

Rewriting the Palestinian Narratives in Barghouti's I Saw Ramallah

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Abstract:

This study highlights Mourid Barghouti's struggle in *I Saw Ramallah* to raise consciousness in the silenced Palestinians for the reinvigoration of Palestinian narrative by recounting his personal experience and other Palestinian individuals' life experiences. The life stories of the suppressed individuals contribute in generating the marginalized history because individuals' narrative act as multiple voices which is against the constructed center. Through the confrontation against the constructed discourses, native intellectual draws alternative ways and these distinctive ways help in formulating the history of the silence people. This paper also examines how he has developed a Palestinian narrative by using his exilic experience even in such strenuous circumstances. Through his personal observance, he portrays how he has suffered throughout his thirty years of exile due to Israeli occupation. This study also explores his dissemination of the Israeli discursive practices against Palestinians by using the theoretical assumptions of Hutcheon about historiographic metafiction. Her theoretical assumptions help in examining how he problematizes the Israeli ideologies as well as developing Palestinian narrative through self-representation because one person is enough to represent the nation. As the representative of Palestinians, he counters world discourses and his memoir spots light on his efforts to regain the lost roots of his rich civilization.

Keywords: *Historiographic Metafiction, Rewriting of Palestinian Narrative, Deconstruction of Israel's Discourse, Hegemonic Ideology, Dislocation of*

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Palestinians

1. INTRODUCTION

In the wake of Israeli apartheid, Palestinian fiction writers challenge the Israeli manipulated hegemonic ideology through their memoirs and autobiographical narratives. This study has been used Hutcheon's theoretical paradigm of historiographic metafiction. She is against the official narrative and the negation of the marginalized histories. She has dethroned the constructed constraints between art and world as well as the colonizer and the colonized who have bound in a relation of hegemonic forces of the constructed knowledge and power. She has dedoxified the natural construction of modernist thoughts which are also the source of knowledge where art and world are confined to their own categories. She is against the apolitical and ahistorical nature of art. Through the development of self-representation in art, she argues for multiple narratives which would counter the established discourses. This awareness for the self-representation in the silenced communities helps in redeveloping the history and art from the periphery.

I Saw Ramallah exhibits the re-rooting and rewriting of the Palestinian culture for the reconstruction of the Palestinian identity in order to dismantle the Israeli discursive practices. As Edward Said states: "Memory is a powerful collective instrument for preserving identity. ...it is one of the main bulwarks against historical erasure. It is a means of resistance" (Khan, 2018, p. 56). His self-portrait helps to understand both personal and official narratives of history. He has publicized his experience. In this way, he has become the voice of the silenced people. He recounts the historical incidents such as 1948 catastrophe, 1967 Six Days War, 1956 Suez Canal issue, 1993 Oslo Accord, etc. His autobiographical narrative works as reflection of the Palestinian culture because "personal experiences and their evaluations come to be interwoven with the threads of a life history" (Brockmier, 2000, p. 53).

He shares his experience of thirty years' exile from his beloved country and his return to Palestine in this memoir. This Palestinian self-reflexive narrative has made his experience of exile as living entity because it narrates "the past...transform it from an unspeakable specter to a usable counter memory that anchors....and memorializes the past in ways that are personally meaningful" (Chu, 2019, p. 40). He has integrated the history of Palestine with his personal life history which illustrates the condition of Palestinians, how they are suffering under occupation from 1948 until now. They have lost their identity and are struggling to regain that identity. Khouray in his novel *My Name is Adam* challenges that "Israel...as well as its supporters, has tried to

efface the Palestinians in words and action because the Jewish state in many ways is built on negation of Palestine and Palestinians” (Preface). He also unfolds the devastating impacts of Israeli occupation on Palestinians. In this way, he is not only narrating his life narrative as well as the history of Palestine. In an interview with Maya Jaggi, Barghouti states that: “It's to make every trivial detail into a chronicle of history. Everything starts from the individual - the body's pleasures and pains. If you don't see that, you misunderstand history” (2008).

