The Fluid Palestinian Identity: Revival by Means of a Jewish Icon in Hani Al-Salmi's The Second Paradise

الهوية الفلسطينية السائلة: انتعاث بأيقونة يهودية في الجنة الثانية لهاني السالمي

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Abstract:

In his novel Second Paradise, Hani Al- Salmi highlights the usurped identity where he rejects superficial and aesthetic representations, through his attempt to expose the falsification successively waxed with the ugliest stereotypes that envelop the image of the Palestinian searching for his liquid identity between the two dialectics of affiliation and suspicion by the Jewish other dressed in the colors of resistance and conflict, but his representation this time in an inverted image drawn by an iconic character whose features are represented in the captured soldier Gilad Shalit. Our aim of this paper is based on our conviction of the need to contribute - albeit in a small way - to highlight the relationships and differences resulting from contact with the other, as it is necessary to accept the other, and accept the other, in this context, the features of the other/Jewish appear in the novel through a transitional cycle, namely: Obsession, Phobia, Symbol and Tolerance in the light of Daniel Henri Pageaux 's approach to states of consciousness.

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Keywords : stereotypes; Obsession; Phobia; Symbol; Tolerance.

ملخص:

يبرز هاني السالمي في روايته الجنة الثانية الهوية المستلبة حيث يرفض التمثلات السطحية والجمالية، عبر سعيه لكشف التزييف المشمع تباعا بأقبح الصور النمطية التي تلف صورة الفلسطيني الباحث عن هويته السائلة بين جدليتي الانتساب والارتياب من قبل الآخر اليهودي المتوشح بألوان المعاندة والصراع، لكن تمثيله هاته المرة بصورة مقلوبة مرسومة بشخصية أيقونية مثلت ملامحها في الجندي الأسير جلعاد شاليط. ليكون هدفنا من هذه الورقة البحثية قائما على قناعتنا بضرورة المساهمة –ولو بالقليل– في إبراز التعالقات والاختلافات الناتجة عن الاحتكاك بالآخر، فلابدّ من تقبّل الغير، والتّقبّل من الغير، في هذا السياق، تظهر ملامح الآخر/اليهودي في الرواية من خلال دورة انتقالية هي: هوس، رهاب، رمز وتسامح في ضوء مقاربة حالات الوعي من لدن دانيال هنري باجو .

كلمات مفتاحية: الصور النمطية؛ هوس؛ رهاب؛ رمز؛ تسامح.

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INTRODUCTION

Contemporary Arab literature, in its search for the lost identity, is seen to be a reflection of the Palestinian's pain in confrontation with the Jewish discourses, and during the process of self-identification, he finds himself caught between an identity imposed and a lost one.

The second paradise Shalit’s Celestial Letters by the Palestinian author, Hani Al Salmi, interrogates the

psychomorphology of the Palestinian that may be summarized as: Hani Al Salmi to what extent did he delineate the psychomorphology of the Palestinian vis-a-vis a Judaic icon .We tried to solve this problem by the following hypotheses:

1.The Jewish icon in the novel functions as a visual lens that unveils the manifestations of the Palestinian identity and the

challenges that they face by the occupation and the conflict, thus allowing the author to delve into the depths of the relationship between the Palestinian

2-the Jewish identity from a deconstructive critical perspective and the use of the Icon Jewish in the novel illustrates a courageous artistic attempt to explore the possibilities of dialogue and understanding between different cultures and identities, and to highlight the importance of coexisting and understanding in confronting conflict and occupation, through the construction of a multi-voiced and multi-narrative narrative.

