

Ghassan, as a Palestinian Revolutionary Artist and Novelist**Asma Boubekri¹**¹ Ahmed Draia University - Adrar, (Algeria), zawila@univ-adrar.edu.dz**Summary:**

The contemporary Arab novel in Palestine visualizes the issue of liberation and deprivation, and rises up with conscious literature and an artistic message in the face of the Zionist usurper. There are many features of the freedom novel which opposes aggression in the works of world literates from the West and East, and among the Arabs and Palestinian writers; but for this novel, which is written by specifically Palestinian itself; a great writer like the martyr and revolutionary novelist Ghassan Kanafani in "Ma Tabqa Lakum" ("All That's Left to You"), is a profound and more accurate picture and more deserved of study.

Keywords: Ghassan; ma tabqa lakum; artist; novelist

INTRODUCTION

Ghassan Kanafani, the Palestinian martyr, revolutionary artist, writer and contemporary novelist, rose up against the brutal Zionist usurper, and armed himself against it with writing, art and novels that expose its dreadful negative impacts on his people, because he has a humanitarian and national message that prompts him to defend the sanctity of his homeland and attack the enemy with the pen, the immortal and imperishable weapon. Many pens are stronger than the machinery weapon.

The novel "Ma Tabqa Lakum" ("All That's Left to You") is one of his anti-aggression novels and one of the novels that depicted the Palestinian ordeal. It revealed the endurance of the Palestinians as a people who suffered from the most unjust and heinous occupation and the most brutal enemy that tried to distort their identity, place and time, for many reasons that paved the way for this encroachment on the land of the holy place and prolonged it for decades.



2. The Language of Expression and Narration in the New and Contemporary Novel

Self-narrations in the modern and contemporary characters are under the Great Mountain (Time): A long endurance, which narrative literates were not able to easily master it in the novel form. So the time is difficult, and its measurements are absent, so the artist, with his innate innocence, began searching for a path to understand the existence, by innovating a novel method that he is relatively convinced of to reach at stability.

In the heat of the currents, the creative writer stood at the doors of reality and truth, waiting for the light to shine, or at least to return to the self and retrieve its secrets before opening the two doors; because the contemporary novel (against reality) constantly rebels against standards, limits, permitted and forbidden things which have been attached to the tails of the eras; because the self has lost its focus on things. So the artist was able to rush into discuss closed topics and exposing them responsibly and consciously, as the dealt with titles and topics were wonderfully wide opened to the human senses, simulating them and speaking to them instead of their tongue.

The new novel is a "research," as Alain Robbe-Grillet and Nathalie Sarout say; a search for how to create a reality that is not related to the present reality through the future, not through the past. The present is the search, not the decline. But the world that is formed as a new reality after finishing the writing of novel is a passive, strange reality, more stranger than the present, the past, and the imaginary, with the slogan, "We devote all our forces to defend this new reality, considering it a strange, irritating, and perhaps harmful body, that disturbs our familiar and comfortable reality where we live." (Nathalie Sarraute, 1988, p. 13)

This change that the novel speaks of cancels the human existence as an active event - and replaces it with the surrounding things that he cared about more his care about values, as they are images of unkind and uncaring, because things are the agent*, noble feelings disappear, and the dry language of abstraction rises within the world of description, a very extreme world? "Don't you think that the relationships that connect us today with the world around us are no longer proprietary relationships as they were in the last century? We live in a world that can be described as a world of strange things, a world that no longer always reflects our own perceptions". (Alain Robbe-Grillet, 1988, p. 31) This new

research stems from a sense of disgust toward all things because it has lost the features of the soul and has sunk into the realms of dead material

2.1 Narrative Photography

The formation of pronoun references has its narrative signs, its techniques that suggest the objective intent of the narrator, and a descriptive connection for the recipient. This includes the design of the artistic construction of the pronoun. such as: "The five heroes in this novel, Hamed, Maryam, Zakaria, the Time, and the desert, do not move in parallel or opposite lines, as it will appear at first glance, but in intersecting lines that sometimes merge to the point that they seem to be only two lines in total, and this cohesion also includes time and place such that there does not seem to be any specific difference between distant places or between different times, and sometimes between times and places at the same time" (Ghassan Kanafani, 1983, p. 11).

This is because the narrative process has entered into the field of contemporary cinematic montage photography, which is skilled at merging images of characters in different places, and presenting them at the same time, within close images in a monologue in which meanings and memories are recalled in a suspenseful way, accompanied by sound and scene.

Therefore, the novelist Ghassan Kanafani borrowed this method to subject the reader to a focused, sequential reading process, as "the written text is in a state of constant production... forcing the reader... to undertake the creative function that has remained the exclusive preserve of others, and not to remain in the circle of consumption." (Ibrahim, 1998, p. 213).

It is difficult to consume it at the same pace of its starting. "The difficulty of pursuing a world so mixed is recognized, but it is also inevitable if the novel must say what it intends to say all at once. For this reason, I have resorted to a well-worn suggestion of marking the moments of intersection, blending, and transition, which usually occur without introduction, by changing the size of the letters at the designated point" (Ghassan Kanafani, 1983, p. 11).

The only way to rejuvenate the energy of concentration is to reread one of its paragraphs, because the fluidity of the event in a certain character makes the reader immersed in its process oblivious to taking into account the writer's observation. So Hamid has Maryam's style, and they have a pause with Zakaria at the cross roads of partnership: the clock, the desert.

This method is new, as the reading habit of the novels was to open a new line with each character, (Abdel Malek Mortad, 1995, p. 126) and with different tones according to their level, even if the situation was inclusive of the characters, separating one role from the other. Perhaps this equality in the verbal style is due to the heroes falling into one cognitive circle?