Israel has expelled millions of Palestinians from their homes, jobs and basic rights. Their temporary migration in 1948 and 1967 have become permanent displacement. Literary intelligentsia has also affected by this occupation in a great numbers as Mahmood Darweish, Edward Said, Barghouti, etc. Exile and displacement are those unhealable cracks which can never recover. According to Said; “Exile.....is an unhealable rift between a human being and a native, between the self and its true home: its essential sadness can never be surmounted” (2000, p. 137). Barghouti illustrates his condition of displacement as: “Displacements are always multiple...that collect around you and close the circle. You run, but the circle surrounds you” (1997, p. 131). When 1967 war broke out, he was in Jordan for higher education because her mother believes that “Knowledge deserves every sacrifice” (p. 99). The aftermaths of this war have increased Palestinians’ problems and the displaced person cannot return to their homes until Israel issues the permit. He is not allowed to visit his family and relatives due to Israeli occupation. He is in the state of continuous displacement because Palestinians are strictly bound to follow Israeli rules. Therefore, he cannot enter in Palestine. As Brah states that “Each such diaspora is an interweaving of multiple travelling” (1996, p. 180). Throughout the novel, he has questioned the Israeli discursive practices as well as reconstructing his own narrative which is the narrative of Palestinians in order to counter hegemonic ideas of Israel.

1.1 Statement of the Problem:

The Postwar text, *I Saw Ramallah* aims to explore the perspectives of history and challenge the Israel’s hegemonic discourse. Depiction of history and native narrative in the novel open a wide scope for the study of contemporary issues. This research brings forward the issues of displacement, exile, homelessness, haunting memories, and impacts of 1948 catastrophe and 1967 Six Days War on their lives.

Research Objectives:

1. To explore the impacts of dominant culture in despising the Palestinian nativity.
2. To highlight the development of Palestinian narrative through self-reflexivity for recollecting Palestinian memories.

Research Questions:

1. How stateless native intellectual Barghouti has denaturalized the constructed system of meaning-making?
2. How does Post-conflict Palestinian text *I Saw Ramallah* draw rewriting dimensions through self-reflexivity?

La Capra's 1985 work has been reviewed by Weiland in (1987). Dominick LaCapra dethroned the objectivity of historical record and speculated on methodological preoccupations of history in his 1985 book *History and Criticism* which is a collection of essays. His central concern was how language constitutes discourse, and meanings and challenges the style of professional historian. The revival of rhetorical theory maneuvers those theorists who were upset about the condition of the 20th century public. In his (1987) influential book *Postmodernist Fiction*, McHale argued that classical historical text is different from postmodernist historical text because the traditional historical fiction does not break the boundaries. Postmodernist fiction contradicts from the public record of official history by introspecting these anachronisms and traditional rules by integrating history and fantasy.

Linda Hutcheon has coined the term 'Historiographic Metafiction' in her (1987) essay *Theorizing the Postmodern* to describe the historical novels. She has given the proper name to this development. There are different authors who already worked on this theory. She has broadened this study in her (1988) work *A Poetics of Postmodernism* in order to analyze those novels which are both self-reflexive and claim to historical events. He explained the analysis of different novels which integrate history and fiction. These novels revise the historical formations from the subjective perspective. White in his (2002) and (2005)'s essays distorted the constructed narratives of history and how narrative strategies are used to make history as text. In *The Historical Text as a Literary Artifact*, he declared that events of the past function as raw narrative components and these narratives processed into imagination of the author. In *Historical Fiction, Fictional History and Historical Reality: Rethinking History*, he again rejected the fundamental western thoughts and professional historiography by arguing that history is plural, and must be discontinuous.

Philip Kim (2007) in a paper *Comparative Studies 'Subjectivity and*

Nation: The construction of self in I Saw Ramallah and Passage to Dusk' explored the articulation of national identity and socio-cultural identity. This research is based on the critical investigation of two texts to uncover two narratives which stress on the construction of self and individual's identity. These identities are very significant for individual's living experience. These texts are crucial for the formation of self. Barghouti's text problematizes the imposed standards of Palestinian identity and questions the notion of subjectivity of nation. As Barghouti enters in Palestine after crossing the bridge after thirty years of exile, he represents the complications of Palestinians. He questions at that time how this wooden made bridge was able to distance a whole nation from its dreams. This novel is the individual's struggle to formulate his own identity.