Our research paper goal is based on our conviction of the need to contribute - even a little - to the presentation of the relations and the differences that result from the friction with the other, and it is worth mentioning that this research could not have claimed total universality in dealing with this topic either in breadth or in depth, that it does not raise all the issues of the ego/other dialectics nor does it cover all the views and the intellectual and theoretical interrelations of the ego/other relationship, the relation between (ego) and (other) does not lay down its rules except by incorporating the self that is implicitly achieved through dealing with others and trying to understand them, self-knowledge starts with knowing others, however, co-

existence does not mean agreeing with any other individual, rather with those you are related to in terms of goals, interests, and beliefs common in the same group, and for social stability to occur between the ego and the other, you must accept the other, and acceptance from the other, by applying the principle that does not allow bias towards the individual's self nor the group's self, or in other words we can call the relationship between them with the term (dialogue of civilizations) which was a subject of much and deep discussion. As for our treatment, it is intended to be a comprehensive and harmonious response, and for that we relied on the comparative method by which we tried to compare different signs and symbols in the novel that contributed to forming its final image, in addition to the iconographic method (identification of the self and the other through a set of elements: quotation from the novel, commenting on it, result and summary of the idea) .

2. Introduction to a catalyst image

2.1 The image of the ego and the other (perliminaries)

Daniel Henry Pageaux, the mastermind behind his work titled "General and Comparative Literature," provides an insightful perspective into the world of comparative literature. As a primary source in this field, it guides the reader through a comprehensive journey across various worlds of literature, culture, and history. Besides, it opens the door wide to a deeper understanding of the relationships between literature, culture and history. The work "The Familiar Stranger" covers such wide-ranging themes, from the influence of different cultures on literature, to the role of translation in the flow of literary ideas between cultures. It also inquires into the ways social and

political factors have an impact on literature, and how literature can be a reflection of and a vehicle for cultural identity, so the « Every picture that emerges from a feeling, no matter how small, of the self in comparison to the other (and here) in comparison with another place » **(Pageaux, 1997, p. 91),** These were the central issues of the vision for the nature of the relationship between the self and the other, a discussion that was reflected in the drafting of a new definition that redraws the boundaries between the self and the other. This new definition unsettled the writing and thinking patterns and deepened the vision to reach the idea of displacement that indicates a process of changing or redefining the relationship between the self and the other. In this context, displacement is a new way to understand the relationship between the self and the other as boundaries between the self and the other are redefined due to cultural, social, or political influences. It can change the way the self sees and understands the other and thus how the other sees the self, which affects interpersonal and community relationships, thus becoming « A literary or non-literary expression of a meaningful change between two systems of cultural reality **» (Pageaux, 1997, p. 91)**, Within the structure of cultural understanding, the expression of start -up culture appears as a complex process, as it can either be negative or positive. This term reflects the images of the viewer, or corresponds to the viewer's culture, and is influenced by the cultural reality that leads to the view. The recognizable culture shapes the image according to the reality expressed by the perceived culture, or it can be distorted by a deformity determined by high or lower levels. This deformation can affect the thoughts of consciousness, the reality of its existence and

how it is established «The text is nothing more than a raw material that is used to explore certain patterns such as narrative systems, ideological issues, and modes of representation » **(Al-gadmi, 2000, p. 17)**, which are painted within the boundaries of a specific illustrated text that emphasizes the identity of ego and others. As a result, the idea of consciousness, the truth of its existence and how it is established was defined through writing and vision, as (ego) and (others) and all aspects related to their representations went into all aspects. Fantasy and representation play an important role in expressing images of ego an others: « No culture is without a representation of the self or the other, and it is this representation that creates for the group what Paul Ricoeur calls the narrative identity of the group" (Paul Ricœur)» **(Kazim, 2004, p. 16)**, As the representation of other people defines the identity and distinguishes it from others, the identity of another is in the group around it. Therefore, all cultures practice such representation, whether they look at or look at, when the elements of the image change according to the persons involved in the transfer, and it is used to transfer it. Therefore, there was a comprehensive resonance in the process of photography and writing that contributed to the process of transmission and reporting, and from here « Our hypothesis is that time and consciousness are partially interconnected. It's important to realize that there is a great deal of value in the emergence of consciousness **» (Fero, 1999, p. 50)**, The process of the association christened the image and then came out. Writing is the medium through which the image of the ego or the other is conveyed, and it is the medium that the ego or image of the other is communicated: « Writing actually authorizes

