PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH
N°:……..

DOMAIN: FOREIGN LANGUAGES
STREAM: ENGLISH LANGUAGE
OPTION: LITERATURE & CIVILIZATION

Elsewhere and Home in Elias Khoury's *Gate of the Sun*

Dissertation Submitted to the Department of English in Partial fulfilment of the Requirements for the Master's Degree

Candidates:
Miss. Zahra DEMMANE
Miss. Zouina Nourelimane MAHFOUDI

Supervisor:
Dr. Mohammed SENOUSSI

Board of Examiners

Dr. Bashir SAHED	**University of M'sila**	**Chairperson**
Dr. Mohammed SENOUSSI	**University of M'sila**	**Supervisor**
Dr. Mohammed GOUFFI	**University of M'sila**	**Examiner**

2022/2023

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

Faculty of Letters and Languages
DEPARTMENT OF ENGLISH
N°:……..

DOMAIN: FOREIGN LANGUAGES
STREAM: ENGLISH Language
OPTION: Literature & Civilization

Elsewhere and Home in Elias Khoury's *Gate of the Sun*

Dissertation Submitted to the Department of English in Partial fulfilment of the Requirements for the Master's Degree

Candidates:
Miss. Zahra DEMMANE
Miss. Zouina Nourelimane MAHFOUDI

Supervisor:
Dr. Mohammed SENOUSSI

Board of Examiners

Dr. Bashir SAHED	**University of M'sila**	**Chairperson**
Dr. Mohammed SENOUSSI	**University of M'sila**	**Supervisor**
Dr. Mohammed GOUFFI	**University of M'sila**	**Examiner**

2022/2023

ACKNOWLEDGEMENTS

We extend our gratitude to our supervisor, **Dr. Mohammed SENOUSSI,** for his unwavering guidance, trust, and valuable insights that have consistently motivated us.

Additionally, we would like to thank our exceptional teachers, **Dr. Sahed**, **Dr. Amirouche**, **Dr. Gouffi**, **Miss Benia**, and **Miss Farah** who have been a constant source of inspiration, encouragement, and motivation. We are grateful for their tireless support in assisting us throughout our academic journey.

We also express our sincere appreciation to the esteemed board of examiners for investing their valuable time in analysing our work

DEDICATION

I start writing this verse first to my mother

The letter I held at the break of dawn

Could not be for another

And when my father's smile shone,

I opened up the letter

It said in a bold font, oh child don't say never!

For the future is far away

And covered up with fear

Yet, when the learner is set

The Master will appear.

I thank those who helped,

Those I hold dear

Because of whom I love the most,

The future is bright and clear.

Zahra

DEDICATION

To family and friends

Zouina

ABSTRACT

The present study puts flesh on the bones of questions regarding Palestinian refugees' status in our modern world. In this respect, it aims to highlight and explore the repercussions of unhomeliness, exile and trauma on displaced Palestinians particularly post-Nakba generations who reside in Lebanon's refugee camps. The selected novel, *Gate of the Sun* (1998) by Elias Khoury, offers a sociohistorical account of a critical period in the Palestinian history namely the Nakba. In this regard, this study sheds light on the meanings of home and statelessness in a world built on nation-states. It demonstrates the feeling of alienation that Khalil, the main character, experiences while trying to come to terms with what Bhabha refers to as "unhomeliness." In this vein, this study offers an analysis of the unhomely Palestinian self through the protagonist who portrays the psyche of post-Nakba generations. Khalil engages in a civil war that takes place within; hence, this study probes the depths of Khalil's unhomeliness, ambivalence, exile and trauma in his journey to find his Palestinian-ness.

Keywords: Home, exile, trauma, unhomeliness, ambivalence.

TABLE OF CONTENTS

INTRODUCTION

> Our lives are ceaselessly intertwined with narrative, with the stories that we tell and hear told, those we dream or imagine or would like to tell, all of which are reworked in that story of our own lives that we narrate to ourselves in an episodic, sometimes semiconscious, but virtually uninterrupted monologue.
>
> Peter Brooks. *Reading for Plot*: *Essentials of the Theory of Fiction*. Ed. Michael J. Hoffman and Patrick D. Murphy. 2nd ed., Leicester UP, 1996, p.3.

Storytelling has always been essential to the human experience in times of pain and joy. In the quote above, Peter Brooks, a Professor of Comparative Literature at Yale University, contends that we are constantly surrounded by stories both real and imagined, and these stories shape the way we view ourselves and the world around us. That is to say, we re-examine and re-evaluate our past, negotiate the stories that are still in progress, and create new stories for the future. In essence, we are living in a narrative, and it is this narrative that continuously shapes our lives. To this end, the Palestinian story, being one of usurpation and displacement is no exception.

Torn between the past and present and tortured by an unknown future, the Palestinian being was disrupted by the Israeli occupation and the creation of the state of Israel in 1948. Palestinians were forced into exile after living through a horrific event called the Nakba. This traumatic incident created the *mankūb*,[1] a traumatized Palestinian subject who with the stroke of a pen became unworthy of his name, flag, and land. Unlike the colonial regimes of the past, the Israeli colonization is deemed different. Rashid Khalidi, an American historian of the

[1] Nourhan Tewfik, *Dhakirat al-Alam: Palestinian Traumatic Memory in Three Works by Elias Khoury,* (Master Thesis, The American University in Cairo, 2019), p.8.

Middle East at Columbia University, argues that the conflict between Palestine and Israel is a "*settler colonial conquest*" by European Zionists.[2] Khalidi opines that Jewish settlers, with support from Britain in 1917 and the United States later on, colonized Palestine and created and secured Israel through six key events: The Balfour Declaration of 1917, the 1947 UN partition plan, the 1967 United Nations security council resolution 242, the 1982 Israeli invasion of Lebanon, the 1993 Oslo Peace Accords, and Ariel Sharon's Temple Mount visit in 2000 which resulted in the *Intifada* or the uprising the same year.

Once turned refugees, Palestinians lived scattered in every corner of the world and especially in refugee camps in the countries that border their homeland. Consequently, Palestinians' perception of home changed over time resulting in an ambivalent understanding of the latter. The most affected individuals from the Palestinian generational tapestry are those born outside of Palestine. These people inherited exile and trauma from their forefathers; as a result, they have little to no comprehension of their homeland. This study puts this category under scrutiny as it attempts to unravel their perception of home. As a matter of fact, the corpus selected, *Bāb al-Shams* (1998) or *Gate of the Sun* (2006) by Lebanese author, critic and essayist Elias Khoury, will function as a focal point and guide to accomplish this study. The novel follows the lives of Palestinian refugees, depicting their experiences of displacement, trauma, and exile throughout the twentieth century.

Widely regarded as one of the most important voices in contemporary Arab literature, Elias Khoury was born in Beirut in 1948. He has dedicated his life to writing, and he is one of the few authors to have published extensively in both Arabic and English. His works, often autobiographical in nature, explore the

[2] Matthew Hughes, "The Hundred Years War on Palestine by Rashid Khalidi Review – Conquest and Resistance," *The Guardian*, 7 May 2020., www.theguardian.com/books.

effects of war and exile, and are considered essential readings for understanding the history and culture of the Middle East. He has won numerous awards for his works, including the prestigious Naguib Mahfouz Medal for Literature in 1999, and the Palestine Prize for Literature in 2011.

Khoury is well-known for his activism and his investment in writing about Palestine. He has been deeply engaged in the Palestinian cause since the 1970s and has been an active participant in the Palestinian solidarity movement. Accordingly, his works explore the profoundest themes of the disrupted human existence mainly displacement, exile, trauma, identity, and the politics of memory. Practicing his philosophy, his writing is deeply rooted in his own personal experiences in his homeland, Lebanon, and his experiences with Palestinians for he often draws on his own memories and relationships to lend an intimate quality to his work.

Drawing from the testimonies of the living and the dead, Khoury discusses the Palestinian crisis in many of his works. *The Kingdom of Strangers* (Mamlakat al-ghurabā',1993) focuses on narrating the Palestinian experience considering the potential structure of a Palestinian trauma narrative. *Gate of the Sun* (Bāb al-Shams, 1998), the study's corpus, highlights Palestinian traumatic memory, exile, and refugeehood. Lastly, one of his recent novels *Children of the Ghetto, My Name Is Adam* (āwlād al-ghitu, ismī Adam, 2016) looks at identity in relation to trauma, and it attempts to bridge Palestinian and Jewish traumatic histories in order to challenge Israeli hegemony.[3] These works among others strive to show how the Palestinian-Israeli traumatic experiences mirror the sufferings of one another.

The Palestinian-Israeli conflict monopolizes the political discourse to this day. Therefore, this study seeks to unveil the reasons and consequences of the

[3] Nourhan Tewfik, *Dhakirat al-Alam: Palestinian Traumatic Memory in Three Works by Elias Khoury,* (Master Thesis, The American University in Cairo, 2019), p.4.

hostility from both ends. It aims to discuss the concept of home in Khoury's *Gate of the Sun* (henceforth *GS*) and how the Palestinian traumatized subject perceives it. To this end, this study will focus on Palestinians who were born outside of their fathers' homeland and their troubled relationship with the latter.

This topic is provocative due to the sensitivity of the Palestinian and Israeli connections. Consequently, this area of research remains relatively unexplored for the lion's share of studies on Palestinian literature focus on identity and trauma neglecting to some degree that new Palestinian who came to life in borders and exile by inheritance. This study refers to these people as the *New Palestinians* because exile and border life gave them a new way of being that is different from their predecessors.'

Although it is often represented in literary works as a source of comfort, stability and security, home can also be a place of nostalgia, longing, and tension. It can serve as a backdrop for stories of personal growth, courage, and resilience, as well as stories of loss and tragedy. In addition to this, home can bring to light the dynamics of family relationships, the power of community, and the shared experiences of people in a particular place or time.[4] Conclusively, how the concept of home is sketched in literature is highly dependent on the individual storyteller. With this in mind, the Palestinian storyteller succeeded in delivering his tragedy to the world in many literary works.

The literature that anatomizes the Palestinian who strives on the memory of his homeland occupies the bulk of Palestinian writings. However, the Palestinian individual who has no perception of Palestine prior to Israeli occupation is less depicted in literary works. Equally, his psychological dilemmas as a displaced

[4] Fox O'Mahony, "Meanings of Home," in I*nternational Encyclopedia of Housing and Home,* (2012), pp. 231-239.

individual torn between his antecedents' memories and his present of refugeedom are underrated. Ergo, this study seeks to blueprint the psychological difficulties faced by the new Palestinian highlighting his current ties to Palestine and how they were moulded. Therefore, this study attempts to unravel the enigmatic paradox of the new Palestinians' relationship and understanding of their homeland.

The Protagonist of the chosen text, Khalil, a doctor/nurse in Shatila refugee camp hospital in the outskirts of Beirut, is the perfect portrayal of the displaced and traumatized Palestinian. Imprisoned in Shatila's camp hospital, Khalil nurtures his comatose adoptive father and former liberation hero, Yunes, by narrating stories of the living and the dead. In this storytelling contest pioneered by Khalil, the reader learns about Yunes's adventures in the two Galilees, namely northern Palestine and southern Lebanon and his shelter in *Bāb al-shams*, a cave in which he meets his wife Nahilah.

This study aims to achieve a set of objectives by illuminating on the novel's layers of meaning in relation to the notions of unhomeliness and ambivalence. In light of this, it assesses how the ramifications of exile had distorted the development of Palestinian self-hood. Besides, the primary goal of this research is to account for the protagonist's unhomeliness as a result of his failures on both the national and romantic levels with the PLO and his lover, Shams, respectively.

This study intends to answer questions regarding the new Palestinian's relationship with Palestine. It aims primarily at providing answers to the following main question:

- How is the new Palestinians troubled relationship with their homeland manifested in the novel?

More than that, it will equally endeavour to respond to other sub-questions which are related to the topic of this study:

- What are the effects of unhomeliness on the new Palestinian psyche?
- How decolonization and Palestinian displacement resulted in Palestinian existentialism?
- How does Elias Khoury narrate the Palestinian traumatic experience that begins with the Nakba and lingers to this day?

In using these critical theories and approaches primarily psychoanalytical criticism and Postcolonial approach, this study will attempt to answer the provided research questions. In this respect, the psychoanalytic critique will serve as the frame of the study, utilizing trauma theory as presented by Austrian psychoanalyst Sigmund Freud. This also involves exploring the protagonist's experience of Post-Traumatic Stress Disorder or (PTSD). Ultimately, applying trauma theory to the Palestinian context can help deepen this study's scope regarding post-Nakba Palestinians' inherited traumatic experiences and their psychological impacts.

This research also implements the Postcolonial approach as an analytical framework. Hence, this study shall use what would the Indian scholar and theorist, Homi. K Bhabha's call unhomeliness and ambivalence. Applying these notions shall aid us in examining the repercussions of displacement on the new Palestinian in addition to his paradoxical perception of Palestine.

In coining the concept of unhomeliness, Bhabha draws on the concept of the uncanny or uncanny feeling, which shares a similar meaning to the notion of unhomely feeling. This idea finds roots in the writings of the German philosopher Heidegger. With that said, in *The Empire Writes Back: Theory and Practice in*

Postcolonial Literature (1989), Ashcroft et al attribute the earlier use of the concept of the uncanny to describe a sense of displacement, often derived from Heidegger's work,[5] who used the term "unheimlichkeit," which translates to "unhousedness" or "not-at-home-ness," and is sometimes rendered as uncanny or uncanniness.

Unhomeliness refers to the uncanny feeling experienced by individuals who find themselves in a state of confusion during the transitional period from their original culture, which shaped their identity, to the culture of another country. Bhabha employs the concept of the "uncanny space" as a means of reconsidering moments when one is confronted with choosing between two opposing forces. He describes how the boundaries between home and the world become blurred, and how the private and public realms intertwine, resulting in a fragmented and disorienting vision. Therefore, unhomeliness encompasses moments, feelings, and a world that are marked by confusion, occurring when an individual's life is situated between two distinct cultures.[6]

The second concept is ambivalence which refers to a psychological condition characterized by contradiction where individuals find themselves oscillating between conflicting beliefs without being able to resolve the contradiction. Being trapped in the fluctuating nature of ambivalence can be emotionally draining and debilitating. Merleau-Ponty, a French philosopher, describes ambivalence as the existence of two conflicting images or perceptions of the same object or person without recognizing the connection between them or acknowledging that they refer to the same entity. In addition to this, ambivalence is

[5] Bill Ashcroft et al, *The Empire Writes Back: Theory and Practice in Postcolonial Literature, (*London and New York: Routledge, 1989,) p. 81

[6] Amjad Fazel and Sarmad Albusalih, "Hybridity And Unhomeliness In Fadia Faqir's *Willow Trees Don't Weep*: Analytical Study In Postcolonial Discourse," *Palarch's Journal of Archaeology Of Egypt/Egyptology* Vol 17, No. 6 (2020), pp. 1-14.

often observed during childhood when children tend to categorize familiar and loved things, including themselves, as good, while unfamiliar and feared things are labelled as bad. This oversimplified and generalized view of the world contributes to the persistence of ambivalence, which eventually leads to contradiction due to the inability to reconcile these disparate images.[7]

Furthermore, this study employs trauma theory with specific attention to the concept of transgenerational trauma which has garnered significant attention in academia. Transgenerational trauma is a type of trauma that extends beyond the individual and persists within families, transferring from one generation to the next. As a result, maladaptive coping mechanisms and a pessimistic outlook on life continue to afflict future generations. This notion highlights the enduring impact of trauma on a familial level, affecting individuals across multiple generations.

In the sphere of postcolonialism, this research shall also explore the ideas of Frantz Fanon, who stresses the psychological impacts of colonialism on both the colonizer and the colonized and the necessity of violence to resist oppression. In his book *The Wretched of the Earth* (1961), Fanon argues that violence is a vital instrument for decolonization and that the sole way to challenge colonialism is through direct resistance. To Fanon, "*Colonialism is not a machine capable of thinking, a body endowed reason. It is naked violence and only gives in when confronted with greater violence*."[8] In other words, the colonized cannot be freed without the use of force since the colonizer would not willingly relinquish control. Violence is indispensable to break the colonizer's psychological hold on the colonized and to restore self-respect and dignity. Fanon's ideas echo Khoury's who

[7] Emily Lee, "Postcolonial Ambivalence and Phenomenological Ambiguity: Towards Recognizing Asian American Women's Agency," *Critical Philosophy of Race*, Vol. 4, No. 1, Special Issue: Asian American Philosophy and Race (2016), pp. 56-73.
[8] Frantz Fanon, *The Wretched of the Earth*, (New York: Grove Press, 1963), p.23.

stresses in many of his works Palestinian and Israeli victimhood and therefore humanity. Like Fanon, Khoury also accentuates the necessity of resistance.