Kuriakose (2018) analyzed Martel's Life of Pi how he has used postmodern traits particularly historiographic metafiction. He also applied Derrida's concept of difference to decenter the centralized narratives which do not seem awkward but people accept through consent. Alsaleh (2019) in his study explored Barghouti's impossible return to Palestine. Due to Israeli occupation, the Palestinians are not allowed to cross the borders. He investigated how I Saw Ramallah uncovers the temporary exile of Palestinians which consequently becomes their permanent state of living. He did not only explain his experience being expatriate but he also challenged the Israeli occupation. Alsaleh unveils his style of dealing with exile and its aftermaths upon Palestinians. He also portrayed his nostalgic sensation for his homeland. He argued that he has tried to preserve Palestine in his memory. He also quoted Said's novel The Question of Palestine to relate Barghouti's experience with Said. He understands that displacement is not stick to him but it's a collective experience which almost all Palestinians are bearing from 1948 until now. He examined how this text documents his memories and efforts to share his personal experience with readers in which he challenges the ability to return home under Israel authorities.

This study has been conducted in the paradigm of post conflict literature. Postmodernism is in favor of divergent perspectives rather than the structured discourse of the authoritative center. In order to recontextualize the Palestinian narrative, his influential memoir serves indications for the upbringing of Palestinian history because every individual is the representative of his country and the part of whole history.

2.METHODOLOGY

Historiographic metafiction has been viewed as a technique of postmodernism which describes that history and fiction are discursively

constructed phenomena. Hutcheon has coined this term and referred to Nye's view that "literature and history were considered the branches of the same tree of learning" (1988, p. 105). She perceives postmodern historical narrative as a critical reworking and argues that both history and fiction are discourses. Historiographic metafiction ironically mentions the intertexts of both art and world in order to question these separate structures. Its attempt is to challenge not only "any naive realist concept of representation but also any naive textualist assertions of the total separation of art from the world" (1988, p. 125). It does not refabricate the events of past but it directs us for new dimensions in which we can think about these events.

She describes historiographic metafiction as those literary texts which confirm the past time and self reflexively tell us the rights and wrongs of both history and fiction. Hutcheon argues that this technique shares Foucault's idea "to unmask the continuities that are taken for granted in the western narrative tradition.....then abusing those....." (1988, p. 98). Historiographic metafiction destabilizes the conventional Eurocentric historiography which is considered unchangeable. It deconstructs that kind of history in order to rupture the meaning making systems. It also demystifies the mythical views of history writing.

Historiographic metafiction challenges the institutional power of the unified history which tried to write monologic versions of history. It also asks both kinds of questions. "How do we know the past? What is the ontological status of that past? Of its documents? Of our narrative?" (1988, p. 50). The combination of these two different narratives, Hutcheon calls historiographic metafiction which shows that fiction and history both are kinds of representation that can be rewritten for the present and future, and forbade its conclusive and teleological nature. It has distorted the borderlines between fact and fiction. She states that "upon this border 'historiographic metafiction' self-consciously locates itself" (1988, p. 146).

In *Politics of Postmodernism*, she argues that dedoxification of the modernist ideologies "opens up other possible relations between art and the world" (1988, p.35). Postmodernism reverberates these boundaries into one entity. She states that "the borders.....between the discourses of art and the discourses of the world are regularly crossed in postmodern theory and practice" (1988, p. 35). Historiographic metafiction goes beyond the traditional way of narration but it fictionalized historical records of the past and which is socially contextualized. It does work not only to restore history but also questions the authority of history writing from objective point of view.

Historiographic metafiction's emphasis is on the renarration and <https://journalsriuf.com/index.php/IJLL/index>

dedoxification of the historical discourse through subjective opinion. When an intellectual would question the history as a discourse then he will be able to write history from the perspective of his people. To recognize the direction for such process is very crucial for revolution. They have brought different versions of history through their writing which Bakhtin in *The Dialogic Imagination* calls distinct voices. These multiple voices pave ways for different arguments which wrestle against the center. The alternative model of history offers to rewrite the certain era by using fictional elements to eliminate the grand narrative of history. The artist has tried to mix the voices of silenced with the portrayal of official history.