between isolation ... Writing is the medium that the characteristics of the image of ego or others are communicated: What I said outside myself » **(Fero, 1999, p. 50)** , It is one of the representation funds that transmits images and improves them if there are interests with this category or group, or the rescue and contradict them, who are directed indicators in discretionary forms, who can leave them all their rights, because they are many, but write about talking between them and talking, what they talk about or talking about. through this understanding, we can see how the expression of the eye culture can be complex and versatile. Giled Shalit' s letter to the mother as a model of Palestinian identity in the midst of two dialectics of attachment and doubt, but this time was reversed with a prestigious figure with a prestigious figure, which is « A reading of the other from the position of the ego, not from the thought of the other... This is not the same as what Jewish self-consciousness can come up with as a kind of self-criticism in the mirror of itself, different from the material in which the West is seen from the perspective of the non-West, and the Other is seen from the perspective of the ego » **(Qasim, 2005, p. 121)**, He suggests that using a Jewish character to represent Palestinian identity, one may intend to read the other from the person to the ego, rather than the ego, given that the Jewish identity is an attempt to read another from reading another.

2.2 Image and cultural representation

The modern novel has the ability to influence the reader, which offers a unique and exciting reading experience. Through the use of modern media when an extensive audience and provides a new vision of the world and humanity « A linguistic

semantic overflow with all its emotional baggage and comes in the form of a visualization as dictated by the creator's imagination and memory» **(Saleh, 2003, p. 36)**, The new knowledge and procurement in identity, naturalization, rebirth, formation and others are crystallizing, leading to a new consciousness among novelists. This is a deep understanding of identity, their existence and how they are built. Novel writers use different techniques to include these characters and events in their texts, such as adjusted, symbols and references. These techniques allow the reader to understand the relationship between the text and reality and add depth and prosperity to the imaginary text. Through this reference we can see how contemporary novelists use history and culture to create unique and innovative literary works. This type of employment suggests how novelists are able to use history and culture to create rich and exciting fictional texts « The novel is the most prominent in expressing the current state of the homeland, approaching the Arab self, and standing on the haunting question of identity, which has been repeated since the beginning of the modern Arab renaissance » **(Jumaa, 2011, p. 40)**, The novel is a versatile fiction art, which offers a comprehensive approach to reality and humanity. This art has diversity and uniqueness, mixing confidence and strange at a unique story. The novel is a polyphonic history, where votes match with and sometimes collide. For example, the novel is a place for the discovery of reality and humanity, where the reader can find himself in the world of imagination and imagination. It provides a unique and exciting experience for the reader, and causes them to dive into the depth and resurrection of characters and stories. In this sense, the novel is a history art that allows the reader to experience a

unique and exciting experience, where they can see reality and humanity from different angles .The question of identity is raised in images of characters in the novel, mainly through the contradiction structure of humans, is a marginalized or quiet human being written only through the other Jewish, as it appears from our novel that it is said in our novel that it is said that it is a letter from another paradise shalit to his mother « When my friend and I were sitting in Khan Younis' shabby park, he asked me : How can we tell the world that Gaza lives in total darkness, folding under its eyelids swarms of human beings crammed into a narrow strip ... We said we must write about our suffering in the words of a famous person, (who is in Gaza) and immediately the name of the captured Israeli soldier came to us» **(Al-Salmi, 2011, p. 07)**, The image of the character is the central element that the author focuses to emphasize the major in his work. This is the characteristics that lift the novel and do a unique job. In this context, I was surrounded by the oppression of morisose in Andalusia, which appears to be repeated in different forms. This oppression inspired me to initiate the concept of fun, which maps the form of this tragedy in many narrative functions. We clearly portray this tragedy in Hasan Oureid 's novel The Moriscose, which gives a comprehensive view of this historical period « The Moriscos were, for the most part, new Christians, as they were called in the literature of Spain at the time, and because they were, they were heretics, or heretics.... Only pure Christianity, sanctioned by the Church and attested to by the Inquisition, had any place » **(Oureid, 2011, p. 08),** Western Other is characterized by unilateral orders, which require to establish its suzerainties and control through the functions and behavior of the ego. This imperialist approach rejects the diversity of the