Another prominent figure who highlights the relationship between the colonizer and the colonized is Albert Memmi. In *The Colonizer and the Colonized* (1957), Memmi attends to the psychological and sociological mechanisms of colonialism as well as the ties between the colonizer and the colonized; he states that both parties are caught in a destructive cycle of oppression and dependence. The colonizer's reliance on the colonized produces a paradoxical situation in which the colonizer simultaneously needs and rejects the colonized. While colonialists recognize the tragedies and suffering of the colonized, they are unable to admit their role in creating and maintaining such situation. This is because the colonizer's privileges are inextricably linked to the exploitation and oppression of their subjects.

> The colonialist's existence is so closely aligned with that of the colonized that he will never be able to overcome the argument that misfortune is good for something. With all his power, he must disown the colonized while their existence is indispensable to his own.[9]

Additionally, Edward Said's notion of exile pertains to this study's investigation. In a collection of essays entitled, *Reflections on Exile and Other Essays* (2001), Said avers that exile is a state of being that involves loss and dislocation as well as a profound sense of alienation from one's culture, identity, and values. Therefore, exile is not simply a physical condition but a psychological one for it involves uprootedness and thus, the compulsion to negotiate a new cultural and social terrains. This can lead to a profusive longing for the familiar and it is particularly relevant to Palestinians who were born into exile.

[9] Albert Memmi, *The Colonizer and the Colonized,* (UK: Earthscan Publications Ltd, 2003), p.98.

In the realms of Existentialism, focusing on Palestinian existential struggle in the text is probing due to the emergence of the Arab existential tradition in the 1950s and the 1960s. In the past century, the focus of Arab existential sentiments was on decolonization. Arab intellectuals employed Arab Existentialism to speed up generational change in culture, to re-organize the literary field, and to oppose the state. In this respect, Palestinians used it politically to present an ethical framework to decolonization, connecting themselves to the emerging front of the global south by shedding light on the Palestinian-Israeli conflict.[10]

In this regard, the protagonist in *GS* as an incarnation of the Palestinian plight, goes through a number of existential trials that leave him divided, alienated and broken. The imprisoned doctor confronts an existential crisis in his struggle to adjust to the exile he was born to. He questions the absurdity of the Sisyphus task that the Palestinian individual is experiencing in the claws of the occupiers. To demystify his comprehension of his forefathers' lands, he narrates the stories of people he knows and people he does not know in a *Thousand- and One-Night* fashion, probing along the way insightful questions about the significance of time, space and the affluence of memory.

In order to explore these areas, this study will be divided into two chapters. The first chapter will be a sociohistorical background that will set to inspect the events of the 1948 tragedy and its aftereffects. This chapter shall present the interpretations of the Nakba while focusing on its contemporary meaning. Moreover, it will elucidate on the conditions of Palestinian refugees in Lebanon, emphasizing the peoples shared history. Accordingly, it will investigate the

[10] Yoav Di-Capua, "A Conversation on the Arab Sartre, Existentialism and Decolonization," interviewed by Margaret Litvin, *Blog for Transregional Research*, 2018 https://trafo.hypotheses.org/9996.

Palestinian participation in the Lebanese Civil War. The second chapter shall analyse the main character's psyche in relation to the concepts of unhomeliness, ambivalence, exile, and trauma.

CHAPTER ONE: SOCIO-HISTORICAL CONTEXT

> We must expropriate gently . . . We shall try to spirit the penniless population across the border by procuring employment for it in the transit countries, while denying it any employment in our country . . . Both the process of expropriation and the removal of the poor must be carried out discreetly and circumspectly.
>
> Theodor Herzl, *The Complete Diaries of Theodor Herzl*, (New York: Herzl Press and Thomas Yoseloff, 1960), p. 88.

The landscape of settler colonialism's history alleges that genocides and the expulsion of native populations served as tools for dominating and enslaving the colonized. Examples of the barbarism of settler colonialism include the genocides and displacement of Native Americans and Australian Aborigines, as well as Apartheid's segregation in South Africa. Patrick Wolfe, a scholar in Settler Colonial Studies, contends in his seminal article "Settler Colonialism and the Elimination of the Native" (2006) that, "*the question of genocide is never far from discussions of settler colonialism. Land is life—or, at least, land is necessary for life. Thus, contests for land can be— indeed, often are—contests for life.*"[11]

Wolfe argues that settler colonialism project does not culminate only in genocides for it also emphasizes on displacement. Indeed, over the course of several centuries, the Atlantic slave trade displaced twelve million Africans. In the nineteenth century, the Cherokees were forced down the *Trail of Tears,* the Navajo marched on the *Long Walk* and the Herero of Southern Africa were forced into the Kalahari Desert. In the twentieth century, dubbed the century of refugees, "*the*

[11] Patrick Wolfe, "Settler Colonialism and the Elimination of the Native," *Journal of Genocide Research,* Vol 8, No. 4 (December, 2006), pp. 387-409.

displaced were iconic figures evoking war and human rights tragedies."[12] Israeli occupation, in this sense, does not deviate from the pattern of settler colonialism. The Israeli usurper's policies ranging from deportation, to genocides, to rape in the process of de-palestination are lucid illustrations of settler colonialism's savagery. Notwithstanding, employing ancient myths and wars on terror to exterminate Palestinians, the newcomers justify their exploitation and murder. Verily, the fact that the victims of anti-Semitism and racism in Europe have adopted the racist discourse of their oppressors is, in fact, one of history's greatest ironies.

It is commonly recognized that Palestinians' predicament inaugurated with the emergence of Zionism, the philosophy that strived to establish a homeland in *Zion*, the proclaimed land of Israel. In 1896, the father of Zionism, Theodor Herzl, published a pamphlet called, *Der Judenstaat*, or *The Jewish State*, which emerged as the ideological basis for political Zionism. He formulated the notion of emergence from diaspora in *The Jewish State*, a concept that was not alien to the Jewish communities around the world.[13] Nevertheless, the pamphlet featured for the first time a program for immediate political action blueprinting a settler colonial enterprise in the Holy Land. He writes in his diary about the absurdity of his proposal after the first Zionist Congress in Basle, Switzerland (1897), "*At Basle, I founded the Jewish State. If I said this outload today, I would be answered by a universal laughter. If not in five years, certainly in fifty, everyone will know it*."[14] Indeed, as part of the Sykes-Picot secret deal in 1916, Britain and France

[12]Julie Peteet, Preface to *Landscape of Hope and Despair: Palestinian Refugee Camps,* (Philadelphia: University of Pennsylvania Press, 2005), pp. viii- xiii.
[13]Theodor Herzl, *The Jewish State,* trans. Sylvie D'Avigdor, Adapted from the edition published in 1946 by the American Zionist Emergency Council, p.38.
[14] Gil Troy, "Theodor Herzl after Basel: The New King of the Jews Visits Palestine," *Jewish Journal*, October 13, 2022. https://jewishjournal.com/commentary/opinion/352203/theodor-herzl-after-basel-the-new-king-of-the-jews-visits-palestine/

agreed to divide up the Middle East. In the course of events, the British seized Palestine and a year later they released the Balfour Declaration, offering to assist in the creation of a national home for the Jewish people there. Before the beginning of the British Mandate (1922-1948), the British rushed to seal the oath pledged to the Zionists, essentially vouching to bestow a land that was not theirs to give.

1. Mandatory Palestine and the Nakba

Following World War I, the Ottoman Empire dissolved and the League of Nations gave Britain a mandate over Palestinian lands. The Zionists were already promised the land by means of Balfour Declaration. Written by the British Foreign Secretary Arthur Balfour in 1917, the declaration was addressed to a prominent Jewish leader called Lord Rothschild, and was seen as a significant endorsement of Zionists' goals. After the Balfour Declaration, immigration to Palestine increased significantly providing an answer to the Jewish question.

The British presence in Mandatory Palestine sought to prepare the region for self-governance. Prior to the British involvement in the land and the Balfour Declaration, Palestine belonged to the Ottoman Empire and had rather stable political and social statuses. Although considerable Christian and Jewish minorities lived there, the majority of the population was Muslim. The region was under the authority of the Ottoman Sultan (ruler) and was divided into provinces or vilayets with Palestine being part of the vilayet of Beirut. Hence, there were no borders, checkpoints, autonomous states with security issues, or chauvinistic nationalisms in the region.[15] The Ottoman Empire's system of governance was centralized and power was exercised by the Sultan and his appointed officials. Despite occasional upheavals, Ottoman authorities managed to maintain relative stability in Palestine.

[15] Michael Hudson, "Palestinians and Lebanon: The Common Story," *Journal of Refugee Studies* Vol 10, No.3 (September, 1997), pp.243-60.

Howbeit, soon after the collapse of the empire in 1918, the British rule in Palestine started in preparation for the creation of the state of Israel.

Palestine's political and economic spheres witnessed dramatic changes under the British mandate. A legislative council and a high commissioner formed by the British replaced the Ottoman structures with new administrative and legal frameworks. Yet, the British government encountered substantial difficulties in carrying out its plans, notably those pertaining to the creation of a Jewish national homeland. Zionism fell afoul of Palestinian nationalist movements that opposed Jewish immigration and the annexation and selling of lands. Withal, the British as Naomi Shepherd affirms, "*protected the Zionist beachhead in Palestine during the most vulnerable, insecure period during the 1920s and 1930s. This was, politically, the main legacy of the mandate.*"[16] To this end, the British efforts ended with their withdrawal from the region handling the Palestinian case to the United Nations. Hence, without Great Britain, there would not have been an Israel for the *Yishuv* (the Jewish community), or a Nakba for Palestinians. It is not surprising then that each year Balfour Day is celebrated by Israel's friends and mourned by Palestine's Arabs.

In 1947, the United Nations approved a plan to partition the region into two states, one Jewish and one Arab. The plan was deemed discriminatory and would result in the eviction of thousands of Arabs. The Jewish community welcomed the prospect of a Jewish state while Arab states and Palestinian officials rejected it. Much to the rage of the Arabs, on May 14, 1948, the old-new Israeli democratic state was founded.

[16] Naomi Shepherd, *Ploughing Sand: British Rule in Palestine, 1917-1948,* (New Jersey: University of Chicago Press, 2000), p. 207.

Once Israel proclaimed its independence, the nearby Arab nations launched an attack known as *The First Israeli-Arab War*. Benny Morris, a key figure in the New Historicist movement in Israel, argues in his book *The Birth of Palestinian Refugee Problem* (1988) that the war resulted in the displacement of estimate 700.000 Palestinians,[17] who fled or were forced to leave their homes. Since then, the Israeli occupation of Palestine has been a major source of tension and conflict in the region.

The creation of Israel culminated in the Nakba, meaning 'catastrophe' or 'calamity' in Arabic, which refers to the deracination of thousands of Palestinians from their homes in 1948. Israeli historian and activist Ilan Pappé explores in his book, *The Ethnic Cleansing of Palestine* (2006), the systematic expulsion of Palestinians, accentuating the several operations that Israeli forces conducted in urban and rural Palestine. He asserts that ethnic cleansing, as the US State Department defines it, is "*the elimination of a region's history through all possible means*."[18]The most popular strategy is depopulation amidst "*an atmosphere that legitimizes acts of retribution and revenge*."[19]

In "Eight Stages of Genocide," Gregory Stanton, a professor of Genocide Studies, classifies eight phases of a genocide. He claims that the mechanism is not the total erasure of a an ethnic, racial, or religious group,[20] rather it is the "*intentional killing of a part of the group as genocide"*[21] He adds that a genocide does not include direct acts of massacre, as many people think, for it constitutes also of "*deliberately inflicting on the group conditions of life calculated to bring*

[17] Benny Morris, *The Birth of the Palestinian Refugee Problem*, (Cambridge: Cambridge University Press, 2004), p. 588.
[18] Ilan Pappé, *The Ethnic Cleansing of Palestine*, (Oxford: One World Publications, 2007), p.2.
[19]Ibid.
[20] Oxford Advanced Learner 's Dictionary, 7th Edition.
[21]Gregory Stanton, "The Eight Stages of Genocide," *Genocide Watch*, (1998), https://www.genocidewatch.com/the-8-stages-of-genocide-1

about its physical destruction in whole or part."[22] Likewise, the Nakba hosted the eviction of a large number of Palestinians; most of them died before reaching borders. According to Stanton's classification, the seventh step which anatomizes extermination through ethnic cleansing is the most brutal as it strips the victim of its humanity.

> […] the final solution, is extermination. It is considered extermination, rather than murder, because the victims are not considered human. They are vermin, rats or cockroaches. Killing is described by euphemisms of purification: "ethnic cleansing" in Bosnia, "ratonade" (rat extermination) in Algeria. Targeted members of alien groups are killed, often including children. Because they are not considered persons, their bodies are mutilated, buried in mass graves or burnt like garbage.[23]

In April 1948, the Zionist leadership began implementing Plan Dalet, a military plan aimed at securing control over as much territory as possible by the massive deportation of Palestinian Arabs. This involved the destruction of villages, and ethnically cleansing their inhabitants in preparation for settlements. The agenda of destroying to replace dates back to Theodor Herzl who states in his allegorical manifesto/novel, *Old-New Land* (1902), "*If I wish to substitute a new building for an old one, I must demolish before I construct*."[24] In this respect, Pappé emphasizes that Zionist forces used tactics such as massacres, intimidation, and psychological warfare to force Palestinians out of their homes.

David Ben-Gurion, Israel's first Prime Minister, stated at the Zionist Action Committee meeting: "*We will not be able to win the war if we do not, during the war, populate upper and lower, eastern and western Galilee, the Negev and*

[22]Gregory Stanton, "The Eight Stages of Genocide," *Genocide Watch*, 1998.
[23]Ibid.
[24] Patrick Wolfe, "Settler Colonialism and the Elimination of the Native," *Journal of Genocide Research* Vol 8, No. 4 (December, 2006), pp. 387-409.

Jerusalem area."[25] To fulfil Israeli settler colonialism schemes, the natives must leave or perish. Although Israeli forces used power to cleanse the Palestinian lands, Israeli authorities asserted that the natives left due to the orders of their officials. In this regard, Walid Khalidi, the founder of the Institute for Palestine Studies, contends that this claim is a myth that was promoted by Israel's apologists to free the Zionists from refugees' responsibility.