3. ANALYSIS AND DISCUSSION

3.1 Decentering the Textual Discourse of Israel

In *I Saw Ramallah*, Barghouti subverts the Israeli discourse and hidden agenda of the former colonial powers. His style of questioning the Israeli discourse has formed a Palestinian narrative that is heterogeneous in its interpretation/nature which Bakhtin calls ‘carnavalesque’ (1981). His experience is the portrayal of those Palestinians who have struggled under Israeli occupation. Along his personal experience, he also records the broken destinies of other individuals which help in deconstructing Israel’s discursive manipulation. Before occupation, they were living peacefully and fulfilling their desires and needs properly without ethnic issues but Israel has exploited that peaceful living standards and demanded a separate State for Jews.

They have occupied Palestine through 1917 British Mandate and consider that it is their right to get the land. John Lawson Stoddard had persuaded Jews in his 1897 travelogue: “You are a people without a country; there is a country without a people. Be united. Fulfill the dreams of your old poets and patriarchs. Go back, go back to the land of Abraham” (Stoddard, 1897). Iqbal in his book *Zarb-e-Kaleem* also questions the colonization of French and British Mandate over Palestine as well as Israel’s ideology for controlling Palestinians. “Hai Khak-e-Falasteen Pe Yahoodi Ka Agar Haq / Haspania Pe Haq Nahin Kyun Ahl-e-Arab Ka” Translation: “If the Jews have a right to the land of Palestine, /Why have not Arabs a right to Spain? (Parray, 2013, p. 16).

Barghouti in this autobiographical narrative destabilizes the official discourse through which they are representing Palestinians in front of the world. World is unaware from the difficulties of Palestinians because their self-determination do not recognize. He also challenges the confined boundaries between art and the world. As Hutcheon argues that dedoxification of such

ideologies “opens up other possible relations between art and the world” (1989, p.35). Israelis have been presenting the one side of the picture to the world but the other side has alternative view which the marginalized have. For example, he intertexts Yitzhak Rabin’s speech in order to challenge the official truth. He had delivered the following speech in White House and reaction of people was that they start weeping by hearing the tragedies of Israelis. In this way, the world has been constructed its discourse against Palestinians and confiscate their rights. As White argues that “One can produce an imaginary discourse about real events that may not be less “true” for being imagination” (1984, p. 33).

Rabin’s words: “We are the victims of war and violence. We have not known a year or a month when mothers have not mourned their sons” (p. 177). He states that; “Rabin has taken everything, even the story of our death..... He changed facts, he altered the order of things, he presented us as the initiators of violence in the Middle East and said.....with clarity and conviction” (Ibid). He catechizes this semiotic system as; “It is easy to blur the truth with a simple linguistic trick: start your story from “Secondly”. Yes, this is what Rabin did” (P. 178). He also challenges this Israeli ideology in his another memoir as “We, the Palestinian people, are narrated by our enemies.... They label us as it suits them” (2011, P. 144). Barghouti argues, “All this linguistic architecture of the Israelis would collapse like sand castles” (Reigeluth, 2005).

He has devised his own narrative which is the narrative of Palestinians to represent the rich land of Palestine. He questions: “Who would dare make it into an abstraction now that it has declared its physical self to the senses?” (p. 6). Basically, he is rejecting the Israel’s discourse which makes this land as just an idea but it is a land which is full of traditions and moral values where everyone cares about others. For example, this soothing and careful nature has shown by Farha, a peasant woman, during Intifada who saves a young man from Israeli soldiers. “My son, my son-leave my son alone”. Soldiers argue that “Go, you liar. How many mothers for one boy!”. She screams: “Yes, we’re like that. A boy here has a hundred mothers, not like your kids, everyone has a hundred father!” (p. 119). Abulhawa also creates such kind of narrative to represent Palestinians. As Mazen, a freedom fighter argues that: “Your bullet cannot touch my humanity! It cannot touch my soul! It cannot rip my roots from the soil of this land covet! We will not let you steal our land” (2015, p. 62-63).