behavior of others and wants to apply its vision. Thoughts play an important role in designing the orientation of grades, and reflects the author's ideas that he involves in his work. These ideas are drawn into faith and thoughts, forming the basis for their reality vision in the action of the novel, which helped to confirm what Carl Marx wrote in his book" The Month of Broomare " by Louis Bonaparte« They are unable to represent themselves and should be represented by someone else » **(Said, 2006, p. 70)**, The presence of ego and others are shown in written texts dealing with cultural patterns. It highlights the identity of the specific digestive text ego and the other, especially when it comes to Palestinian others, who are always depicted as a flat, carized stereotype in Jewish thinking, which is unable to express itself and wait for it to represent another's gaze. This type of representations reduces the complexity of Palestinian identity and transforms it into an unrealistic stereotype. According to this characterization, the other is often presented and painted according to a collective or exclusion, which is seen as part of an undivided audience. This means that he is a stranger to the ego, and is excluded or denied on the basis of the stereotypes planted by western centrality. This model paints a hybrid image of another and if we want to draw its shape « Human of hybridity, this is the last person, the last image of the literature of the twentieth century, the last man is Neetseys Dream Supreme Human, Hidger's futureist Marx workers, Albert Camus's Ajnis, Dandlez's travelers, Foucault's margins, and said Edward **» (BenAli, p. 31)**, Author Hani Al-Salmi did not demand a certificate of evidence to justify his attitude to the cause of his Palestinian people, as it is a reasonable reason and a sensitive and composed question at the same time. In our novel,

we look at pictures of the glitter of consciousness and not -like, mixed with a decent conflict imposed by the opposition, which is absurd in the philosophy of an ideal man or called (Superman) is embedded in the figure of the western man, he is like an ideal person « Hopefully in the future of the world ... The leader of the desired development by making it a pioneer in this direction » **(Khaki, 1967, p. 216)**, But Hani Al-Salmi has created a story that rejects the philosophy of Homo Optimus or Superman with a Jewish icon that can express the voice of the Palestinians of the marginalized.

3. Fluent identity between uncertainty and attachment

3.1 Paying attention to the Jewish character

When we look at the novel Second Paradise: Gilad Shalit's letter looks at his mother, we are in front of a composite tableau of consciousness and not -equation, mixed with a decent conflict imposed by the counter. The title itself plays an important role in revealing this dynamic, as the first part " Second Paradise " is associated with the light that comes into the dark, while the second part " Gilad Shalit's letter is associated with the subtle details of" consciousness and not -lik's mother, who reflects the personality of the prisoner. This mutual activity between the title and the material opens the gate to a deeper understanding of cultural and intellectual conflicts that form novels.

The other sky is the name given to Gaza by Honey Al-Salmi, but it has many more conflicting meanings, as it is the sky in the eyes of some, but it also causes great pain and pain. This contradiction emphasizes the complications that surround Gaza and his people. « Gaza is like a creature that is half fairy and a

half demon» **(Al-Salmi, 2011, p. 22)**, In the discourse of the novel, the glow is formed by consciousness and not -forness of contradictions between hell and beauty. This contradiction opens the way for another recklessness related to the subtitle "Gilad Shalit's letter for his mother, in which the Gilad Shalit name itself forms a non -like to define the image of Gaza. The identity seems absent and replaced by anonymity, which further complicates the situation and opens the door to further interpretations and questions about what Gaza is and who is « it One moment you smell angels, the next moment you smell demons » **(Al-Salmi, 2011, p. 22)**, Hani Salami's interest in the idea of writing appears as a means of changing cultural reality by detecting consciousness and not -like stages that control the relationship between ego and another. Al-Salmi believes that Arab novels should benefit from writing history with a new perspective to take advantage of the opportunity, by questioning the Israeli soldier and presenting an alternative vision of reality, Immediately « The name of the Israeli soldier shines in our head, and we shone because the case is a red line, but no fear, it's not a symbol ... and nothing more than that, to reach a world beyond our thoughts and vision that knows something about Gaza, Katha Gilad Shalit dreamed that he dreamed **»(Al-Salmi, 2011, p. 07)**, It is that Hani Al-Salmi wanted to emerge as a cultural voice that crosses the limitations, expresses its opinion and ideas and responds to those who try to marginalize them. However, the question is: Was there an option by Gilad Shalit as a central character in his novel to represent Gaza's lost identity? This question raises doubts about the effectiveness of this choice in creating history and embodies the Ghazan identity, so it seems that turning to the Jewish character in this context comes as an