> The myth that the Palestinian exodus of 1948 was triggered by orders from the Arab leaders—a cornerstone of the official Israeli version of the 1948 war and intended to absolve it of responsibility for the refugee problem—dies hard. Thus, it continues to be deployed by apologists for Israel as a means of blaming the Palestinians for their own fate… The story of the Arab evacuation order would hit two birds with one stone. It would absolve the Zionists from the responsibility for the refugees, and it would pin this responsibility on the Arabs themselves.[26]

Furthermore, several revisionist Israeli historians including Pappé were successful in disproving the Israeli claim of Palestinians' willing departure; they pinpointed that the Jewish forces had carried out a sizable number of massacres and were able to authenticate numerous instances of mass expulsions from towns and villages. The atrocities committed at Tantura, Sasa, Dawaymeh, Safsaf, Deir Yassin and many others convinced Palestinians to flee their homes. Pappé contends in *The Ethnic Cleansing of Palestine* that, "*massacres accompany the operations, but where they occur they are not part of a genocidal plan: they are a key tactic to accelerate the flight of the population earmarked for expulsion*."[27]

As Zionist forces advanced, more Palestinians were displaced from their homes and their lands were taken over by Jewish settlers. The majority of these

---

[25] Norman Finkelstein, "Myths, Old and New," *Journal of Palestine Studies,* Vol 21, No. 1 (1991), pp. 66-89.
[26] Walid Khalidi, "Why Did the Palestinians Leave, Revisited," *Journal of Palestine Studies*, Vol 34, No. 2 (Winter, 2005), pp. 42-54.
[27] Ilan Pappé, *The Ethnic Cleansing of Palestine*, (*Oxford:* One world Publications, 2007), p. 3.

refugees ended up in refugee camps in neighbouring countries where they still reside today. Palestinian historian Adel Manna' compares the repercussions of the war of 1948 to an earthquake that altered the geography, the demography, and the identity of Palestine and its inhabitants.[28]

1.1. Interpretations of the Nakba: Past and Present

> Look, let me tell you something even less nice and cruel, about the big raid in Sasa [Palestinian village in upper Galilee]. The goal was actually to deter them, to tell them, 'Dear friends, the Palmach [the Haganah "shock troops"] can reach every place, you are not immune.' That was the heart of the Arab settlement. But what did we do? My platoon blew up 20 homes with everything that was there.[29]

Influenced by a range of factors including historical evidence, political perspectives, and cultural contexts, the meanings of the Nakba have evolved over time. Numerous scholars view the event as the justifiable outcome of the long animosity between the Jews and Arabs in Palestine addressing its historicity. In this regard, dominant Zionist narrative mainly *Nakba denial* presented the event as necessary for Israeli self-determination instead of a crime against humanity.This narrative downplayed the role of Zionist forces in the displacement of Palestinians and framed the conflict as a war of survival for the Jewish people in accordance with David and Goliath myth,[30] a central fallacy which held that the 1948 war "*was waged between a relatively defenseless and weak* [*Jewish*] *David and a relatively*

[28] Adel Manna', "The Palestinian Nakba and its Continuous Repercussions;" *Israel Studies*, Vol 18, No. 2, (Summer, 2013), pp. 86-99.
[29]Shezaf Hagar, "Burying the Nakba: How Israel Systematically Hides Evidence of 1948 Expulsion of Arabs," *Haaretz.com*, 2019, www.haaretz.com.
[30] Goliath, a heavily armed Philistine giant, challenged Saul for 40 days to send out a man to fight him. No one would face this warrior until David, armed only with a sling and stones, volunteered. David hit the giant in the forehead with a stone and killed him.

strong [*Arab*] *Goliath*."[31] In this account, the destruction of the Arab Goliath was necessary for Jewish survival.

In his book *The Meaning of the Disaster* (1956), Constantine Zurayk, a Syrian intellectual, contends that, "*The defeat of the Arabs in Palestine is no simple setback or light, passing evil. It is a disaster in every sense of the word and one of the harshest of the trials and tribulations with which the Arabs have been afflicted through- out their long history—a history marked by numerous trials and tribulations.*"[32] According to Zurayk, the Nakba is a historical defeat that happened once in 1948. He notes that Arabs and Palestinians had a part to play in the defeat. The Arabs named the event 'the disaster' which indicates a natural catastrophe. This neglected the human factors, including the indecisiveness and chaos amidst Arab armies. Consequently, Zurayk assures that the Nakba is a national catastrophe that the Arab nation is responsible for finding an adequate answer to.

While the causes and consequences of the Nakba are still debatable, there has been a growing recognition of the need to assess this pivotal event in the history of the Israeli-Palestinian antagonism. Therefore, since the 1980s a shift in scholarship towards a critical understanding of the Nakba emerged in response to the works of Palestinian and Israeli historians who have challenged the dominant Zionist narrative and presented alternative interpretations. Today, academics view the Nakba as a deliberate campaign of ethnic cleansing by Zionist forces aimed at creating a Jewish sovereign in the region. This view is supported by the works of Pappé, who has used archival research to document the atrocities committed during the Nakba. Still, some affirm that the lot of Palestinians was the result of a

[31] Benny Morris, *Making Israel*, (Ann Arbor: University of Michigan Press, 2007), p. 16.
[32] Zurayq Qusṭanṭīn, *The Meaning of the Disaster*, (Beirut: Khayat's College Book Cooperative, 1956), p.2.

complex set of factors including the legacy of colonialism and the deliberate failure of the international community to protect their rights.[33]

In "Rethinking the Nakba" (2012), Elias Khoury attempts to "*blur the frontiers between the Palestinian past and present and put the story in the context of an open tragedy*."[34] He queries how can we read the Nakba today and concludes like many other intellectuals that, "*what happened hasn't stopped happening* […] *It is still happening now, in this moment*."[35] Thus, to put it in the words of Edward Said in his book *The Question of Palestine* (1979), "*we must understand the struggle between Palestinians and Zionism as a struggle between a presence and an interpretation."*[36] In *The Question of Palestine* Said is analytical of the way in which the Nakba had been framed as a one-time event that could be resolved through negotiations, rather than as a persistent struggle for justice and equality. In this sense, the Nakba is not an event to be remembered but a present reality in which Palestinians continue to be marginalised and dispossessed.

1.2. Falling into the Abyss of the Naksa: The Second Palestinian Exodus

> But it was not until the Six-Day War that Israel was once again confronted with the Palestinian refugee problem. Ben-Gurion had sensed that this would be the case, because four days before the war he had copied in his diary some figures from a nineteen-year-old newspaper article that claimed the estimated number of Palestinian refugees was vastly exaggerated, and that the most thorough probe would find no more than 300,000. Ben-Gurion clearly thought that this was information he should keep, even though he surely knew that the true number was at least twice that.[37]

[33]Ahmed Abofoul, "Unwilling or Unable? The International Community's Failure to Hold Israel Accountable for the Ongoing Apartheid in Occupied Palestine," *Opinio Juris*, 2021 http://opiniojuris.org.
[34] Elias Khoury, "Rethinking the Nakba" *Critical Inquiry*, Vol 38, No. 2 (Winter, 2012), pp. 250-266.
[35]Ibid.
[36] Edward Said, *The Question of Palestine*, (New York: Vintage Books, 1979), p.8.
[37] Tom Segev, "The June 1967 War and the Palestinian Refugee Problem," *Journal of Palestine Studies*, Vol 36, No. 3, (Spring, 2007), pp. 6–22.

The War of 1967, also known as the Naksa or (setback) in Arabic, was a momentous event in the history of the Israeli-Palestinian conflict. Lasting for six days only, the war resulted in a decisive victory for Israel, which gained control of the West Bank, Gaza Strip, East Jerusalem, Golan Heights, and Sinai Peninsula, effectively ending the prospect of a two-state solution and starting a new phase in Israel's settler-colonial expansionism. Six memorable days were enough to redrew the region's geographical and human landscapes in fundamental ways. After cementing the settler-colonial state in 1948, Israel started a new colonial effort to expand its borders and realize its vision of a Greater Israel with the least number of Arabs. In the wake of this war, over 200,000 Palestinians were transported across the Jordan River by means of Israeli transfer operations.[38]

Israel's occupation of the West Bank, East Jerusalem, and the Gaza Strip realized Zionism's ambitions in dominating all of historic Palestine without which "*the Zionist dream would remain incomplete*."[39] The subsequent colonization of the whole territory of Palestine presented evidence of Zionism's success in realizing its settler-colonial goals.[40] The Naksa added salt to the injury; at any rate, it also contributed to Palestinian national awakening. On the political scene of Palestinian fight for independence, the Naksa had a sizable impact. Before the war, there was no united leadership and no shortage of factions and parties within the Palestinian national movement, each of which was pursuing its own objectives. The Naksa altered this dynamic as Palestinians started to mobilise in support of the common objective of national liberation.

[38]Nur Masalha, *Expulsion of the Palestinians: The Concept of "Transfer" in Zionist Political Thought*, 1882-1948, (Washington D.C: Institute for Palestine Studies, 1992), p.209.
[39] Ilan Pappé, *A History of Modern Palestine: One Land, Two Peoples,* (Cambridge: *Cambridge University Press*, 2004), pp.185-186.
[40] Dana Tariq and Ali Jarbawi, "A Century of Settler Colonialism in Palestine: Zionism's Entangled Project," *Brown Journal of World Affairs*, Vol XXIV, Issue I *(Fall/Winter,* 2017), pp.1-23.

The Palestinian Liberation Organization (PLO), becoming the main representative of the Palestinian cause, was one of the most notable developments in the years following the Naksa. The event gave the PLO, which was established in 1964 but had previously been overshadowed by other factions and groups, a new sense of urgency and purpose.

In the aftermath of the Naksa, Fatah, formerly the Palestinian National Liberation Movement, joined the PLO becoming its largest faction and a dominant force in Palestinian politics. Regardless of the approach and viewpoints of the Arab states, Fatah was a fervent supporter of irregular rather than conventional warfare to free Palestine. Because of this, it invested several years after its formation in the late 1950s in preparing for guerilla operations on Israel. Fatah launched its first assault in 1965 under the name *Al-Assifa* (the storm).[41] The aim of Fatah was to "*throw* [*Zionist*] *Jews into the sea*"[42] and to obliterate the Jewish state.

> The liberation action is not only the liberation of an armed imperialist base, but more important it is the destruction of a society. [Our] armed violence will be expressed in many ways. In addition to the destruction of the military force of the Zionist occupying state, it will be also turned towards the destruction of the means of life of Zionist society in all their forms industrial, agricultural, and financial. The armed violence must seek to destroy the military, political, economic, financial and ideological institutions of the Zionist occupying state, so as to prevent all possibility of the growth of a new Zionist society. The aim of the Palestine liberation war is not only to inflict military defeat, but also to destroy the Zionist character of the occupied land, whether it is human or social.[43]

Indeed, the Palestinian liberation movement gained great significance and "*neither Israel, the Arab states, nor the great powers can any longer ignore its*

[41]Bard O'Neill, "Towards a Typology of Political Terrorism: The Palestinian Resistance Movement," *Journal of International Affairs,* Vol 32, No. 1 (1978), pp. 17–42.
[42] Ibid.
[43] The Liberation of Occupied Lands and the Struggle against Direct Imperialism, Pamphlet No.8 in Revolutionary Studies and Experiments, pp 16-17, n.p., n.d.

existence for it has shown that it can affect the interests, if not the destinies of them all.[44] Under the leadership of Yasser Arafat, the PLO became more effective and its demands for self-determination attracted international attention and support. Later on, Palestinian nationalism flickered with the establishment of other *fedayeen* groups like Islamic Jihad (1981) and Hamas (1987). Henceforth, the next section discusses the Palestinian struggle led by the PLO mainly on Lebanese lands. The activities of the PLO subscribed to the outburst of an event that scared the Lebanese and Palestinian histories for good: The Lebanese Civil War.

2. Palestine and Lebanon: The Common Story

Palestine and Lebanon behold the two faces of one coin. Aside from social, cultural, and ethnic similarities, "they *have both fallen victim to the same adversaries,*"[45]and faced comparable hardships. The Israeli occupation of Palestine and the birth of Palestinian refugee problem loosened the Palestinian-Lebanese ties resulting in a long-lasting tension. The Muslim communities welcomed Palestinian refugees unlike the Christians. Lebanon's cultural and religious tapestry, hence, came into the scene, dividing the country into two camps, a pro and an anti-Palestinian. Violence between Christian Moranites and Shia Muslims escalated and due to external interference, the situation worsened leading to a Lebanese Nakba. The latter featured a bundle of struggles, alliances and coalitions that nobody could untangle at the time. Antonio Gramsci avows that "*history is invariably written by the victors."*[46]Yet, the Lebanese civil war to put it in Khoury's words, "*found all*

[44] Michael Hudson, "The Palestinian Arab Resistance Movement: Its Significance in the Middle East Crisis," *Middle East Journal*, Vol. 23, no. 3 (1969), pp. 291–307.
[45] Michael Hudson, "Palestinians and Lebanon: The Common Story," *Journal of Refugee Studies,* Vol 10. No. 3 (1997), pp. 243-260.
[46] Quoted in Elias Khoury, "The Novel, the Novelist and the Lebanese Civil war," Department of Near Eastern Languages and Civilization University of Washington, Seattle, 2006.

its protagonists defeated."[47]At the time of its formal conclusion there was no one left to entrust with drafting the history of the war.

2.1. Palestinians Amidst the Lebanese Civil War

After decades of hard maintained stability, the Lebanese government failed in handling the country's rich heritage of religious diversity. The Lebanese Civil War thus erupted lasting for fifteen years and impacting nearly every Lebanese resident along with Palestinian refugees. The war orchestrated armed organizations with Maronite Christians, Druze, Sunni and Shia Muslims' connections, as well as outside actors including Syria, Israel, France, Italy, Britain, and the United States. These foreign powers became participants in the conflict and battled alongside various groups. The roots of the conflict can be traced back to the country's colonial history and post-independence era which caused Lebanon to become a multi-confessional state that divided governmental positions among the various religious group.[48] In any case, the war was far complex to fathom for it was not a whim in an unbearable present but the result of a long history of civil wars.

Lebanon had a number of short, less destructive civil wars prior to the 1975-1990 conflict with the most significant one dating back to 1860 and the most recent in 1958. These conflicts have strengthened sectarian animosity, undermined social capital, and eroded goodwill that keeps people from using violence.[49]Withal, the second surge of Palestinian refugees after the expulsion of 1967, threatened Lebanon's fragile nation.

To assess Palestinian involvement, it is crucial to consider the impacts of Palestinian presence in the context of Lebanese politics and history. Palestinians

[47]Elias Khoury, "The Novel, the Novelist and the Lebanese Civil war," Department of Near Eastern Languages and Civilization University of Washington, Seattle, 2006.
[48]Zakaria Mohti, *The Lebanese Civil War (1975-1990): Causes and Costs of Conflict*, (Master Thesis) (University of Kansas, 2010), p.18.
[49]Ibid., p.40.

first arrived to Lebanon in 1948, only two years after its independence from the colonial French mandate. Lebanon was not prepared to accommodate a large influx of refugees because of its political instability and internal strife. The Palestinian presence widened demographic and economic disparities which resulted in the overlap of political divisions. With that being said, before the floods of refugees, Shia Muslims settled at the bottom of the socioeconomic ladder while Lebanese Christians profited greatly from economic development. Thus, the growth of refugees' numbers imbalanced the Lebanese population. For sectarian dominance, Muslims and Maronite Christians divided the capital, Beirut, into a Christian East and a Muslim West.

Albeit some Palestinians' actions may have contributed to the escalation of the situation, the threat posed by their very existence to a political system that was already volatile was what ultimately led to war. Furthermore, Palestinian presence in Lebanon fanned the flames with the Israeli invasion of 1982 which thrived to eradicate Palestinian resistance. In order to maintain the unsustainable sectarian balance during the war, "*the* [*Lebanese*] *government would capitalize on the image of violent Palestinians*"[50]as the cause of the civil war.

Historian Daniel Pipes contends in his article, "The Real Problem," that "*the Maronite dilemma resembles that the whites in South Africa."*[51]That is to say, both groups take pleasure in their cultural ties to the West and want to maintain political dominance over the majority of people. In the 1970s, when pan-Arabism rose to power and Palestinian military activity in Lebanon rocketed, the Maronites turned

[50] Bassam Khawaja, *War and Memory: The Role of Palestinian Refugees in Lebanon* (Master thesis) (Macalester College, 2011), p.43.
[51] Daniel Pipes, "The Real Problem," *Foreign Policy*, No. 51 (Summer, 1983), pp. 139-159.

to forming militias to maintain their status quo privileges.[52]They anticipated that Palestinian prolonged presence would only exacerbate the continuing political tensions jeopardizing their status as Lebanon's most influential sect. Therefore, the Maronites' sought to employ Phalanges militia[53] to subdue the country's expanding population of refugees.

Palestinian refugee camps in Lebanon became significantly militarized with various factions establishing their presence in the camps and using them as bases for attacks on other factions. The presence of armed groups led to frequent clashes and Palestinian non-combatants refugees were caught in the crossfire. Lebanese Forces launched an attack on Tel al-Zaatar refugee camp in 1976, killing hundreds of Palestinians. The attack was the reason behind the war; still, Lebanese majority accused Palestinian refugees of initiating the war designating the Lebanese Civil War as a "*war of others.*"[54]According to Middle Eastern Studies scholar at King's College London, Craig Larkin, blaming Palestinians allowed Lebanese political establishments to "[*shift*] *the blame to external forces and* [*provide*] *a blurred and superficial historiography that removed the need for critical examination justice, or remorse."*[55] Put differently, this historiographical repression helped war actors deny responsibility for the vast traumatization they inflicted upon Lebanese and Palestinians alike.