He compares the 1967 and 1993 condition of Jordan river as “.....after these long years it had become a river without water (almost without water). Nature has colluded with Israel in stealing its water. It used to have a voice, now it was a silent river, a river like a parked car” (p. 5) to show how Israel has demolished the natural sources of living. The stillness of river, metaphorically, <https://journalsriuf.com/index.php/IJLL/index>

exhibits the silenced condition of Palestinians. Spivak's description of Calcutta's canals before and during colonialization indicates the mission of the colonizer. In 18th century when the Britishers entered in Calcutta they become surprised to see the "fully developed "ancient waterworks" (p. 290). The water system has been fully damaged due to the constant negligence on the part of the Britishers. "The canals soon became stagnant, infested with mosquitoes, and so they started to destroy these canals" (Ibid). He has used bridge as a metaphor in order to question the Israeli restriction because it has full control over this bridge after 1967 war. He argues that: "How was this piece of dark wood able to distance a whole nation from its dreams? To prevent entire generations from taking their coffee in homes that were theirs?" (p. 9). This short passage shows their condition from 1967 onward. This bridge separates Palestinians from their homeland and their dreams because their exile is the part of Israel's evil pursuits. "It becomes the space that separates Palestine as a signifier assigned the concept of the homeland as the signified" (Alsaleh, 2019. p. 6).

He is asking question to the world intelligentsia about Israel's practices because they have usurped their land, and homes and Palestinians have become displaced forever. He wants to awake them from the deep slumbers of negligence, "Is there any country in the world that so perplexes you with its name? (P. 13). Their identity as Palestinian is in question because Israel has formed their identity as terrorists and barbarous. People all over the world recognize them from Israel's perspective. He problematizes the manipulation of the hegemonic forces about their identity formation. He states that: "His [Israeli soldier] gun is my personal history. It is the history of my estrangement. His gun took from us the land of the poem and left us with the poem of the land. In his hand he holds earth, and in our hands we hold a mirage" (Ibid). This indicates the demolition of Palestinian heritage which was once rich in literature specially poetry but now there are only poems of land which represent these circumstances.

Israel has replaced Palestinian flag with Israeli flags to declare its authority. Flag is one of those symbols which are the essential components of a nation's identity but they are devoid of this right. He describes his return after thirty years when he sees Israeli flags all over check posts as: "Here I am, entering Palestine at last. But what are these Israeli flags? I see their flags appearing and disappearing at the repeated checkpoints. Every few meters their flags appear" (p. 24). They cannot display flags in demonstration, streets, any public or official place. "Raising a small Palestinian flag on the roof of the school....house....electric wires.....used to cost young men their lives" (p. 141). Hutcheon also challenges this system of power as "the postmodern interrogates <https://journalsriuf.com/index.php/IJLL/index>

and demystifies those totalizing systems that unify with an aim” (1988, p. 186).

During Nakba, Palestinians have fled from their land, homes and Israel took the hold of those areas. “Our own people, banished by Israel from their coastal cities and villages in 1948” (p. 48). They have cleanse out the areas from natives and migrated them to camps. This turbulent incident have made their homes and even camps temporary and they engage in temporary jobs in order to feed their families in camps. They want to move back to their homes. “Israel closes down any area it chooses whenever it wants. It prevents people from entering..... A newborn feeling of freedom is temporary” (p. 48). He questions Israel’s ideology which they have used to operate Palestinians. He becomes the voice of Palestinians whose condition has been temporary in every sphere.

They move from one country to another. Even he himself and his wife meet like guests after a long time. His son has been unable to recognize him because they have never met since his birth. He calls his father “Uncle Daddy” (p. 130). when they meet in dinner party at professor’s house. This is very haunting for him because he is not allowed to visit his family whenever he wants. “My position is always temporary in every country” (p. 128). The word ‘temporary’ has been used as symbol to represent the temporary condition of Palestinians. As Elias Khoury observes: “Dealing with it [Nakba] as a history of the past, is a way to cover the struggle between presence and interpretation that never stopped since 1948” (2012, p. 263).

His dialogue with Abu Muhammad about returning back to Palestine indicates the concern of Palestinians for their homeland. Due to his estrangement, he is pondering that it is useless to come back but Muhammad’s reply has changed his thinking. This reply shows that he is not only challenging the former colonial powers as well as prompting to Palestinians that they should raise voice for their rights. He asks: “Anyone who can come back and live here should come back immediately. Should we leave it for the Falasha.....Russians.....Brooklyn Jews....the settlers? Everyone should come back from abroad who can.....Build Palestinians settlements in Palestine” (p. 142). As Reigeluth cites Edward Said’s ideas about returning to Palestine: “... there seem nothing to be in the world which sustains the story; unless you go on telling it, it will just drop and disappear.” (Khan, 2018, p. 6).