attempt to find out this real story and offer an alternative vision of Palestinian identity, which is promoted in Israeli novels, This indicates that the main goal is to rewrite the story from a Palestinian point of view, not just to respond to the story of Israel. Through what Daniel Berenbam said, who appeared in one of the visuals to Sharif El-Adraa under the title "It is difficult to be Israeli"« Like you, I don't believe in installing a tent or Kibbutzat or establishing an army in the name of pure identity, that is why I am very eager to learn Arabic and to bridge the bridge between the difference that sets me apart from others» **(El-Adraa, 2013, p. 105)** The characteristics of superiority in Israeli colonial history dominate, which affects how tolerance is related to, and this is what we will try to elucidate in questions about the ego-Annen awareness in the model of Daniel Henry Pageaux.

3.2 Daniel Henry Pageaux's model in light of a typological reading:

It seems inappropriate to judge Hani Salmi's success in assessing Gaza's lost identity without denying the story of Israel or Gilad Shalit's complications. We must first find out how Shalit's consciousness or not -the pargeet can affect the understanding of Gaza's identity, and can she be a true model for it or just a symbol of other conflicts. This question opens the door for further analysis and discussion of the character's role in representing Gazan Identity « Don't get angry. Why I called it a journey, because it's really a journey in a world that has completely forgotten on the map of humanity » **(Al-Salmi, 2011, p. 22)**, Therefore, the writing project was an important attempt to oppose Jewish colonialism and revise the

importance of Zioni Katha, aimed at finding out the bright true story of Palestinian history identity, reflects the desire to correct the distorted image presented by the Israeli novels, but another novel is told, but another novel is the way. The transition cycle can be classified and it can be divided into several main models. They reflect the complications of relationships between ego and the other and its effect on identity and consciousness, making these conditions part of an attempt to understand deeply:

La manie: It Reveals Itself in Favor of Foreign Reality on National Culture, Wher Partially or Widelly. This model is shown in the novel through a tendency to move towards foreign culture in the novel, which reflects the condition of fractures with external influences .

This preference can affect the character's national and cultural identity and can give rise to internal conflicts about its relationship and identity, such as « Two people dressed in fancy clothes entered, they greeted me, one of them said, 'Shalom, I desperately needed someone to speak my Hebrew: to make sure I'm really alive within the walls of the room » **(Al-Salmi, 2011, p. 31)**, Prejudice to foreign culture can be a reflection of a dogma that loses its original culture's value and impact on the members of society. This is clearly seen in the dialogue of grades with prisoner Giled Shalit, where it appears that strong praise for foreign culture has led to the margins of local culture and inability to influence the members of society. Such prejudices can cause cultural identity and loss of national related, which raises questions about the effect of this prejudice on society.

La phobie: Unlike passion, it is a subordinate approach to foreign reality and a pronunciation of national culture, which

shows extreme praise for national culture. From this type of point of view, it can reach the margins of other cultures as subordinate from national culture. The novel shows this type of thinking in some situations, where excessive praise for national culture is expressed, which can cause separation from other cultures and lacks openness to cultural diversity « I used to think that a doctor had to be white and blue-eyed to be accepted by the patient, but I recently learned that black and burgundy are more compassionate than white » **(Al-Salmi, 2011, p. 23)**, Excessive self -information can be an obstacle to rational understanding, as it is possible to promote separatism and disregard another. In the novel, the character of the prisoners is used as a symbol to promote themselves at the expense of foreign. However, this approach may be ineffective, as dialogue and understanding between themselves and others can be more useful in promoting cultural understanding and cooperation instead of excluding another. The dialogue can help build bridges with understanding and collaboration, open the doors to new opportunities for learning and positive interactions.

la philie: This model is a balance point between two previous models, which combines passion with foreign culture and phobia of foreign culture, creates a harmony between foreign culture and national culture. This model, as presented in her novel by Hani Al-Salmi, allows us to realize the delicate balance between external influences and national identity, so that we can have a deep understanding of relationships between different cultures. This model can serve as a mirror that reflects the complications of cultural conditions in society, « They don't force me to wear a certain dress like the racist orange that the Guantanamo prison

authority and my country imposes on Palestinian prisoners, but they are prisoners with a right and a cause for which they are burning for ... I have a cause too**? » (Al-Salmi, 2011, p. 77)**, Tolerance is a symbolic model that differs from a model of passion and fear, which can give rise to symbolic death of another .