[52] Mohti, *The Lebanese Civil War (1975-1990): Causes and Costs of Conflict* (Master Thesis) (University of Kansas, 2010), p.41.
[53] Phalangists are members of the Lebanese Phalanges Party (Hizb Al-Kata'ib Al-Lubnaniyyah). The Phalanges Party was founded in November 1936 by pharmacist Pierre Gemayel (1905–1984). The party benefited from Israeli weapons and training.
[54] This narrative was popularized by Ghassan Tueni in his work *Une guerre pour les Autres* (Paris: J. C. Lattes, 1985), which examines the role of non-Lebanese factions (Syria, Palestinians, Israel, the United States) and Cold War dynamics in the civil violence that consumed Lebanon from 1975 to 1990.
[55] Craig Larkin, "Beyond the War? The Lebanese Post-memory Experience," *International Journal of Middle East Studies*, Vol 42, No. 4, (2010), pp. 615-35.

2.2. The Invasion of Lebanon: Israel Vs PLO

The invasion of 1982 or "Operation Peace for Galilee", as named by Israel, was an intense political and military upheaval that attacked PLO's bases in southern Lebanon and Palestinian refugee camps. The operation commenced on June the sixth with a massive Israeli air and ground assault. The Israeli Defence Forces (IDF) quickly overran the PLO's strongholds and began moving north towards Beirut. On June 14, 1982, Israeli forces entered the capital besieging the city for almost three months. The IDF faced international condemnation for its use of force and for civilian casualties. The attack affected the Shiites who were living close to southern refugee camps. Therefore, widespread anger towards Palestinians militants was no longer restricted to the Christian population.

3. Paradise Lost: Palestinian Displacement and Resistance

Teetering on the edge of existence, refugeedom in the countries bordering lost Palestine plagued Palestinians and the Levant for many years. After the two Arab-Israeli wars, "*Palestinians were transformed into the Jews of the Middle East. They* [*became*] *stateless, marginalized and undesired everywhere in Israel and Arab countries*."[56] Most Palestinian refugees fled to Lebanon, a country that is not culturally nor ethnically different from theirs; despite this, they underwent multiple hardships upon their arrival.

Julie Peteet, Professor of Anthropology at the University of Louisville, asserts in her book *Landscape of Hope and Despair: Palestinian Refugee Camps* (2013), that Palestinians were *"acutely aware of the abnormality of their daily lives"*[57]in comparison to the rest of Lebanese society. Subsequently, they endured living in

[56] Adel Manna', "The Palestinian Nakba and its Continuous Repercussions," *Israel Studies*, Vol 18, No. 2, (Summer, 2013), pp. 86-99.

[57]Julie Peteet, *Landscape of Hope and Despair: Palestinian Refugee Camps*, (Philadelphia: University of Pennsylvania Press, 2005), p.124.

overcrowded refugee camps. By and large, Palestinians' displacement made them prone to Lebanese Christians' military violence along with that of Israel. The Israeli invasion of Lebanon during the civil war worsened Palestinians' position by feeding the tension between the guest and the host. Henceforth, out of the Palestinian-Israeli conflict emerged the Lebanese-Palestinian struggle which culminated in multiple massacres in Palestinian refugee camps. Palestinians were sandwiched by two great war efforts; nonetheless, the PLO militias fought back.

3.1. Militias in Refugee Camps: The Onset of Massacres in Lebanon

Expelled from a neighbouring country to another, the PLO maintained its principles of creating a Palestinian state and protecting refugees. Time and again, it has emerged as a major player in Palestinian resistance movement in Lebanon as it did in Jordon. After signing the Cairo Agreement in 1969, Palestinian military efforts in Lebanon escalated. The agreement granted freedom of movement and approved armed commando operations as long as "*the principles of Lebanon's sovereignty and security*,"[58] were adhered. Resistance evolved in Lebanon, in part as a result of the host state's systematic enforcement of Palestinian vulnerability.[59] This signalled the Palestinian refugees' transformation from a marginalized group to a potent political force and a feared military opponent. Even though it was a big step forward for Palestinians, the adoption of the accord did not necessarily signify a softened Christian position towards refugees who paid dearly with their lives in several massacres.

PLO's involvement in internal Lebanese issues was both a complicated and a multi-faceted issue. On one hand, they took provocative actions such as setting up military checkpoints in certain areas; these actions would later trigger the phrase a

[58] Marius Deeb, *The Lebanese Civil War*, (New York: Praeger, 1980), p.102.
[59] Kamal Salibi, *Cross Roads to Civil War*, (New York: Caravan, 1976), p. 65.

'state within a state.' On the other hand, they posed a challenge to the dominant Christian leadership by pressing leftist parties for fulfilment of demands.[60] The Lebanese Christians and Palestinians' animosity thus urged the host to an action that marked the onset of the Lebanese civil war.

On April 13, 1975, a major event occurred when "*a bus returning from guerrilla rally at Tell al-Za'tar passed through Ayn al-Rummana on its way to the Sabra refugee camp. Phalangists ambushed the bus killing twenty-seven of its Palestinians and Lebanese passengers and wounding nineteen others*."[61]The bus incident and the Phalangists' threat incited the Palestinian efforts in the Lebanese domestic violence cycle. At this point, with the support of Israel, the Phalangists' military, technical, and militia personnel enabled them to start a war in Lebanon.[62] Soon afterwards, war crimes begun climaxing in massacres like Tell al-Zaatar refugee camp massacre.

Tel al-Zaatar was a Palestinian refugee camp in East Beirut that was under Maronites rule. Maronite forces had started what they called 'cleaning operations' towards the end of 1975. They drove Muslims out of traditional Maronite areas as part of a campaign of sectarian cleansing driven by geographic segregation. On June 1976, the cleansing operation reached the camp in the shape of six-months long siege. Bashir Gemayel, a well-known Christian leader, led Maronite forces who managed to overcome the camp. According to Helena Cobban in *The Making of Modern Lebanon (*1985), "*Christian fighters picked out all the men and youths they could spot, for summary execution."*[63]The militias butchered 1500

[60]Halim Barakat, *Lebanon in Strife,* (Austin: University of Texas Press, 1977), p. 195.
[61]Rex Brynen, *Sanctuary and Survival: The PLO in Lebanon*, (Boulder and San Francisco: Westview Press, 1990), p. 80.
[62] Rami Siklawi, "The Palestinian Resistance Movement in Lebanon 1967–82: Survival, Challenges, and Opportunities," *Arab Studies Quarterly*, Vol 39, No. 3, (2017), pp. 923–37.
[63] Helena Cobban, *The Making of Modern Lebanon,* (Bolder: Westview Press, 1985), p. 131.

Palestinians that day alone along with another 700 killed during the siege. One camp resident, Abu Mohamed Aina, recalls the circumstances surrounding the siege:

> Water became the most serious problem. We had to risk the threat of snipers to get water from the tank which was situated about 20 feet away from the Phalangist area. The water tank was like a death trap because it was situated in an open area. Snipers were everywhere, and even when someone tried to take the injured away from the water area, they were shot at. I heard that on one occasion a woman was shot at while trying to get back after collecting water. She was shot in the chest, but kept running clutching the water holder until she reached safety because to her the water was more important than life. Then, one litre [sic] of water was equal to one litre of blood.[64]

The lack of distinction between Palestinian combatants and non-combatant refugees characterized the conflict.[65] Time and again, the massacre in Tel al-Zaatar added to Palestinian resentment towards the Lebanese society. To overshadow their crimes, the Lebanese forces asserted that the camps were unstable security islands outside the purview of law.[66] The massacre ingrained in Palestinians' minds the depth of their weakness at the hands of their host. After the massacres, Palestinian refugees *"retreated further into the camps, became more suspicious of the Lebanese state and the non-refugee population, and vowed never to disarm the camps again."*[67]

With Israel's full-scale invasion of Lebanon in 1982 as reprisal for the PLO's armed actions, more massacres were conducted with the help of Lebanese Christians. The massacre of Palestinian refugees and Lebanese Shi'a civilians in

[64]Abu Mohamed Aina, *Palestinians Speak*, (Malaysia: Malaysian Sociological Research Institute, 2001), p.8.
[65]Bassam Khawaja, *War and Memory: The Role of Palestinian Refugees in Lebanon* (Master thesis) (Macalester College, 2011), p.42.
[66] Ibid.
[67] Agnes Czajka, "Discursive Constructions of Palestinian Refugees in Lebanon: From the Israel-Hezbollah War to the Struggle over Nahr al-Bared," *Comparative Studies of South Asia, Africa and the Middle East*, Vol 32, No.1, (2012), p. 243.

Sabra and Shatila massacre in 1982, for instance, portrays the ferocity of the conflict. Aided by the IDF who surrounded the camps, Phalangists slaughtered hundreds of Palestinians and "*as executions, knifings, and point-blank shootings continued, bulldozers were at work digging mass graves inside the camps."*[68] The massacre according to Israeli journalist Amnon Kapeliouk had been meticulously planned long in advance.[69] The Palestinian casualties in this massacre outweighed many other atrocities combined. Lebanese historian Bayan al-Hout in her book *Sabra and Shatila: September 1982* (2004), conducted a fieldwork between 1982 and 1984 on the casualties in Sabra and Shatila. She identified 1390 cases: 906 dead and 484 missing.[70]The presence of Palestinian militias in Lebanon teased Israeli forces to consider not an ethnic cleansing of Palestine but a large-scale obliteration of Palestinians.

> [Sabra and Shatila] massacres were low-technology sequels to earlier high-technology saturation bombardment by Israel from land, sea and air of every major Palestinian camp situated anywhere near the combat zone throughout southern Lebanon. The underlying Israeli objective seems clearly directed at making the Palestinian camps uninhabitable in a physical sense as well as terrorizing the inhabitants and thereby breaking the will of the Palestinian national movement, not only in the war zone of Lebanon, but possibly even more centrally, in the occupied West Bank and Gaza.[71]

The Israeli invasion ended the Palestinian struggle in Lebanon expelling the PLO to Tunis. In exile, resistance was forced to find alternatives. Henceforth, it shifted its focus to diplomatic efforts with the aim of gaining recognition for the

---

[68] Leila Shahid, "The Sabra and Shatila Massacres: Eye-Witness Reports," Journal *of Palestine Studies*, Vol 32, No. 1, (University of California Press on behalf of the Institute for Palestine Studies, 2002), pp. 36-58.
[69]Amnon Kapeliouk, *Sabra and Shatila: Inquiry into a Massacre*, (Belmont, MA: Association of Arab-American University Graduates, 1984), p. 14.
[70] Bayan Al-Hout, *Sabra and Shatila: September 1982*, (London: Pluto Press, 2004), p. 287.
[71] "Israel in Lebanon: Report of the International Commission to enquire into reported violations of International Law by Israel during its invasion of the Lebanon," published as a special document in JPS 47, No. 3 (Spring, 1983), p. 121.

Palestinian people and their right to self-determination. One notable success in this regard was the PLO's recognition as the sole representative of the Palestinian people by the Arab League in 1988. Another significant achievement was signing The Oslo Accords between the PLO and the Israeli government which offered limited Palestinian autonomy in the West Bank and Gaza Strip.

In addition to this, the Oslo Accords led to the establishment of the Palestinian Authority (PA) in 1994. The PA provided a new avenue for the PLO to pursue their goals through political and diplomatic means. In the war of 1982, the official goal of Israel was to destroy the PLO and its bases in Lebanon and Palestinians suffered again from massacres and destruction in refugee camps. However, the goal of Israel to destroy the Palestinian national movement could not be obtained. The PLO activists moved their struggle from Lebanon to the West Bank and Gaza,[72] wherein oppression urged them to a new/old form of resistance which is border crossing.

3.2. Border Crossing : The Struggle Between Executioner and Victim

> In the Israeli-Palestinian context, two sides can be identified. One side is well-resourced and has power, but is subject to international moral rules of the game and is preoccupied with secur[ing] stability and quite along its orders and lines of friction with the other side; it therefore finds it difficult to use, and is even fearful of using, all the resources it has on hands. The second side is angry, unsatisfied, busy bemoaning its bitter fat, oppressed, and aware that the first side is not meeting its demands or understanding it. Its anger therefore, swells, and its resistance (moqawama) continues, with the aim of provoking a reaction from the other side and making itself appear heroic.[73]

[72] Adel Manna', "The Palestinian Nakba and its Continuous Repercussions," *Israel Studies*, Vol 18, No. 2, (Summer, 2013), pp. 86-99.
[73] Yehudith Auerbach et al, "Barriers to Peace in the Israeli-Palestinian Conflict*", Jerusalem Institute for Israel Studies*, No. 406, (2010), p. 70.

Settlement building, separation barriers, and military checkpoints which have restricted Palestinians' movement and made it difficult for them to access basic services and resources characterize Israeli settler colonialism enterprise. Nevertheless, Israel has cited security concerns primarily Palestinians' proclaimed terrorism as justification for its continued control over the area. Benny Morris, in this respect likens Israel's involvement in the so-called war on terrorism with the Roman Empires' struggle against barbarians.[74]

Despite significant hurdles in the face of a stronger opponent, Palestinians have demonstrated incredible perseverance in their willingness to defy Israeli-imposed authority and reclaim their sovereignty. Since Israel shares accessible land borders with surrounding states such as Lebanon, Syria, Jordan, and Egypt, these borders were vital for the Palestinian resistance over time. Ever since the 1950s, Palestinian resistance groups in those countries began to emerge. These groups, such as Fatah and the Popular Front for the Liberation of Palestine (PFLP), launched attacks against Israeli targets from across the borders.

Admittedly, one of the most famous organizations of Palestinian resistance from Jordanian borders was the Black September Organization (BSO) that was formed after the events of the Black September of 1970. Likewise, Palestinian *fedayeen* groups in Lebanon established themselves in refugee camps such as Ain al-Hilweh, Sabra, and Shatila. In the 1970s and 1980s, these groups, including the PFLP and the Lebanese-based Hezbollah, carried out numerous attacks against Israeli targets including kidnappings and bombings.

Resistance came also from Palestinian-Israeli borders. A major area where resistance has been particularly intense is along the border between Israel and the

[74] Elias Khoury, "Rethinking the Nakba," *Critical Inquiry*, Vol 38, No. 2 (Winter, 2012), pp. 250-266.

Gaza Strip. Resistance and oppression along Israeli-Palestinian borders became the norm as "*a new world of violently crafted and maintained borders became a defining feature of daily life—borders that both locked Palestinians in and kept them out*."[75] The Gaza Strip, a densely populated Palestinian territory hosted frequent clashes between Palestinian protesters and Israeli security forces along the border. One of the most notable armed groups in the borderline are Hamas and Islamic Jihad..

This chapter presented a basis for the analysis of the selected novel. In this regard, the second chapter will attempt to scrutinize the psychology of the new Palestinian using Khoury's *Gate of the Sun*. The novel, through a non-leaner narrative, depicts the lives and demise of plentiful Palestinian characters, assessing events before, during, and after the Nakba. In the novel, Khoury images the shattered personhood of Khalil and post-Nakba generations with stories of *inter alia* life, death, loss, and grief. Hence, the novel will serve as a testing ground to reveal the impacts of Bhabha's unhomeliness on the protagonist's psyche as a post-Nakba creation. Furthermore, it will unfold the political, social, and cultural ties that the new Palestinian shares with Palestine.

[75] Julie Peteet, *Landscape of Hope and Despair: Palestinian Refugee Camps*, p.3.

CHAPTER TWO: THE WAR OF THE WORLDS: TORN BETWEEN ELSEWHERE AND HOME

In a world built upon the fortification of borders and fierce nationalism, the stateless occupy the margins. Therefore, refugee literature emerged to unravel the implications of residing in the "*alien territories*"[76]of refugee camps. In this context, the deportation of thousands of Palestinians in the aftermath of the Nakba, often to the Lebanese-Palestinian borders, is no exception. Palestinian settlements in Lebanon were deemed temporary; nevertheless, demolishing Palestine's villages and cities forced its inhabitants to exile. To this end, Palestinian fringe-dwellers came to manifest unhomely feelings in their unhomely world in refugee camps.

Modern scholarship has given special attention to the unhomely in literary works. In this light, the widespread refugee phenomenon in the Arab world constructed a stronghold in the minds of engaged intellectuals, artists, and authors counting Khoury. Thus, in this chapter this study shall flesh out the ramifications of unhomeliness on Palestinian characters using Khoury's *Gate of the Sun* (2006) as a point of departure. In the process, it will put post-Nakba generations particularly Palestinians in Lebanon under scrutiny.

This chapter introduces a nuanced view to issues in connection with unhomeliness and belonging. In this particular aspect, it shall use Bhabha's theories as presented in *The Location of Culture* (1994). In this book, Bhabha offers a series of concepts that occupy a clear space in Post-colonial studies. Among these concepts are hybridity, mimicry, ambivalence, in-betweenness, third space, and unhomeliness.