Reconstruction of the Self-reflexive Narrative of Palestine:

Countering the prevailed ideologies of Israel, he has developed awareness in Palestinians which would help in rewriting the history of the silenced people. Historiographic metafiction empowers the marginalized to represent his own culture, traditions and norms by problematizing the official

narrative. He, as a Palestinian intellectual, has revived his rich culture through his life narrative. He tries to write Palestinian history from his perspective. He is actually recording Palestinian history from natives' perspective by using individuals' experiences into his narrative. These individuals help in constructing the collective representation in the Palestinian history by representing them "Postmodernist art and theory have self-consciously acknowledged their ideological positioning in the world and they have been incited to do so ... those previously silenced ex-centric....." (Hutcheon, 1988, p. 179).

His narrative is the source to hear the unheard voices and experiences. His experience is existential. There is no imaginative stories in this novel. It seems as if it is the experience of every individual Palestinian. Fouad Moughrabi has reviewed this experiential memoir and argues that it "a beautiful testimony for [Barghouti's] generation and mine because, he says, I see myself in every paragraph and page of this book" (Bernard, 2013, p. 68). He states: "Israel allows in hundreds of elderly people and forbids hundreds of thousands of young people to return. And the world finds a name for us. They called us naziheen, the displaced ones. Displacement is like death" (p. 3). It indicates Israel's ideology and how they have implemented. They only give permit to old people in less numbers while young people are not allowed because they participate in national resistance movements which is problematic for Israelis. This memoir is a Palestinian lens through which we can view the turbulent experiences of Palestinians. He, as a native intellectual, associates the 1948 catastrophic incident with his identity as "I, a Palestinian, the son of the disaster of 1948" (p. 112) because he is the bearer of those cataclysmic debacles.

Occupation has changed the vision of Palestine and this beautiful and rich land has become futile. Due to Israel's occupation, they have become displaced but this displacement develops a consciousness which would counter the traumatic and haunting experiences. It is their collective violent past experience which continues till now. Exiled people now live only with the idea of Palestine rather than Palestine itself. Palestinian intellectuals have acknowledged their responsibility to counter these ideas and provide alternative ways. As Barghouti chooses poetry and prose to "discover how faded all abstracts and absolutes were" (p. 62). He presents his ideas through his complex writing because he argues that "My measure is aesthetic" (p. 43). He does not directly measure the rights and wrongs of the people but his artistic portrayal gives the full understanding of Palestinians' life. As he has made very ironic statement "his [Barghouti] whole body is telling stories" (p. 28).

Barghouti is the incarnation of displaced people because he himself has

spent thirty years in exile. They have been expelled due to political issues. It is very agonizing to accept their displacement and shape their life according to Israel. As in *Maps for Lost Lovers*, Nadeem Aslam portrays displacement, homelessness, loneliness and psychological impacts of displacement through Chanda's mother, Kaukab, shamas, etc. They do not accept her. Chanda's mother has psychologically disturbed and feeling loneliness due to these situations. She has named her home as Dasthe Tanhai. Barghouti also ironically comments upon the painful dilemma of displacement: "We had had to bear the 'clarity of displacement' and now we had to bear the 'uncertainty of return' as well. And we did" (p. 73). Even the facilities and opportunities in foreign countries cannot recover/redeem with the loss of homeland. These forces have become the expatriates restless. "My hurt as a Palestinian is only part of a large whole" (p. 151). His statement indicates that through Barghouti's life narrative, we can assess other displaced people's condition. He further represents Palestinians by using the metaphor 'fish' in order to demonstrate the struggle of Palestinians within Palestine as well as in the condition of exile.

*The fish,
Even in the fisherman's net,
Still carries,
The smell of the sea. (Ibid)*

His narrative gives the panoramic vision of the violated Palestinians who have been prohibited from Palestine. Their self-determination has been completely exploited. As he states: "Our songs is not for some sacred thing of the past but for our current self-respect that is violated anew every day by occupation" (p. 7). This manifests their struggle for recovering their self-respect which is degraded in every sphere either they are participating in politics or in any other field. They are humiliated and devoid from the basic rights. He states that their writing is not only for mourning upon losing the land, culture and rights but these painful voices develop a conscious sense in them to reclaim their self-assurance for future. As Dore cites Radwa's perspective about the importance of writing in his article "I" am History: The Individual as a Historian;

Writing is an exercise of power to create, to draw characters, to construct space and temporality, to effect shifts...to manipulate words and sentences is a re-appropriation of a threatened geography and a threatening history. But more importantly, writing is a retrieval of the human will.... (p. 1).