Symbolic icon: An inaccessible possibility where tolerance becomes inaccessible, where all types of dialogues and exchanges mark the symptoms of tolerance are excluded. Instead, emphasis is placed on an integrated unit of new breeds, where the ego is away from everything related to other (foreign) culture for all and all for all. This means that the ego becomes inactive and does not benefit from any interaction with other culture, which leads to lack of profits from total isolation and cultural diversity. In this case, the tolerance loses the meaning and is wasted « One request, we take turns dressing each other, you go back to my room with the guards, and I fly in the wind, I'll promise to visit every Thursday» **(Al-Salmi, 2011, p. 77)** , The fourth model is based on the idea of withdrawal, where a logical conclusion is created in the invalid premises. If the symbol represents a fusion of new breeds, the absence of dialogue and exchange, which is the most important and inevitable properties, raises the question of how to achieve decent coordination. Pageaux told by the second race that it will be difficult to get a double convergence between the image of one's own image and the image of the other. The relationship between them is subject to one of the four basic paradigms, and may not be free from advance records and beliefs that require the presence of themselves and the other in the discourse. The tolerance depicted by the Jewish character in "The Second

Paradise" manifests itself as a changing representation according to his ups and downs within the psychological state of the tolerant character and in the novel.

4. CONCLUSION:

Finally, we find that Honey Salami's″ The Second Paradise″ lacks identity in Palestinian refugee history, which is further exposed to Israel's history. It manifests the importance of the subject and the other as an artistic subject that should be cleaned with the underlying ideological impurities. We find that Honey Salami's novel "The Second Paradise" lacks an identity in the history of the Palestinian refugee, and marginalizes her role in Israel's history. It manifests the importance of the subject and the other as an artistic subject that should be cleaned with the underlying ideological impurities. Writing that this action symbolizes this action should focus on questions and egos situations. The picture plays a fundamental role in the creativity of writers and novelists, as it helps to think and judge and continuously becomes a process of symbolic memory. It produces and reproduces images and dreams in a person's brain, and examines the quality of reality represents rather than representation of his truth. It helps us to understand the cultural reality that the author has included in his work, and the question of focusing on the Jewish character was the real threshold for raising the injustice and margins of the Palestinian refugee history. According to the psychological state of the Jewish character through phobia, passion and temporary tolerance for the other sky according to the psychological kingdom of Jewish character, which changes to all prospects, which is an unworthy.Al-Salmi's presents a very separate proposal from

authors and novel writers who portray Muslims and Arabs as other affected characters, and converts to their identity, connection and faith, and opens the field of research from other angles.

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6. Appendices:



Hani Al-Salmi is a Palestinian short story writer and novelist born in 1978 at Khan Younis Refugee Camp in the Gaza Strip. He graduated from the Faculty of Science at Al-Azhar University in 2002. His passion for writing began at an early age when he used to write on the walls of home and school benches.

Hani Al-Salmi's publications include :

- Silver Calendars.
- Grandma, don't leave my heart and don't run away from the temple.
- The Lame Jew
- The Last Christian
- The Diamond.
- The Heart of Taboo.
- The professor who took off his pants.
- The Shadow Dances with Me (children's story).
- I love this bullet.

- Second Paradise : Gilad Shalit's letters to his mother
- Bus No. 6.
- When Hind's face disappeared (children's novel).
- The Secret of the Smell (children's novel).
- The Scar.

The novel The Scar won the Abdel Mohsen al-Qattan Prize in the 2007 young writers category, and he won the same award for the novel in Love This Bullet in 2011.