[76] Homi Bhabha, *The Location of Culture,* (London: Routledge, 1994), p.38.

The present study hinges on unhomeliness and ambivalence to assess the psyche of post-Nakba Palestinian and his relationship with Palestine. To navigate the outcomes of unhomeliness, this chapter delves into the psyche of traumatized Palestinians using Freud's trauma theory. Moreover, it shall explore Edward Said's notion of exile and the new Palestinian existential struggle against occupation. Last but not least, this chapter will provide a stylistic reading of the narrative through examining the symbolic dimensions of the female characters.

1. Out of Place: Assessing the Psychology of the Unhomely

> And I cry so that a returning cloud might carry my tears.
> To break the rules, I have learned all the words needed for a trial by blood.
> I have learned and dismantled all the words in order to draw from them a single word: Home [77]
>
> Mahmoud Darwish, 'I Belong There'

In literary works, home is variously associated with family, land, house, self, and gender.[78] Nevertheless, beyond family, land, and the physical structure of the house, home is "*a place of rest from which we move outward and return*, [*it is*] *a place of security within an insecure world, a place of certainty within doubt, a familiar place in a strange world.*"[79]Indeed, home is a feeling and a concept that hosts variety of emotions. In this regard, Craig Gurney, a lecturer in Housing Studies at the University of Glasgow describes home as "*a warehouse of*

[77] Mahmoud Darwish, "I Belong There," in *Unfortunately, it was Paradise*: *Selected Poems*, (Berkeley: University of California Press, 2003), p.7.
[78] Shelley Mallett, "Understanding Home: A Critical Review of the Literature," *The Sociological Review*, Vol 52, Issue, 1, (2004), pp. 62–89.
[79] Kimberly Dovey, "Home and Homelessness," *Home Environments*, Vol 8 (Springer, 1985), pp. 33-64.

emotions."[80] Moreover, home is tied to notions of security and identity[81] as well as safety.

Theorists like Bhabha suggests that home is a place of solid identity where one has been and is recognized. In nations and societies that are oppressed, home is associated with a positive representation of the past, or of life before distress. Put differently, home is connected with liberty. On top of these, one should add home's vulnerability first and foremost in its potential to be physically demolished. In this vein, Porteous and Smith define domicide or home killing as "*the deliberate destruction of home by human agency in the pursuit of specific goals, which causes suffering to the victims*."[82] Israeli settler colonialism destroyed Palestinian villages and major cities killing the Palestinian homeland and inflicting an exile by birth sentence on post-Nakba Palestinians.

In his celebrated essay "The World and the Home" (1992), Bhabha brings to the table the concept of unhomeliness. He argues that, unhomeliness is a moment that "*creeps up on you stealthily as your own shadow."*[83] Bhabha's notion is similar to Freud's who asserts that the *unhomely* is the antithesis of *heimlich*, which is the German word for *homely*. He contends that when the subconscious creeps into the conscious, it creates an unsettling moment. In the same way, when the world creeps into the home and disrupts an identity that was thought to be stable which can be a shocking experience. In this respect, Bhabha writes, "*the home does not remain in the domain of domestic life, nor does the world simply become its social or historical counterpart. The unhomely is the shock of*

[80]Ariel Handel, "What's in a home? Toward a critical theory of housing/dwelling," *Environment and Planning C: Politics and Space*, Vol 37, (2019).
[81] Douglas Porteous, "Home: The Territorial Core," *Geographical Review*, Vol 66, No. 4, (1976), pp. 383–90.
[82]Douglas Porteous and Sandra Smith, *Domicide: The Global Destruction of Home* (London: McGill Queen's University Press, 2001), p.12.
[83] Homi Bhabha, "The World and the Home." *Social Text*, Vol 31, No. 31/32, (1992), pp. 141-153.

recognition of the world-in-the home, the home in the world."[84] Bhabha concludes that homelessness can be both a real and metaphorical phenomenon,[85] which coincides with the Palestinian context.

Being unhomed as Lois Tyson asserts in her book, *Critical Theory Today: A User-Friendly Guide* (2006)*, "is not the same as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee.*"[86] Palestinian unhomeliness took shape with the creation of the new Palestinian, a post-Nakba generation that was born from the guts of refugee camps. In this sense, Khalil, the protagonist-narrator of *GS* represents this generation who seems to manifest a double trauma, a double exile, and a double unhomeliness. Khalil cannot recognize Palestine; his refugeedom in Lebanon has created not only an exiled physical self but "*a psychological refugee."*[87]

Like Ahlem Mostghanemi's *The Bridges of Constantine* (1993), Khoury's novel seems to form a "*compelling ground that sensitizes us to the melancholy voices and the moving complaints of unhomely selves*."[88] In *Gate of the Sun*, Khalil carries out the Nakba narrative in a one-sided conversation with dying Yunes. Along with other second-generation Palestinians in exile, Khalil has lost one of the main pillars of his identity, that is his homeland. He has no understanding of Palestine except from the "*scattered fragments"* that the older generation recounts

[84] Homi Bhabha, "The World and the Home." Social Text, Vol 31, No. 31/32, (1992), pp. 141-53.
[85] Moghaddasi Rostami and Farid Parvaneh, "The Notion of Unhomeliness in the Pickup: Homi Bhabha Revisited," *Australian International Academic Centre*, Vol 7 No. 1, (February, 2016), pp.157-160.
[86] Lois Tyson, *Critical Theory Today: User Friendly Guide*, (New York: Routledge, 2006), p.241.
[87] Alireza Farahbakhsh and Rezvaneh Ranjbar, "Bhabha 's Notion of Unhomeliness in J. M. Coetzee's Foe: A Postcolonial Reading," *International Journal on Studies in English Language and Literature* (IJSELL), Vol 4, (July, 2016), pp. 105-112.
[88] Mohammed Gouffi and Fatiha Kaïd Berrahal, "Neocolonial Burdens and Unhomely Selves in the Metropole in Mosteghanemi's The Bridges of Constantine", *Critique: Studies in Contemporary Fiction,* (2020), pp.1-14.

to him. Khalil learns about Palestine from his grandmother, who stuffs her pillow with flowers that she claims to have the scent of home, from Umm Hasan, who brings him oranges from the homeland which he hangs on his living room wall, and from Yunes who chronicles his missions as a *fida'i* and his visits to his wife, Nahilah, in the remains of Palestine. The older generation feeds the younger with memory inciting unhomeliness and alienation.

By re-enacting the Nakba narrative, Khalil questions his generation's problematic relationship with Palestine while demonstrating loyalty to the first-generation's unhomeliness. In a Hamletian monologue, he tells and re-tells his people's stories descending into madness. Khalil's conflicted relationship with Palestine appears in his communication with the older generation through which he gets to despise and love home. He asks Yunes questions and responds to them the way he sees fit, claiming that Yunes cannot silence him anymore and that he would, "*talk, and talk*." In this way, Khalil rebels on Yunes and other pre-Nakba characters who often assert that "[*his*] *generation hasn't seen anything*,"[89] denying the younger generation's agency.

Further, Khalil narrates the stories from the end unlike the older generation which starts from the beginning. His emphasis on the end of the story reveals the impacts of unhomeliness on his generation for they are not familiar with the beginning or the exodus. The beginning to Khalil, although tragic, is known and therefore safe as it will allow him to explore his present. Nonetheless, recalling Yunes's stories traps him in memory and confines him to the hospital he works in.

[89] Elias Khoury, *Gate of the Sun*, (New York: Archipelago Books, 2006), p.325.

Khalil's confinement, alienation and unhomeliness lead him to madness. Albeit Yunes's presence in the hospital burdens and causes in many occasions Khalil's close termination, he insists on keeping him close. Once Dr. Amjad, the hospital's director, reveals his plan of moving Yunes to *Dar al-Ajazah* or the house of the elderly because he is "*finished,*"[90] Khalil falls into a state of madness.

> The doctor tried to calm me down, but I got more and more excited. He said he was the one who made the decisions here. I said, "No. No one decides." I snatched the newspaper out of his hands and started ripping it into little shreds and putting them in my mouth. I chewed them up and spat them out and shouted. I kept on ripping and spitting away, and the doctor shrank back behind his desk until only his head remained visible. Then it disappeared and his body grew smaller and smaller in the chair until it vanished entirely as though the desk had swallowed it.[91]

Khalil's over protectiveness of Yunes and his efforts to save the later's life is the result of his troubled relationship with his home country. Yunes is the last thread that connects Khalil with Palestine after the death of Shahina, his grandmother and Umm Hassan, the camp's midwife. When Dr. Amjad decides to send Yunes to the house of the elderly, Khalil claims that, *"*[*Yunes*] *is a symbol*" and a "*hero who should not end up in a cemetery for the living dead."*[92] Still, upon Yunes's arrival to the hospital, Khalil wishes to choke him cold bloodedly and calmly.

> To begin with, I was overwhelmed by a criminal impulse. I was obsessed with only one thought: of placing a pillow over your face and pressing down until you died of asphyxiation – that I should just kill you, cold bloodedly and calmly. I felt real hatred for you. I pretended that I hated the world for what it had done to you, but that wasn't true. I didn't hate the world, or Fate, or God, I hated you – Yunes, Abu Salem, Izz al-Din, or whatever name fits you best as you lie here in this bed.[93]

[90] *Gate of the Sun,* p.158.
[91] Ibid.
[92] Ibid.
[93] Ibid., p.33.

These ambivalent feelings towards Yunes mirror Khalil's relationship with home. To Khalil, Palestine is an "*imaginary country*"[94] that beholds "*the map of absence*"[95] to put it in Darwish's words; it is an illusion and a fictional setting that second-generation Palestinian fleshes out from stories and memories of the older generation. In his 1999 memoir, Out *of Place*, Edward Said proclaims that, "*All families invent their parents and children, give each of them a story, character, fate, and even a language."*[96]Khalil echoes Said's statement as his generation was denied a story, a character, and a fate and most importantly a country:

> Do you believe we can construct our country out of these ambiguous stories? And why do we have to construct it? People inherit their countries as they inherit their languages. Why do we, of all the peoples of the world, have to invent our country every day so everything isn't lost and we find we've fallen into eternal sleep? [97]

In this regard, Albert Memmi contends in *The Colonizer and the Colonized* (1957), that a foreigner who arrived in a country by "*the accidents of history*" has succeeded not only in making a home but also in awarding himself unparalleled benefits at the expense of those who are legally entitled to them.[98]To Khalil, Palestine is another country that is inhabited by another people: the Jews. "*If we go back"* he contends, *"we won't find Palestine, we'll find another country. Why are we fighting and dying?* [...] *It would be better to marry and emigrate elsewhere."*[99]

The narrator questions the absurdity of life and death and the struggle in between in the Palestinian context. To him and to post-Nakba generations, life is one of alienation and death is only a "*symbolic number"* that groups the victims

---

[94] *Gate of the Sun,* p.132.
[95] Dania Meryan, *Sites of (Post)colonial Becomings: Body, Land and Text in the Writings of Wilson Harris, Derek Walcott, Mahmoud Darwish and Ghassan Kanafani*, (PhD Dissertation) (University of Leicester, 2013), p. 134.
[96]Edward Said, *Out of Place: A Memoir,* (New York: Alfred A. Knopf, 1999), p.3.
[97] *Gate of the Sun,* p.353.
[98] Memmi, *The Colonizer and the Colonized,* p.53.
[99] *Gate of the Sun,* p.192.

into one entity. He knows what he will find upon returning and that place would not be the Palestine that the camps' women and freedom fighters describe. It is as a former Phalangist that Khalil meets in Beirut images: "*the Jews have fixed it up, and it's in good shape. The way it's organized is astonishing gardens, water, swimming pools. You'd think you were in Europe.*"[100]

The lasting memory of Palestine belongs to the older generation; whereas, second generation Palestinians vie in the temporariness of the camps. When addressing Palestine Khalil often times uses "*our country*," yet in many instances he uses "*your country"* when addressing Yunes: *"I'm in your temporary world now: I visit your country, live your life and make imaginary journeys."*[101] Khalil's unhomeliness clusters him in a limbo of suffering, and often times of madness and hallucination. Yet, he endeavours to reconcile with his homeland. Thus, he fights in the PLO and becomes unfit for war in the process. He also keeps the oranges that Umm Hassan brings him from her village because they smell of the homeland. Withal, he bears contempt for Palestine and the older generation for the burdens they inflicted upon him. Khalil's struggle mirrors Edward Said's notion of exile that the next section anatomizes.

2. The Land of Sad Oranges: Born into Exile

> Exiles are cut off from their roots, their land, their past. They generally do not have armies or states, although they are often in search of them. Exiles feel, therefore, an urgent need to reconstitute their broken lives, usually by choosing to see themselves as part of a triumphant ideology or a restored people.[102]

[100] *Gate of the Sun*, p.255.
[101] Ibid., p.132.
[102] Edward Said, *Reflections on Exile and Other essays*, (Massachusetts: Harvard University Press, 2003), p.177.

In his essay "Reflections on Exile," Edward Said elaborates on the concept of exile and contends that it "*is as close as we come in the modern era to tragedy*."[103] His personal experience of early displacement allowed him to analyse the concept in contemporary context and in relation to the Palestinian question. Said views exile *as* "*a mind of winter*" in the words of American modernist poet, Wallace Stevens. In the world of exile, he argues, "*the pathos of summer and autumn as much as the potential of spring are nearby but unobtainable. Perhaps this is another way of saying that a life of exile moves according to a different calendar, and is less seasonal and settled than life at home.*"[104] Through effective natural imagery, Said defines exile and compares its mono-seasonal state with the three seasons of nature and the emotions they evoke. This implies that life within one's country of origin is a natural occurrence and that life outside of it is an odd phenomenon that does not adhere to a known rhythm, familiar emotions, or established methods of existence.[105]

Likewise, the lives of Palestinian characters in *Gate of the Sun* lack motion especially for second-generation Palestinians. Khalil's life freezes before he was born; his life, like the older generation, ceases once Palestine was lost. Khalil was born from the womb of the refugee camp and his only visits to Palestine go back to his days in the PLO, "*I see what you have seen and what I haven't seen myself, I speak of a country I've never visited – a country I entered a few times at night with the fedayeen but never really could see*."[106] Palestinians residing in Lebanon's camps face restrictions due to the Palestinians and Lebanese Civil War feud. This situation intensifies for Khalil as the loss of his beloved Shams and the arrival of

[103] Edward Said, *Reflections on Exile and Other essays*, p.183.
[104] Ibid., p.186.
[105]Rehnuma Sazaad, *Edward Said's Concept of Exile: Identity and Cultural Migration in the Middle East* (London: I.B.Tauris & Co. Ltd, 2017), p. 17.
[106]*Gate of the Sun,* p.393.

Yunes at the hospital traps him even more. Khalil finds himself unable to leave neither the hospital nor the camp, partly due to Yunes's critical condition and partly out of fear that Shams' relatives might kill him to avenge her death.

Indeed, Khalil's state of exile is profound, and his prospects to return are meagre for the land he once called home now belongs to the Jewish people. The irony of history lies in the fact that Palestinians "*have been turned into exiles by the proverbial people of exile*"[107] Not only have the Jews caused Palestinians to experience exile, but they have also denied them the right to return and compelled them to undergo further displacements with the Israeli invasion of Lebanon in 1982. Regarding this issue, Said maintains that the animosity of Zionist Jews towards Palestinian nationalism prevented them from acknowledging the existence of another narrative of suffering and displacement alongside their own. As a result, they targeted refugee camps in Lebanon, causing significant human casualties within the Palestinian community.