Israel has constructed different discourses about Palestinians but his memoir has challenged those practices in which they have been labeled as terrorists or barbarous. His thought provoking description of Israeli office and <https://journalsriuf.com/index.php/IJLL/index>

Ghassan Kanafani's office show the difference between Israelis' and Palestinians' nature. Israel carries posters of Massada [historical place] which reminds them "that they will stay here forever" (p. 14). In (2004) an interview with Reigeluth, Barghouti argues that "Zionism is really built on so many fallacies, theological references, illogical references to chosen people, a promised land..." While

.....in Ghassan's world there was room for the poems of Neruda, the words of Cabral, Lenin's outstretched hand, and the vision of Fanon and the personal colors with which a novelist tries to paint the dream..... They are scenes from my country (p. 16).

These lines show the revolutionary nature of Palestinian intellectuals. When he writes history from his people's perspective, he uses their culture, socio-economic system and language as subject matter for his work. His autobiographical narrative also portrays their inner voice which is their love for getting knowledge. His love for the acquisition of knowledge also shows Palestinians' interest and yearning for knowledge which is also God-gifted. He recounts his school days when he was used to go library. "I love their [books] smell, their color, and their feel" (p. 146). Even his mother has joined classes at the age of fifty "to satisfy her thirst for knowledge" (p. 99).

Palestinians are prominent for the cultivation of olives, almonds and figs. It has been considered as backbone for Palestine's economy. Their almost 19% of people from the country side have depended on olive cultivation. It is the important part of Palestinian culture and symbol of identity. They redevelop the interest in fig and olive's cultivation to rehabilitate their economy so that they can prevent Israel from the confiscation of the land. "The olive trees root and anchor us in our land, provide a sense of belonging, home and hope. Investing in olive oil is investing in our future" (El-Jazairi, 2010, p. 5). When Gulf war broke out, Palestinians were thrown out from Kuwait. For example, Fatima bint Abu Seif with full determination starts business of olives which exhibits Palestinians' effort for recovering their roots. She "decided at the age of seventy to restore the oil press that had not worked for years so that people could go back to pressing their own oil" (p. 58).

Olive oil represents their prosperous days before Israeli occupation. It is also a sign of hospitality. As he states: "For the Palestinians, olive oil is the gift of the traveler, the comfort of the bride, the reward of autumn, the boast of storeroom, the wealth of the family across countries" (p. 58). Before 1948 and 1967's traumatic incidents, Palestinians were traded olive and fig to other countries. Their jars were always remain filled with olive oil and they share olives on all events. But occupation has made their movement impossible. It is <https://journalsriuf.com/index.php/IJLL/index>

very poignant for Palestinians to buy olives because many Palestinians now living in faraway territories and they do not directly have access to olives. He shares his experience of buying a fig for one dollar and asks his wife Radwa “If my grandmother Umm ‘Ata knew I had paid for this one fig she would surely send me to Bethlehem” (p. 59). This indicates shows their affiliation with olives and they consider it crime to pay for this. They cultivate olives at large level but due to Israeli occupation they are devoid from olives because “occupation....” They are socially, psychologically as well as emotionally attached with olives. They tagged it as Holy Land Olives and this “highlights the Palestinian deeply held emotional connection to olive trees and the land.” (Meneley, p. 18).

4. CONCLUSION

Barghouti, as the harbinger of Palestinian intelligentsia, nullifies the institutionalized discourses and stereotypical manipulation by including the life histories of Palestinian individuals because these individual life stories provide a strong edifice for a peripheral’s history. His narrative also presents the socio-political, cultural, and ideological values as well as historical background in order to show the richness of Palestinian life. His experience of displacement opens up his mind for challenging the Israeli practices as well as to present the reliable accounts of Palestinians’ experiences. Throughout the narrative, he is in a continuous struggle to raise consciousness in Palestinians for their own narrative which can develop the history of Palestine.

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