1977).

These visions, with their painful scenes, are in harmony with the genius of the cartoonist Naji Al-Ali, who was able to draw inspiration from the present with an unparalleled future vision. His drawings are full of dualities, and with a creative brush, the task of the caricature of Naji Al-Ali was to break the barrier of fear between the duality of power and the people. Time magazine described him as "this great man paints with human bone". Naji's feather, who wanted to express the tragic conditions of his fellow countrymen and others who suffered from injustice, suggested that he paints with human bone; because he was embodying their suffering, and describing the ordeals they were going through with a mastery that people had not experienced in caricature art before. Naji embodied these images of suffering through several prominent and stable personalities, which he always used to express the painful reality of society. He used the character of a man with kind and calm features; Naji did not give him a fixed or specific name. Sometimes he was called "Uncle Abbas", once "Abu Hussein", another time "Abu Elias", once "Abu Jassem", and once "Abu Ahmed", and sometimes Maroun, and Muhammad... etc.

This slender man, barefoot, rises with his tall, patch worked stature and anxious face,

symbolizes the poor, simple, kind, struggling Arab man who does not know lies and flattery. The Arab citizen, in his patriotic and national body, and his deep belief in his security, his history, and his central cause, expressing that belief in many brave situations, for which he – in addition to his misery – faces imprisonment, torture exile and murder. The Arab citizen is not only in suffering, imprisonment or death, but rather his rejection, struggle and hope. He is one picture and one character of many names from different parts of the Arab world. A personality that declares its affiliation and loyalty to the homeland, the people and the nation, and hates and condemns sectsand sectarianism. Just as it refuses to recognize the artificial borders between the Arab countries and hopes for their demise because this character pays with its freedom, dignity and life due to these borders. He is the homeless, oppressed, militant, imprisoned, betrayed, and murdered Palestinian. He is the homeless Lebanese in his homeland, the poor, the struggling and the murdered. He is the hard-working Egyptian who loves Egypt and Arabism, and he is the Gulf Arab, the Sudanese, the Iraqi, national affiliation and national awareness. He is the martyr in many of Naji Al-Ali's paintings, who is assassinated because of the patriotic and nationalist slogans he writes and shouts.

This character had its constant opposite, which was embodied by Naji's feather in a rugged, padded man who wears a tie and the western set, who lives in luxury hotels, smokes cigars and drinks wine. He is the greedy "Abu Basem", owner of money, who travels between European countries and the American states, seeking recreation. He is "Abu Basem", who does not know the suffering of the good man. He is the model that is separated from his patriotism, his

family, his people and his cause, and he is the segment that can only be achieved at the expense of the homeland and the citizen.

Naji had other main characters that recur in his drawings, such as the character of the Palestinian woman whom Naji called “Fatima” in many of his drawings. She is an uncompromising personality, characterized by having a very clear vision regarding the Palestinian issue and the way to solve it, unlike the personality of her husband who sometimes breaks in many of the caricatures. So Fatima’s response is definitive and angry, as is the example of the caricature in which her husband says in tears: “Forgive me, O Lord, I want to sell my soul to any regime for the sake of feeding my children.” Fatima replies: “May God not forgive you for this”.

Fatima has played many different roles in most of Naji’s paintings. She personifies the patience and suffering of the Palestinian Arab woman fighter, her giving, her toughness, her awareness, her permanent presence in various fields and her positive participation in dialogues and situations.

Opposing these two figures (Fatima and her husband), two other figures stand. The first is the figure of the fat man with a bare butt and no feet, who represents the luxurious leaders and opportunistic traitors. And the character of the Israeli soldier, who has a long nose, who in most cases is confused in front of children's stones, and presents as wicked and evil in front of opportunistic leaders. They are the complete opposite of Fatima in her various forms. They are a symbol of greed and decadence. They represent the essence of the life of exploiters and opportunists who live in luxurious palaces, wear luxurious clothes and collect gold, and have nothing

to do with the homeland.

The name Naji Al-Ali was associated with “Handala”, a character he created, which was widely accepted and rather popular. It represented a ten-year-old boy. A Handala drawing appeared in Kuwait in 1969 in the Kuwaiti politics newspaper. Turning his back in the post-1973 years and holding his hands behind his back, Handala became Naji al-Ali's signature on his drawings.