> Perhaps this is the most extraordinary of exile's fates: to have been exiled by exiles to relive the actual process of up-rooting at the hands of exiles. All Palestinians during the summer of 1982 asked themselves what inarticulate urge drove Israel, having displaced Palestinians in 1948, to expel them continuously from their refugee homes and camps in Lebanon. It is as if the reconstructed Jewish collective experience, as represented by Israel and modern Zionism, could not tolerate another story of dispossession and loss to exist alongside it—an intolerance constantly reinforced by the Israeli hostility to the nationalism of the Palestinians[108]

Khalil seeks solace from his exile in storytelling. He finds comfort in recalling tales of oranges and olive trees, which evoke memories of his homeland. However, these stories also deepen his anguish as they serve as a reminder that

[107] Edward Said, *Reflections on Exile and Other essays*, p. 178.
[108] Ibid.

these goods belong to the Jews. Khalil learns about the demise of olive trees from Yunes's errands and from a young Phalangist he meets in a restaurant in Beirut. The Jews uprooted the trees and planted cypresses, palms and pines instead. He addresses Yunes's shrinking body, "*You mentioned how they planted cypress trees in the middle of the olives groves at Ain Houd, and how the olive trees were ruined and died under the onslaught of the cypresses, which swallowed them up*."[109]Even after expelling Palestinians, the Jews made sure that nothing Palestinian would grow on their new land, uprooting the Palestinians twice. The young phalangist exclaims when talking to Khalil about his training in Israel:

> "If only you could see it, the whole area is planted with pine trees. God, how lovely the pines are! You'd think you were in Lebanon."
> "Pine trees! But it's an area for olives."
> "The Jews don't like olive trees. It's either pines or palms."
> "They killed the trees," I said.
> "No. They uprooted them and replanted."[110]

Khalil's birth into exile has turned the land of sad oranges into a haunting memory that poses a threat to his present. Despite this, he hopes for the return, and therefore he preserves everything associated with his homeland, including video tapes and oranges. During a visit to her village of al-Kweikat, Umm Hasan brings Khalil a weighty branch of oranges, which he hangs on the wall to preserve the scent of Palestine. Nonetheless, the branch gets moldy and rotten as in Kanafani's short story, "The Land of Sad Oranges," (1962), in which the child narrator

[109] *Gate of the Sun*, p.184.
[110] Ibid., p.255.

recounts a family's forced displacement and their sorrowful tears shed over oranges that would later get *"dried up and shrivelled*."[111]

Khalil like Amin Maalouf's protagonist in *The Disoriented* (2012), resides in the exilic territory of *not-belonging*. According to Said, the territory of not-belonging is where, "*in a primitive time peoples were banished, and where in the modern era immense aggregates of humanity loiter as refugees and displaced persons.*[112] Like Khalil, Adam falls into the abyss of exile by means of war. Culpability and alienation from his native country which grapples with the legacy of the Lebanese Civil War remain entwined throughout the novel. Adam's exile in France imprisons him in an extinguishing humanity, and in the long term as he asserts, "*all the sons of Adam and Eve are lost children*."[113] The territory of not-belonging is similar to Fanon's zone of non-being, "*an extraordinarily sterile and arid region.*"[114]The later confines Khalil and Adam in the prisons of exile which hosts death and sterility. On this matter, Said demonstrates that exile is not only an open prison but a death that denies "*death's ultimate mercy, it has torn millions of people from the nourishment of tradition, family, and geography*."[115] To this end, Post-Nakba generations have not inherited exile only but also trauma.

3. The Inheritance of the *Mankūb*

In an interview about the condition of the Arab novel, Khoury confirms that his works counting *Gate of the Sun* are "*stor*[*ies*] *of the human dream and how people can* survive *catastrophe*."[116] Indeed, *GS* through vivid descriptions images

[111] Ghassan Kanafani, "The Land of Sad Oranges," in *Men in the Sun and Other Palestinian Stories*, (Colorado: Lynne Rienner, 1999), p.80.
[112] Edward Said, *Reflections on Exile and Other essays*, p. 177.
[113] Amin Maalouf, *The Disoriented*, (New York: World Editions, 2012), p.1.
[114] Frantz Fanon, *Black Skin, White Masks*, (London: Pluto Press, 2008), p. 2.
[115] Edward Said, *Reflections on Exile and Other essays*, p. 174.
[116] Elias Khoury, "Lebanese Author Elias Khoury: 'I feel we are beyond despair'" interviewed by Rupert Hawksley, *The National News*, (2018)

the resilience of Palestinians against overwhelming circumstances. The story is a testimony of the collective trauma and fear that flooded the Nakba as well as the Lebanese Civil War. Hence, this section will set to examine the psyche of traumatized Palestinians employing Sigmund Freud's trauma theory.

Trauma theory emphasizes the function of the unconscious mind in processing traumatic events. To put it in other words, traumatic memories are buried in the unconscious mind where they continue to impact the individual's behaviour and emotional life. In this regard, Sigmund Freud and Josef Breuer state in *Studies on Hysteria* (1955), that traumatic events might reappear later in life as physical symptoms or mental illnesses.[117]These traumatic events might result in the development of anxiety, splitting of the ego, dissociation and Post Traumatic Stress Disorder or (PTSD). Furthermore, trauma accompanies fear. According to Freud, *fright* or fear is an emotional response that arises from the ego's perception of threat. It can be triggered by both external stimuli such as frightening events or objects, and internal stimuli such as repressed or unresolved psychological conflicts. In this sense, Khalil undergoes early in life the deaths of his father and sister, the absence of his mother, and the haunting presence of his grandmother. Therefore, he notes, "*I also started my life with a massacre,*"[118]which indicates how Khalil's childhood was tamed from the start by traumatic occurrences.

Growing up, Khalil's grandmother addresses him by his dead father's name, Yasin. Khalil retells the story of Yasin to Yunes playing the character of his father. Khalil's grandmother, who endures losing her only son in the Lebanese Civil War of 1958, develops an unconscious connection between Khalil and her deceased son. This can be seen as a manifestation of her unresolved trauma. Raised

[117]Sigmund Freud and Josef Breuer, *Studies on Hysteria*, (London: The Hogarth Press, 1955), p.102.
[118] *Gate of the Sun*, p. 284.

by his grandmother, Khalil inherits her traumatic memories especially her son's boyhood and eventual death.

By referring to Khalil with her dead son's name, Shahina attempts to preserve his memory, but unknowingly she transfers her trauma to Khalil. This is referred to as transgenerational trauma, and it describes the transmission of trauma from one generation to another. Elif Shafak, in similar vein, explores the theme of generational trauma in her works. Shafak's writings often depict how the weight of history, collective memories, and unsettled conflicts can shape the lives of characters and influence their relationships, identities, and psychological well-being.[119] Shafak's view echoes Khalil's childhood with his two mothers and two names and the juggling he experiences in-between.

> When I was little, I had two names and two mothers. My first mother called me Khalil and my second mother called me Yasin. The first told me stories about the death of her man, the second about the loss of her child after the village fell. Both stories belong to me, and I juggle them, becoming both child and Man.[120]

Khalil shares stories using them as defence mechanism to cope with the traumatic events he went through. He seeks to control his traumatic memories and make sense of the chaos he witnessed through storytelling, which allows him to process his trauma and that of the older generation. Unlike Yunis and other pre-Nakba characters, Khalil understands that memories are a trap and a sickness that "*affects a whole people*."[121] This implies that Palestinians' collective memory has become a burden that clusters them to a traumatic past. These memories urge

[119] Elif Shafak, "How To cope with Inherited Trauma," *You Tube*, 8 minutes. 2022. https://www.youtube.com/watch?v=HDdzI1Q2tQI
[120] *Gate of the Sun*, p.286.
[121] Ibid., p.311.

traumatized subjects to invent different scenarios and build their lives on illusions such as the illusion of a return or the repetition of traumatic events.

Trauma manifests through the inclination to re-enact the memory of distressing events repeatedly, driven by the desire to regulate and manage the intense emotions tied to those experiences.[122]Freud refers to this phenomenon as the "*compulsion to repeat.*"[123] He writes that the patient "*is obliged to repeat the repressed material as a contemporary event instead of* [...] *remembering it as something belonging to the past*."*[124]* In this sense, the self does not remember the actual event but only the reproductions of the traumatic experiences.[125]One powerful scene that depicts the repetitive nature of trauma is the scene in which Khalil is attacked by a swarm of flies in the Shatila massacre. The scene is a metaphor for the repeating nature of traumatic recollections, which can emerge and overpower an individual long after the initial tragedy has happened.

> All I remember are the flies. I didn't see the bodies. They were sprinkling quicklime over the piled-up, puffed-up corpses, and the flies were buzzing and making insane sounds. The man in white led me by the hand and I doubled over frightened of the flies. They were like a cloud or a woolen cover of black and yellow buzzing. I bent over and let him guide me, jumping over the corpses. I jumped, too. I let go of his hand and fell down and rolled over in that white stuff and got up again clinging to the ground and to the lime and ran toward the hospital. I ran turning and looking back afraid that he might have been following me.[126]

The massacres underwent by Palestinians in Lebanon's camps act as shield breakers for characters' psychological defences. For that matter, Khalil is a victim-witness of the Lebanese civil war. Therefore, his undergoes Post-Traumatic Stress

[122]Sigmund Freud, *Beyond the Pleasure Principle*, (New York: W.W. Norton & Company, 1961), p. 19.
[123] Ibid., p.13.
[124] Ibid., p.12.
[125] Ibid.
[126] *Gate of the Sun*, p.237.

Disorder, which is the result of "*a psychologically distressing event outside the range of usual human experience,*" that is accompanied by "*intense fear, terror, and helplessness.*"[127] One of the significant signs of Khalil's PTSD are the piles of bodies he has seen. Jean Genet's description of the massacre in his play, "Four Hours in Shatila," (1983) portrays the ugliness of the event. Khalil's memories of the bodies, blood, and flies incite the extreme fear that ghosts him for a very long time. Nonetheless, he endures his traumatic past through stories.

4. A Nation Born from the Womb of Storytelling

History assures as Memmi claims in *The Colonizer and the Colonized* that "*each* [*group*] *being socially oppressed by one more powerful than* [*it*]*, always finds a less powerful one to whom to lean, and becomes a tyrant in his turn.*"[128] Such is the case of antisemitism in Europe and the occupation of Palestine. The Israeli authorities took measures to govern historical narrative by suppressing evidence of the atrocities committed against Palestinians during and following the Nakba, acknowledging the prevailing notion that history is written by the victors. Such censorship exists to this day because Palestinians are frequently portrayed as the aggressors while their sufferings are dry facts and numbers.

As a matter of fact, Palestinians took refuge in oral history to preserve the memory of the Nakba. Since its inception, the Palestinian oral history project has been distinguished by its popular and grassroots foundation which includes the active participation of displaced villagers.[129] Palestinian oral history gave birth to stories that the older generation lived on and passed to the younger. Nevertheless, storytelling became a burden that post-Nakba Palestinian has to walk around with.

[127] Nasrullah Mambrol, "Literarary Theory and Criticism: Trauma Studies," *Literariness,* 2018. https://literariness.org/2018/12/19/trauma-studies/
[128] Memmi, *The Colonizer and the Colonized,* p.61.
[129] Sherna Gluck, "Review of Oral History and al-Nakbah," *The Oral History Review,* Vol 35, No. 1 (2008), pp. 68–80.

In connection to this, *GS* documents Palestinians' long-violated right to record the Nakba in a storytelling contest championed by Khalil.

Storytelling is a means to resist, defend and spell nationhood; however, the latter is also a Herculean task that fell upon the shoulders of the new Palestinian. Characters in *GS* live under the spell of told and untold stories that Khalil took upon himself to narrate in order to talk his patient out of death. To this end, Khalil lives on and is consumed by stories' reverberating magic. As a memory championship and an avid storyteller, he tells and retells the stories he heard, "*piecing the glimpses together*"[130]for a one whole story. In the course of events, he alternates between first, second and third-person narration producing from Yunes's murmurs and other characters a story with no beginning and no end, aiming to forge a nation out of words.

"*Umm Hassan is dead*,"[131] thus begins Khalil's quest for stories. The opening of the text inaugurates Khalil for the burden of telling the story which ironically starts from the end which is death and ends with death. It begins with the death of a mother, Umm Hassan, and ends with the death of a father, Yunes. As the story unfolds, Yunes is lying on a hospital bed and Khalil sinks beside him in a chair and talks about people who have just died, people who have been long dead, and the traumatized living. Khoury subverts traditional storytelling starting from the end therefore we learn about the deaths of Khalil's closed ones and the near death of Yunes from the very beginning:

> The beginning of the story says that you were like a dead man, and there was no hope of reviving you. Dr. Amjad told me, "There's no hope" – but I wasn't convinced, and decided to try to treat you by talking to you…No. I have to start from the place you don't know, meaning from here,

[130] *Gate of the Sun*. p.28.
[131] Ibid., p.3.

> from the end, because the story can only start from its ending. I don't want it to be for you the way it was for me: I never knew the ends of stories because I would fall asleep before my mother got to them. You, however, are going to know the story starting with the ending. [132]

Khalil claims he knows the beginnings; accordingly, he needs to uncover the end to narrate the whole. Yet, throughout the text, he demonstrates that he fears both. The beginning is a tragedy of the known while the end is the tragedy of the unknown; in between Khalil's stories resound as he tells and then acts the stories putting them with the same footing as life. Two tasks fell upon Khalil as a second generation to fulfil. The first is the Nakba narrative and the second is the victimhood of his generation in Lebanon. In this respect, he tells the story of Dunya who turned handicapped in the Shatila massacre and of Salim whose hair turned white in the same event.

> The real thing is hiding here, in these two rooms. You're here, and Dunya's there. Dunya's dying, and you're dying. She can no longer tell her story, and you can no longer stand yours since Nahilah's death. And I'm a play actor. I'm the real actor, not Salim. I'm acting out your story, and Dunya's story, and Salim's story. I'm acting out all your stories.[133]

The Nakba narrative takes another form with the technological development. Diana Allan, associate professor of Anthropology at McGill University, highlights in, "Mythologizing the Nakba," the significance of the narratives surrounding the Nakba and their influence on subsequent generations in shaping a sense of national identity within the context of Shatila camp. She asserts that the process of cultural transmission relies less on oral storytelling due to the transformative effects of modern communication technologies, which are reshaping the manner and substance

[132] *Gate of the Sun*. p.26.
[133] Ibid., p. 280.

of historical discourse. The new generation's video trend, for instance, emerged to replace traditional storytelling. Thus, Allan asserts that its very trendiness indicates that "*the processes of transmission* [*are*] *becoming less narrative-based, more visual and increasingly individuated*."[134] The introduction of satellite television to the camp and the appearance of videotapes urged the migration of storytelling to another ground and, "*So the story was turned into a videotape,*" [135] upgrading the Palestinian nation to a video nation and the country to a video country.

> They sit around their televisions and run the tape, and they see things I don't. That isn't Palestine, Cousin. Those pictures don't look like our villages, but I don't know what's got into everyone, they're glued to their television sets. There's no electricity, and they still play them, signing up for Hajj Ismail's generator just for the video. They pay twenty dollars a month and go hungry so they can watch the tapes; they sit in their houses and stare at those films they say are Palestine. We're a video nation and our countries become a video country.[136]

Khalil expresses disapproval of the video frenzy that swept Shatila camp. Elderly Palestinians going through '*a return fever*' sneaked back to their ancient villages and filmed their visits. They shared these films with the camp's families so that they could all watch TV clips and preserve the memories of their pre-1948 villages. Nevertheless, he takes part in this trend with the tape that Umm Hassan leaves for him. He watches the film that images al-Ghabsiyyeh, his family's village proclaiming that, "*it's a beautiful tape, made up of lots of snapshots joined together. I'd have preferred a panorama, but never mind, we can imagine the scene as we watch*."[137]Still, talking to Yunes about the tape he says, "*I watched the video Umm Hassan brought, and I saw al-Ghabsiyyeh. I saw the mosque and*

[134] Diana Allan, "Mythologizing Al-Nakba: Narratives, Collective Identity and Cultural Practice among Palestinian Refugees in Lebanon," *Oral History*, Vol 33, No. 1 (Spring, 2005), pp. 1-10.
[135] *Gate of the Sun*, p.102.
[136] Ibid., p.428.
[137] *Gate of the Sun*, p.102.

the lotus tree and the roads smothered in weeds, and I felt nothing."[138] Khalil is detached from what he calls the 'l*abyrinth of Palestine*' because stories in all their forms denied him an individual life and an actual homeland. Indeed, the goal of storytelling as Peter Brooks claims in *Reading for the Plot* (1984) is to narrate, "*the meaning of an individual life*."[139]However, in the Palestinian context it is the burden of the communal and of the past. Khalil contends that he has to push these stories aside in order to start again.

> My grandmother used to drown me in stories . . . Now I feel that I have to push the stories aside in order to see clearly, for all I see is spots, as though that woman's stories were like colored spots drifting around me.[140]

The Palestinian history is based on illiterate *fellahin's* stories that post-Nakba generations documented with testimonies, literary works and memoirs. On this matter Khoury opines that "*the victors write history, but the victims write stories…If there is a competition, the stories win*."[141]In spite of this, some areas remain vague because older generations refused to reveal them. Therefore, the coming section discusses the silence that enveloped Palestinian people post the Nakba. It also assesses second generation Palestinians' experiences in Lebanon as a second Nakba putting Khalil's to be or not to be quest in the frontier.

---

[138]*Gate of the Sun,* p.160.
[139] Peter Brooks, *Reading for Plot*: *Essentials of the Theory of Fiction*, (London: Harvard University Press, 1996), p. 246.
[140] *Gate of the Sun*, p.332.
[141]Pen Transmissions, "Silence As Communication: A Conversation with Elias Khoury," November 2, 2018. https://pentransmissions.com/2018/11/02/a-conversation-with-elias-khoury.

5. ‘The Rest is Silence’: Khalil the Arab Hamlet

“*Victims don’t like to speak*,” maintains Khoury in an interview about Palestinian inevitable silence following the Nakba. He goes further to assert that the muteness of Palestinians is something, “*imposed by the victor on the vanquished through the power of the language of the Jewish victim*.”[142] With that said, the Holocaust victimhood discourse overshadowed the Palestinian one. Thus, Khoury focused his research efforts on analysing the depiction of Palestinians in Israeli literature. During this process, he identified two significant literary trends that had an impact on his own writing in *GS*. The first was the technique of ‘*mirroring*,’ which aimed to challenge the prevalent portrayal of Palestinians in Israeli literary tradition as voiceless and marginalized individuals. The second trend was the use of ‘*muteness*’ as a literary device. These discoveries influenced Khoury's approach to writing and enabled him to address and subvert the established narratives surrounding the Palestinian experience.[143]

Khoury affirms that when the Zionist enterprise was institutionalized in 1948, Israeli literature had a ‘*situation of muteness*’ that prevented the “*status of post-1948 Palestinians as Jews of the Jews*”[144] from being discussed. Khoury’s view was born out of decades-long engagement with Palestinian refugee communities in Lebanon. Thence, he assumes the role of *Arab Tolstoy* in weaving Palestinian personal histories into a narrative, rewriting the Nakba and post-Nakba events from the victim’s perspective. In the process, he created, in a Shakespearian fashion, a protagonist that hosts a bundle of contradictions and conflicts.

---

[142] “Silence As Communication: A Conversation with Elias Khoury”

[143]Nourhan Tewfik, *Dhakirat al-Alam: Palestinian Traumatic Memory in Three Works by Elias Khoury*, (Master Thesis, The American University in Cairo, 2019), p.62.

[144] “Silence As Communication: A Conversation with Elias Khoury.”

Palestinian muteness is not solely the result of Israeli hegemony, but also of the double trauma that Palestinians experienced in the Nakba and the Lebanese Civil War. At some point in the novel, a group of French artists arrive at Shatila and meet Khalil who translates for them and helps them around the camp. The motive behind their visit is French author, Jean Genet's, "Quatre Heures à Chatila," or "Four Hours in Shatila," a play that presented Genet's testimony of the Shatila massacre in 1982. The actors were members of a theatre group and they wanted to do a field work before putting on Genet's play.

When Khalil started asking the camps' residents about the request of the French visitors, an old woman responded, "*No, Son. We're not a cinema. No,"*[145] closing the door in their faces. The same scenario happens with the other women and so Khalil posits that "*they were right not to talk. How could they, after all? We don't tell these tales to each other, so why should we tell them to foreigners?*"[146] Palestinian silence is rooted within the camp and according to Khalil those who suppress pain know its real meaning.

The theme of silence is recurrent in Palestinian literature. Silence in the writings of Ghassan Kanafani like *Men in the Sun* (1963) and *Returning to Haifa* (1969) among others is pervasive. In *Men in the Sun*, three Palestinian men embark on a journey across the desert in an empty water tank to oil-rich cities of Kuwait. Tragically, as their smuggler remains stranded at the border, they succumb to the oppressive heat. When the smuggler discovers their lifeless bodies, he unleashes a cry that resonates throughout generations of Palestinian silence culture: "*Why didn't you knock on the sides of the tank? Why didn't you bang the sides of the*

[145] *Gate of the Sun*. p.238.
[146] Ibid., p.241.

tank?"[147]This poignant lament alludes to the profound regret and frustration in *Gate of the Sun*, symbolizing potential actions that could have altered the refugees' fate in the host country. In Lebanon, Palestinian muteness and invisibility are stressed by Lebanese authorities. Lebanon's Palestinians are more or less a "*dirty secret"* that the Lebanese government hides from the world. From this perspective, Khalil contends that the Palestinian presence in Lebanon is a problem that the Arabs solved by covering their eyes and building walls, denoting Arabs' deafness and blindness to the Palestinian crisis.

> In fact, Father, wouldn't it be better if nobody saw us? Otherwise, why would they want to build a wall around the camp? The Lebanese journalist I told you about spoke to me about the wall. He said the government would soon complete the rebuilding of Sports City, which was demolished by Israeli planes, and that Beirut was going to host the next Arab Games, and it would be better for the Arab athletes if they didn't see. They solve the problem by covering their eyes. And maybe they're right! In this place, we're a kind of a dirty secret. A permanent dirty secret you can only cover over by forgetting it.[148]

Last but not least, in his narrative journey, Khalil comes to resemble Shakespeare's Hamlet. He recounts Yunis' earlier experience while fusing it with his own in Lebanon descending into madness. To Khalil, Yunes is the father figure that he lost at the beginning of his life. Still, like Hamlet the figure of his real father haunts him through the stories, the photographs, and Yunes himself. The patchy stories of both his mother and grandmother and the photographs that framed his father and the fear that results from them identifies Khalil with Hamlet.

> At the beginning, I see my father. I see him and I don't see him, for Yasin Ayyoub died before I could set eyes on him. I see him as a photograph hung on the wall, a big photograph with a *desert* frame. He stands in the frame, against the wall, looking into the distance. His tie with its

[147] Ghassan Kanafani, *Men in the Sun and Other Palestinian Stories*, (Colorado: Lynne Rienner, 1999), p.74.
[148] *Gate of the Sun*. p.253.

> vague intertwined patterns hangs down like a long tongue. Above it are his stern face, his sculpted chin, and his tired eyes. I'd like to ask him about his death.[149]

Like Old Hamlet, Yasin ghosts Khalil throughout his life. Although Khalil's mother fled away, her absence was not as shuttering as his father's absence. Yasin's murder and the grandmother's description of the scene to little Khalil forces the later to blame his father on the unrest he lives in. The father's absence forces Khalil to grapple with questions of identity, belonging, loss, political turmoil and family. From an early age, Khalil becomes the son and the man at the same time. Khalil as an avid reader makes such comparison himself when he narrates the story of his short affair with a woman named Siham who immigrates to Denmark.

> I go with her [Siham] to Denmark and become a prince like Hamlet. Hamlet lived in a rotten state, and I live in a rotten state. Hamlet's father died, and my father died. True, my uncle didn't kill my father and marry my mother, but what happened to my mother was perhaps more horrible. Hamlet went mad because he was incapable of taking revenge, and I'm on the verge of going mad because someone wants to take revenge on me. Hamlet was a prince watching the world rot around him, and I, too, am watching mine rot. Hamlet went mad, so will I.[150]

6. Poetics of Resistance: Palestinian Existential Struggle

Embracing the existentialist call of "*be yourself at all costs*," individuals in the Arab world developed a unique tradition of Arab existentialism known as *wujudiyya* in Arabic. This philosophical movement played a pivotal role in nurturing the culture of decolonization and served as the intellectual bedrock for an entire generation's aspirations. By the late 1950s, the Arab world had established the largest existentialist movement outside of Europe, offering a diverse range of

[149] *Gate of the Sun*, p.281.
[150] Ibid., p.46.

intellectual perspectives and contributing significantly to the region's intellectual landscape.[151]

Arab existentialism addressed the existential dilemmas faced by the Arabs in the wake of decolonization, political repression, and social upheavals. While sharing common themes with European existentialism such as individual freedom and the search for meaning. Hence, Jean-Paul Sartre sprung up as a symbol and an advocate for decolonization in the Arab world. In this respect, in *No Exit: Arab Existentialism, Jean Paul Sartre, and Decolonization* (2018), Yoav Di-Capua, Associate Professor of History at Texas University stresses that, "*no other foreign intellectual was more translated, read, debated, engaged with, and admired than Jean-Paul Sartre.*"[152]

Arab existentialist tradition triggered Pan-Arabism. Nevertheless, Palestinian refugee communities amidst the selling of the Arabs and the suffocating collectivity of Pan-Arabism, "*drew on existentialist themes in order to expose the absence of freedom and signal their abandonment by fellow Arabs.*"[153]Displaced from their homes and subjected to unimaginable hardships, Palestinians realized that their only hope is unified resistance against the forces of occupation and oppression. Through collective struggle, Palestinians discovered the power of solidarity, uniting as one people, irrespective of their regional, religious, or social differences.

The protagonist of *GS* acknowledges that "*the reality of everyone's existence proceeds thus from the "inwardness" of man.*"[154] His view reflects the significance of individual experiences, subjectivity, and inner consciousness in directing Palestinians'understanding of their existential struggle. Following the

[151] Yoav Di-Capua, *No Exit: Arab Existentialism, Jean Paul Sartre, and Decolonization*, (Chicago: University of Chicago Press, 2018), p. 1.
[152] *Gate of the Sun*, p. 2.
[153] Ibid., p. 24.
[154] Jean Paul Sartre, *Existentialism and Humanism*, (London: Methuen and Co. LTD, 1948), p.6.

exodus, Palestinians who had been expelled from the areas that Israelis took over went to Gaza wherein they discovered they were not groups of people but one single nation. Khalil asserts that Gaza became the city of refugees and the land that hosted the wake of Palestinian solidarity.

> Gaza dissolved in a sea of refugees and became the first place to be collectively Palestinian. It was there the Palestinians discovered they weren't groups of people belonging to various regions and villages; the disaster had produced a single people.[155]

7. Symbolism of Characters: Female Characters and Palestine

In a 2012 article entitled "Rethinking the Nakba," Khoury writes that his personal relationship with the catastrophe began while working on *Gate of the Sun*. In the process of writing the novel he "*discovered that the love story*" he was after "*needed the background of events that took place in northern Palestine in 1948,*" and "*felt that [his] job was to collect memories and write stories never written before*."[156] Hence, every word, act and gesture in the text are loaded with significance.

In *GS,* Khoury presents a remarkable and sometimes perplexing images with his use of symbols. He skilfully employs symbolism not only to provide vivid descriptions but also to convey deeper meanings through the characters. The love affairs exhibited in the novel, for instance, reflect the tumultuous relationship between Palestine and Post-Nakba Palestinians. Through this symbolic dimension, Khoury invites readers to delve into the imaginative realm and explore the profound connections between personal experiences and the broader historical and political contexts.

---

[155] *Gate of the Sun*. p.407.
[156] Elias Khoury, "Rethinking the Nakba" *Critical Inquiry*, Vol 38, No. 2, (Winter, 2012), pp. 250-266.

Khoury's novel centres around two romantic relationships. The first is Khalil's affection for Shams, which tragically concludes with betrayal and violence. The second revolves around Yunis' deep love for his wife Nahilah, who abides across the border in northern Palestine. To be with Nahilah, Yunis embarks on perilous journeys, risking his life to meet her in a secret cave called *Bab el-Shams*, which inspires the book's title.

Shams and Nahilah symbolize Palestine at two different periods. Nahilah is the symbol of pre-Nakba Palestine, a time of familiarity and safety. She is a traditional house wife who loves her husband and nurtures her children. Shams on the other hand, seems to represent post-Nakba Palestine in which betrayal, loss and violence characterize the lives of expelled Palestinians. Shams leaves her abusive husband and child leading an outrageous life in which she gets to know numerous men. Right at the beginning, the readers are told of the tragic deaths of these two characters; therefore, the death of Palestine in all its forms. In her last days, Nahilah collects flowers and names of her family members and puts them in a basket. As for Shams, she kills her lover, Sameh, and then gets butchered in the streets of al-Miyyeh wi-Miyyeh camp. Throughout the pages of the novel, love, longing, and waiting become symbols of Palestine.

Kanafani movingly describes the plight of Palestinians in *Returning to Haifa* as "*yearning for a boat that will not come.*"[157] Similarly, the relationship of the couples in *Gate of the Sun* have been marked with waiting. Nahilah, "*did nothing but wait for* [*Yunes*]. [*She*]*…filled her days with bearing children and waiting for her husband who didn't come.*"[158]In a similar fashion, Khalil spends his days looking or waiting for Shams. In their time together, "*her presence filled him up,*

[157] Ghassan Kanafani, *Palestine's Children: Returning to Haifa and Other Stories*, (Colorado: Lynne Rienner, 2000), p. 5.
[158] *Gate of the Sun*, p.186.

and when she wasn't [*there*]*, the waiting filled him up*."[159] Like the desert that Kanafani's protagonists cross in *Men in the sun*, Khalil claims that, "*No one who hasn't crossed a desert like the desert of Shams can know anything about life*."[160] Shams is an enigmatic character that Khalil loves but could never ensnare. She would leave and come back whenever she wants and Khalil spends his time processing her absence and presence.

> Shams would disappear. She'd be with me, her love too, and then she'd disappear, would take off I don't know where. I'd wait for her and she wouldn't come. Then, when I'd just about given up hope since I had no way of contacting her, I'd find her in my house, a different woman, and I'd have to start all over again.[161]

Yunes and Nahilah's relationship is legal, yet painted with separation. Khalil and Sham's relationship on the flip side is impossible and it symbolizes post-Nakba generation's ties with Palestine. Shams is not a committed lover as she has been with other men besides Khalil and he does not mind this because, "[*he*] *wasn't her husband."*[162] Hence, he can never have her for himself. Despite Yunes' warnings Khalil longs for Shams.

> Ah, if only she'd come! Every part of my body hurt; separation causes pain in the joints, the chest, the knees. I waited, not to understand what she'd done, but because I loved her. It no longer made any difference to me whether she'd been unfaithful or not. She was what mattered, not me. But she didn't come. I'm sure she wasn't aware I was waiting for her. She was enveloped in her crime, in blood.[163]

Before Shams' death, Khalil roams the cities looking for her and after her death, his roaming stops as he takes refuge in the hospital. Shams kills him twice, the first is out of separation and the second is out of fear. According to Khalil, Shams is

[159] *Gate of the Sun*, p.213.
[160] Ibid., p.297.
[161] Ibid., p.437.
[162] Ibid., p.441.
[163]Ibid., p. 427.

like Palestine as she devours all those who love her. If she does not kill them, she sends them to an eternal misery. Like Palestine, Shams is also an "*illusion* [*that*] *won't die."*[164] When they killed or occupied her, Khalil contends , "*they didn't kill her image*."[165] Shams' vengeful ghost imprisons Khalil in the hospital.

> I was afraid because I knew her; she was a woman capable of killing all her men. She did kill us all – me and Sameh and I don't know who else. Crime is like love: We kill another person just as we love a man or a woman – because they are a substitute for another man or woman.[166]

To this end, Khalil and Shams' love story is a story of "*the impossibility of love.*"[167] Love cannot flourish amidst betrayal, yet Khalil seems to neglect that. As justification for Shams' unfaithfulness, Khalil asserts that "*a lover must take refuge in other relationships in order to escape the incandescence of his passion*." [168]Yunis tells Khalil that if he truly loved Shams, he would have avenged her and there seems to be a hint of self-criticism in that. From this standpoint, Khalil's turbulent love story symbolizes Post-Nakba Palestinians' relationship with Palestine which hosts primarily absence, waiting, and confusion.

[164] *Gate of the Sun*, p.349.
[165] Ibid.
[166] Ibid.,427.
[167] Ibid., p.439.
[168] Ibid., p. 37.

CONCLUSION

Taking everything into account, home is one of the most representative ideas in postcolonial literature. The political, national, and cultural dimensions of which are intricately interconnected; therefore, any impact on one aspect will inevitably affect the others. In situations where this fragile concept is endangered, the repercussions can be fatal, particularly in nations that are still under colonial domination.

As a postcolonial work, *Gate of the Sun* considers exile, unhomeliness, and trauma as the ultimate outcomes of colonialism. Elias Khoury delves into the psyche of dispossessed Palestinians in the post-Nakba era and captures their experiences of psychological estrangement and forced displacement. With the character of Khalil as his protagonist, Khoury portrays the existential and psychological challenges encountered by Palestinians.