This drawing was loved by all the Arab masses, especially the Palestinians because Handala is a symbol of the tormented and strong Palestinian. Despite all the difficulties he faces, he is a true witness to the events and does not fear in truth the reprimand of the blamer (Al-Faqih, 2006: 190).

Naji said in one of his interviews: "Handala was born at the age of ten and will always be ten years old. He left Palestine at that age, and when Handala returns to Palestine he will be ten years of age and then will begin to grow up. The laws of nature do not apply to him because he is an exception. As the loss of one’s homeland is an exception”. As for the reason for wrapping his hands, Naji Al-Ali says: “I put his hands behind his back after the October 1973 war, because the region was witnessing a comprehensive process of subjugation and normalization. This was an indication of his refusal to participate in the American settlement solutions in the region, for he is a rebel and not a normalizer, and what is taken by force can only be regained by force” (Banat, 2010, 2014).

It was natural for Al-Ali to realize – from the beginning of his artistic life – his sense of patriotism and political affiliation, and the harsh

experience he went through since he was a child in that ancient northern village “Al Shagara”, which was overrun in 1948, that the political solution to the Palestinian issue as he called it was “A hopeless solution”, because “What was taken by force can only be regained by force” (Banat, 2010).



Figure no. (1). Naji Al-Ali Caricature: What was taken by force can only be regained by force.

One of his first drawings in this regard was a painting in which he depicts one of the enemies' ladies spreading her laundry out in the open, who was amazed and horrified by the blood-stained shorts and the shirt whose sleeves were up as a sign of surrender. On the right of the background of the picture, he explains the state of fear and terror in which the Israelis live. This political position on the Palestinian issue is the positio

n that Al-Ali has adopted since the beginning of his early artistic career, and has not changed it or given up on it since. The slogan “What was taken by force can only be regained by force” was one of the strong slogans put forward in the Arab and Palestinian streets at that early time in the sixties, and it is the slogan that Al-Ali adopted in his drawings (Al-Faqih, 2008: 160).

7. Conclusion

The duality of fear and rebellion is an analytical study of a sample of Palestinian resistance literature texts. The research team sought a contemplative sociological interpretation of the vocabulary, text and circumstance, both in spatial and temporal terms. This interpretation produced a reading of the concerns of the Palestinian, which he sometimes expressed with fear, and with rebellion at other times. This study also attempted to access an entity that was filled with a movement full of latent forces that produced a Palestinian memory whose components were mixed with a geography that was the subject of a struggle from latent forces. It generated a unique ability to prove itself, and to consolidate the identity that was rooted in it, and it has resisted its enemies and conspirators.

Among the fear and terror of the Palestinian situation, steadfastness was shown in scenes expressed by the Palestinian act with its literature and living history, with all the facts and events that this history brought, which necessitated stopping at these scenes and reflecting on their movement. This requires care when reading them, analyzing them and anticipating what they will lead to, which in its outputs exceeded the dream of strangers in turning this case into a past history like that of the Red Indians.

Abu Salma, Samih al-Qasim, Ghassan Kanafani, Mahmoud Darwish, Naji al-Ali and many others have passed away, and their texts remain to revive a memory that has always been the subject of threats and exclusion. They continue to utter the dualities of rebellion and steadfastness in the mental map of the Palestinian chanting:

O those who pass between fleeting words
 From you the sword—from us the blood
 From you steel and fire—from us our flesh
 From you yet another tank—from us stones
 From you tear gas—from us rain
 Above us, as above you, are sky and air
 So take your share of our blood—and be gone
 (Diwan Mahmoud Darwish, 1996).

‘Leave our time and place’, the cry of a young child who was wounded by shrapnel from the Zionist occupation weapons in one of his eyes while he was resisting the occupation from the top of Sabeeh Mountain in Beita village. His words reduced the texts of this study to all dualities; when the journalist asked him, “Are you afraid?” He replied with confidence, “No... He who is afraid cannot climb the mountain” (Al-Jazeera, Beyond authority, 6/1/2022).

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