The first chapter of this study established a socio-historical foundation for analysing the chosen corpus. It provided an overview of the socio-political context of post-Nakba Palestine, including key events that significantly impacted the fate of the Palestinian nation. Furthermore, it brought to attention the methods employed by Israeli settler colonialism enterprise, which encompassed protocols such as ethnic cleansing and genocidal acts. These actions resulted in cultural and identical obliteration that continues to burden the Palestinians to this day.

Additionally, colonial authorities implemented a range of strategies and policies to exert control over the Palestinian population and to eradicate any form of resistance especially in Lebanon. The Israeli Defence Forces (IDF) carried out one of the most violent and severe mass atrocities in world's history, exemplified

in massacres committed during the Lebanese civil war, along with other traumatic events that wounds Palestinian history.

The second chapter investigated the issue of home, its importance for one's psychological stability, and how it can turn into a momentous menace once it is absent or distorted. By analysing the selected novel, this research provided a different perspective of the tribulations faced by unhomely characters, primarily post-Nakba generations. Khoury depicts their humanist dilemmas from different angles so as to transmit their feelings unalterably. Hence, their dreams and nightmares can be plainly seen floating on the blood pools shed during the ferocious wars and massacres that took place in Lebanon and elsewhere.

Furthermore, it focused on the art of storytelling by creating a special seat for the novel's protagonist who has been stuck in a zone of non-being and who refuses to abandon the Nakba narrative and his own story. Accordingly, Khoury succeeds, to a far extent, in conveying myriad political, national, and humanist messages through the troubling relationship between Khalil and Palestine. Khalil's constant anguish and internal struggle reflect the chaotic state lived by post-Nakba generations who thrive in war and exile. Moreover, the chapter delved into the consequences of unhomeliness, refugeehood and exile, wherein the new Palestinians find themselves in a bewildering state.

In conclusion, the repercussions of the Nakba persist today and have resulted in distressing situations for Palestinians as they have been stripped of their national and cultural identities and the resources to rebuild them. Palestinian refugees face the daunting tasks of reconstructing their sense of belonging while addressing the multitude of issues inherited from the pre-Nakba era. Khoury's novel stands as a literary masterpiece that enables readers to delve into the

experiences of marginalized individuals and sheds light on the deeply unsettling conflicts that inflict trauma and turmoil upon the characters' psyches.

Selected Bibliography

➢ Primary Sources

Khoury, Elias. *Gate of the Sun*. New York: Archipelago Books, 2006.

➢ Secondary Sources

A. Fiction

Darwish, Mahmoud. *Unfortunately, it was Paradise*: *Selected Poems*. Berkeley: University of California Press, 2003.

Gordimer, Nadine. *The Pickup*. London: Bloomsbury, 2001.

Khadra, Yasmina. *What the Day Owes the Night*. London: William Heinemann, 2010.

Khoury, Elias. *The Kingdom of Strangers*. Fayetteville: University of Arkansas Press, 1996.

_____. *Children of the Ghetto: My Name is Adam*. London: MacLehose Press, 2018.

Kanafani, Ghassan. *Men in the Sun and Other Palestinian Stories*. Colorado: Lynne Rienner, 1999.

_____. *Palestine's Children: Returning to Haifa and Other Stories*. Colorado: Lynne Rienner, 2000.

Maalouf, Amin. *The Disoriented*. New York: World Editions, 2012.

Shakespeare, William. Hamlet, Prince of Denmark, Cambridge: Cambridge University Press, 1985.

B. Miscellany

Oxford Advanced Learner 's Dictionary, 7th Edition

C. Critical Practice and Methodology

Al-Hout, Bayan. *Sabra and Shatila: September 1982*. London: Pluto Press, 2004.

Aina, Abu Mohamed. *Palestinians Speak*. Malaysia: Malaysian Sociological Research Institute, 2001.

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge: London and New York, 1989.

Brynen, Rex. *Sanctuary and Survival: The PLO in Lebanon*. Boulder and San Francisco: Westview Press, 1990.

Barakat, Halim. *Lebanon in Strife*. Austin: University of Texas Press, 1977.

Bhabha, Homi. *Location of Culture*. London: Routledge, 1994.

Benny, Morris. *The Birth of the Palestinian Refugee Problem*. Cambridge: *Cambridge University Press*, 2004.

_____. *Making Israel*. Ann Arbor: University of Michigan Press, 2007.

Cobban, Helena. *The Making of Modern Lebanon*. Bolder: Westview Press, 1985.

Deeb, Marius. *The Lebanese Civil War*. New York: Praeger, 1980.

Fanon, Frantz. Black Skin, White Masks. London: Pluto Press, 2008.

_____ The Wretched of the Earth. New York: Grove Press, 1963.

Herzl, Theodor. *The Complete Diaries of Theodor Herzl*. New York: Herzl Press and Thomas Yoseloff, 1960.

_____. *The Jewish State*, trans. Sylvie D'Avigdor, Adapted from the edition published in 1946 by the American Zionist Emergency Council, http://www.MidEastweb.org

Khawaja, Bassam. *War and Memory: The Role of Palestinian Refugees in Lebanon.* (Master thesis) Macalester College, 2011.

Kapeliouk, Amnon. *Sabra and Shatila: Inquiry into a Massacre*. Belmont, MA: Association of Arab-American University Graduates, 1984.

Memmi, Albert. *The Colonizer and the Colonized*. UK: Earthscan Publications Ltd, 2003.

Masalha, Nur. *Expulsion of the Palestinians: The Concept of "Transfer" in Zionist Political Thought, 1882-1948*. Washington, D.C.: Institute for Palestine Studies, 1992.

Mohti, Zakaria. *The Lebanese Civil War (1975-1990): Causes and Costs of Conflict*. (Master Thesis) University of Kansas, 2010.

Meryan, Dania. *Sites of (Post)colonial Becomings: Body, Land and Text in the Writings of Wilson Harris, Derek Walcott, Mahmoud Darwish and Ghassan Kanafani*. (PhD Dissertation) University of Leicester, 2013.

Peteet, Julie. *Landscape of Hope and Despair: Palestinian Refugee Camps.* Philadelphia: University of Pennsylvania Press, 2005.

Porteous Douglas and Sandra Smith, *Domicide: The Global Destruction of Home*. London: McGill Queen's University Press, 2001.

Pappé, Ilan. *The Ethnic Cleansing of Palestine*. Oxford: One world Publications, 2007.

_____. *A History of Modern Palestine: One Land, Two Peoples*. Cambridge: *Cambridge University Press*, 2004.

Qusṭanṭīn, Zurayq. *The Meaning of the Disaster*. Beirut: Khayat's College Book Cooperative, 1956.

Said, Edward. *The Question of Palestine*. New York: Vintage Books, 1979.

_____. *Out of Place: A Memoir*. New York: Alfred A. Knopf, 1999.

_____. *Reflections on Exile and Other essays*. Massachusetts: Harvard University Press, 2003.

Salibi, Kamal. *Cross Roads to Civil War*. New York: Caravan, 1976.

Sazaad, Rehnuma. *Edward Said's Concept of Exile: Identity and Cultural Migration in the Middle East*. London: I.B.Tauris & Co. Ltd, 2017.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Routledge, 2006.

Tewfik, Nourhan. *Dhakirat al-Alam: Palestinian Traumatic Memory in Three Works by Elias Khoury.* (Master Thesis) The American University in Cairo, 2019.

D. Articles and Essays

Bhabha, Homi. "The World and the Home." *Social Text*, Vol 31, No. 31/32, 1992.

Czajka, Agnes. "Discursive Constructions of Palestinian Refugees in Lebanon: From the Israel-Hezbollah War to the Struggle over Nahr al-Bared." *Comparative Studies of South Asia, Africa and the Middle East*, Vol 32, No.1 (2012)

Dovey, Kimberly. "Home and Homelessness." *Home Environments*, Vol 8 (Spring, 1985), pp. 33–64.

Farahbakhsh, Alireza and Rezvaneh Ranjbar, "Bhabha 's Notion of Unhomeliness in J. M. Coetzee 's Foe: A Postcolonial Reading." *International Journal on Studies in English Language and Literature* (IJSELL), Vol 4 (July, 2016), pp. 105-112.

Finkelstein, Norman. "Myths, Old and New." *Journal of Palestine Studies,* Vol 21, No. 1 (1991), pp 66–89.

Fazel, Amjad and Sarmad Albusalih. “Hybridity And Unhomeliness In Fadia Faqir's *Willow Trees Don't Weep*: Analytical Study In Postcolonial Discourse,” *Palarch’s Journal of Archaeology Of Egypt/Egyptology,* Vol 17, No. 6. (2020), pp. 1-14.

Gluck, Sherna. “Review of Oral History and al-Nakbah,” *The Oral History Review,* Vol 35, No. 1 (2008), pp. 68–80.

Gouffi, Mohammed and Fatiha Kaïd Berrahal, “Neocolonial Burdens and Unhomely Selves in the Metropole in Mosteghanemi’s The Bridges of Constantine.” *Critique: Studies in Contemporary Fiction* (2020), pp.1-14.

Hudson, Michael. “The Palestinian Arab Resistance Movement: Its Significance in the Middle East Crisis.” *Middle East Journal*, Vol 23, No. 3 (1969), pp 291-307.

_____.“Palestinians and Lebanon: The Common Story.” *Journal of Refugee Studies* Vol 10, No.3 (September, 1997), pp.243–60.

Handel, Ariel. “What’s in a home? Toward a critical theory of housing/dwelling.” *Environment and Planning C: Politics and Space*, Vol 37 (2019).

Khoury, Elias. “The Novel, the Novelist and the Lebanese Civil war.” *Department of Near Eastern Languages and Civilization* University of Washington, Seattle (2006).

_____ “Rethinking the Nakba.” *Critical Inquiry*, Vol 38, No. 2 (Winter, 2012), pp. 250-266.

Khalidi, Walid. “Why Did the Palestinians Leave, Revisited.” *Journal of Palestine Studies*, Vol 34, No. 2 (Winter, 2005), pp. 42-54.

Lee, Emily. “Postcolonial Ambivalence and Phenomenological Ambiguity: Towards Recognizing Asian American Women's Agency,” *Critical*

Philosophy of Race, Vol. 4, No. 1, Special Issue: Asian American Philosophy and Race (2016), pp. 56-73.

Mallett, Shelley. "Understanding Home: A Critical Review of the Literature." *The Sociological Review*, Vol 52, Issue, 1 (2004), pp. 62–89.

Manna', Adel. "The Palestinian Nakba and its Continuous Repercussions." *Israel Studies*, Vol 18, No. 2 (Summer, 2013), pp. 86-99.

O'Neill, Bard. "Towards a Typology of Political Terrorism: The Palestinian Resistance Movement." *Journal of International Affairs*, Vol 32, no. 1 (1978), pp 17–42.

O'Mahony, Fox. "Meanings of Home." in I*nternational Encyclopedia of Housing and Home*. (2012), pp. 231-239.

Porteous, Douglas. "Home: The Territorial Core." *Geographical Review*, Vol 66, No. 4 (1976), pp. 383-90.

Pipes, Daniel. "The Real Problem." *Foreign Policy*, No. 51 (Summer, 1983), pp. 139-159.

Rostami, Moghaddasi and Farid Parvaneh. "The Notion of Unhomeliness in the Pickup: Homi Bhabha Revisited." *Australian International Academic Centre*, Vol 7, No. 1. (February, 2016), pp.157-160.

Segev, Tom. "The June 1967 War and the Palestinian Refugee Problem." *Journal of Palestine Studies*, Vol 36, No. 3 (Spring, 2007), pp 6-22.

Shahid, Leila. "The Sabra and Shatila Massacres: Eye-Witness Reports." *Journal of Palestine Studies*, Vol 32, No. 1 (2002), pp. 36-58

Siklawi, Rami. "The Palestinian Resistance Movement in Lebanon 1967–82: Survival, Challenges, and Opportunities." *Arab Studies Quarterly*, Vol 39, No. 3 (2017), pp 923-37.

Tariq Dana and Ali Jarbawi, "A Century of Settler Colonialism in Palestine: Zionism's Entangled Project." *Brown Journal of World Affairs*, Vol XXIV, Issue I (Fall/Winter, 2017), pp 1-23.

Wolfe, Patrick. "Settler Colonialism and the Elimination of the Native." *Journal of Genocide Research* Vol 8, No. 4 (December, 2006), pp. 387-409.

E. Websites

Abofoul, Ahmed. "Unwilling or Unable? The International Community's Failure to Hold Israel Accountable for the Ongoing Apartheid in Occupied Palestine." *Opinio Juris*,2021 http://opiniojuris.org.

Di-Capua, Yoav. "A Conversation on the Arab Sartre, Existentialism and Decolonization." *Blog for Transregional Research* 2018. https://trafo.hypotheses.org/9996.

Hughes, Matthew. "The Hundred Years' War on Palestine by Rashid Khalidi Review Conquest and Resistance," *The Guardian*, 7 May 2020, www.theguardian.com/books.

Hagar, Shezaf. "Burying the Nakba: How Israel Systematically Hides Evidence of 1948 Expulsion of Arabs," *Haaretz.com*, 2019, www.haaretz.com.

Khoury, Elias. "Lebanese Author Elias Khoury: 'I feel we are beyond despair.'" *The National News* 2018.

Nasrullah Mambrol, "Literarary Theory and Criticism: Trauma Studies." *Literariness* 2018. https://literariness.org/2018/12/19/trauma-studies/

"Silence As Communication: A Conversation with Elias Khoury." Pen Transmissions 2018. https://pentransmissions.com/2018/11/02/a-conversation-with-elias-khoury.

Stanton, Gregory. "The Eight Stages of Genocide." *Genocide Watch* 1998 https://www.genocidewatch.com/the-8-stages-of-genocide-1

Shafak, Elif. "How To cope with Inherited Trauma." You Tube Video, 8 minutes. 2022, https://www.youtube.com/watch?v=HDdzI1Q2tQI

Troy, Gil. "Theodor Herzl after Basel: The New King of the Jews Visits Palestine." *Jewish Journal* 2022. https://jewishjournal.com/commentary/opinion/352203/theodor-herzl-after-basel-the-new-king-of-the-jews-visits-palestine/

The Liberation of Occupied Lands and the Struggle against Direct Imperialism, Pamphlet No.8 in Revolutionary Studies and Experiments, pp 16-17, n.p., n.d

'We Remember in Order to Forget': Elias Khoury, 'Gate of the Sun.' 2013. https://anenduringromantic.wordpress.com/2013/05/26/we-remember-in-order-to-forget-elias-khoury-gate-of-the-sun/

"Israel in Lebanon: Report of the International Commission to enquire into reported violations of International Law by Israel during its invasion of the Lebanon," published as a special document in JPS 47, No. 3 (Spring, 1983), p. 1.

الملخص

تسلَّط الدراسة الحالية الضوء على تفاصيل متعلقة بوضع اللاجئين الفلسطينيين في عالمنا الحديث. في هذا السياق، تهدف إلى إبراز واستكشاف آثار النَزْوَح والصدمة على الفلسطينيين المشرَّدين، وبخاصة الأجيال اللاحقة للنكبة المقيمين في مخيمات اللاجئين في لبنان. الرواية المُختارة "باب الشمس" (1998) للكاتب إلياس خوري تقدِّم مراجعة اجتماعية وتاريخية لفترةٍ حرجة في تاريخ الشعب الفلسطيني وهي نكبة فلسطين. تُركز الرواية على معنى المَوْطِن في عالم يقوم على الدول القومية حيث تقدم تشخيصا اجتماعيًا و تاريخيًا لبعض الأحداث في تاريخ الشعب الفلسطيني، كما تَستكشِف الظروف الصعبة التي يتحمَّلها اللاجئون الفلسطينيون خلال الحرب الأهلية اللبنانية. يُمثِّل هذا الفحص فهمًا شاملًا للقضايا المُطروحة في الفصل الثاني، الذي بدوره يُقدِّم تحليلًا للذات الفلسطينية المشرَّدة من خلال البطل والراوي خليل. يَشارَك البطل، الذي يجسد نَفْسِيَّةَ الأجيال اللاحقة للنكبة، في حربٍ أهلية تدور في داخله وبالتالي يَستكشِف هذا الفصل نتائج النَزْوَح والصدمة التي يعاني منها خليل في رحلته لاكتشاف هويته الفلسطينية.