As for the process of renewing concentration, it is a mechanism required at all times, by returning to linking relationships, affiliations and specificities related to each character. They share a single escalating focus, and to the tune of shared past events. They are thus aware and aware of each other's positions, present and absent, and therefore the narrative paragraphs have replaced compensation for defaming the role of the character.

The novel - in addition to the monologue - is mostly artistic and pictorial, through which the writer excelled. How could he not! He is the painter and the performer. So the desert took a great deal of soul from the changes in temperature and the breezes above it, and the clock was always working with equal movements, while Hamid longs to walk to regain the soul of his mind running backwards, drawn to the role of his sister Maryam in the house.

Time has occupied most novels, but it is different in the presentation of this novel! As its intimation with characters represents a psychological and intellectual restriction because their demand is freedom, and a placeless and timeless breath, so Hamid got rid of his watch intentionally, in his opinion it is a relief. Because physical time is the whole past and it is constant, and walking without any interest, forgetting the movement of objective time which is the truth embodied in action and transformation through steps. So walking is an equivalent objective to the temporary freedom of the self, while Maryam remained imprisoned in the cold metal wall clock and charged for heartbeats and brain strings.

Thus, the time finally erupted with a truth that deviated to the point of consciousness and unconsciousness, which is: when time neglects (the ticking of the clock), the transformation and decision take place, and the action is thus realized (Hamed with the Israelite in the shadows of the sky after the clock was thrown), and (Maryam's killing of Zakaria after the absolute surge of blood and the blocking of the ears).

So the single tick of the pendulum is stagnation, and return of social custom, so the lack of order is wisdom and it is the reality of the event action, and this point is a reference to the thought of contemporary man who tries to build an internal world far from the usual practical world. For the heroes of this novel, taken from the Palestinian field, the wall clock or the watch is just a stolen dream to feel normal time like all people, but the Palestinian issue is not like all issues, and, the present is the future!

In the face of this temporal and intellectual entanglement, the organic structure came to depict the dialogical narrative that goes beyond one, moving to another character. For example, Hamid is conversing with himself, and the same point is the source of Maryam's speech with the same fluidity and without a name from the addressee: "...Come, let me tell you something important: I have nothing to lose now, and therefore you have missed the opportunity to make me a winner, if only I could make her understand that I am not against her, and that everything went on without her being in it, but what would she care about from the talk.." (Ghassan Kanafani, 1983, p. 52, 53).

This paragraph combines two different sessions, and two characters who are not one. The bold line is Hamed's utterance with the Israeli chained in the desert, while what follows is Maryam's voice communing with herself on the issue of "the co-wife and society" and what will be said about her marriage and the birth of her child only five months after the marriage.

2.2 The Eruption of Alienation and The Aesthetics of the Scene

The stranger is the one who is in his land and in his time, and this is what is embodied in the novel "Ma Tabqa Lakum" (All That's Left to You) by the Palestinian writer Ghassan Kanafani.

To write their content, they are both employed fast-scene cinematic techniques, because cinematic images simulate human thought in its turmoil, preoccupations and continuous ambition to leap over time, and to know the spatial and psychological contents surrounding the hero. The movement of rebellious anxiety against temporal succession was an artistic procedure in the contemporary Arab novel, so dialogue became scarce and description and individual montage narration of the represented character increased.

The writing mechanisms did not stop at this point, but rather, with temporal succession and routine, it broke the artistic rules such as place, time, subject, beginnings and endings, the hierarchy of the narrative plan, and the presence of the writer personally as a main hero in the literary work, or as a link that breathes in the characters in addition to the poetic sense. so writing became an adventure like a poem or a novel that tells the network of contemporary rhythms in it; in the manner of (collage)¹ to contradict reality, despite its continuous search for it, and due to the difficulty of places and their harshness as neighborhoods that have become sociable, the writer replaces them with the humanity missing in man, and this is the emergence of a bitter real experience in the history!

The martyr Ghassan Kanafani complains about time, the earth, and the past, and demands that the present to take off, to move, and continue amidst the trouble of enemies, even though all inanimate objects in nature have absorbed the goodness from the inhabitants, and yearned for it more than they did.

And the thinker Nikos Kazantzakis said: "Oh, fire, hidden inside of trees, waiting for man to awaken it from its hiding place so that it may be a help to him

in his life. May Allah bless the hour of our meeting with you; we are humans pursued by our brothers, hard rude souls, and others burdened by sorrows. Oh, birds and raptors, we ask you to treat us well. We have come here with the bones of our ancestors." (Al-Saeed Boutajine, 2001, p. 9).

This is the problem of poetic or novelistic creativity that embodied many issues breaking all literary genres in the globalization of artistic experience and generated ideas of tragedy, alienation, fear in and from the city, and non-belonging...

From the above, it can be said that the movement of the term "eruption" has become clear, even if a little, because the presentation is a stream of Arab literary and artistic eruption; if eruption results from a prolific movement rushing from the earth, then, so is the experience of an eruption from the sensitive entity flowing and working originally in the human conscience, either water, honey, or blood...

And "Man alone is
Capable of the impossible:
He distinguishes,
Chooses, issues judgments,
And can grant
The moment immortality" (Abu Al-Eid Doudou, 2001, p. 87) Goethe.

3. CONCLUSION

"Ma Tabqa Lakum" (All That's Left to You) is a revolutionary artistic novel; revolutionary because it rejects slavery and injustice, full of scenes that showcases events and describe the land, the desert, people, the time, destiny, war and alienation... without the absence of the novelist with his artistic and aesthetic touches and linguistic imprint, and without excluding the reader, because the reader is the true face of the novel, so why does the novel exist without the recipient. And Kanfani is an excellent designer in involving his recipient, knowing the feelings of a person who is thirsty to see a world of peace and security, and who loves freedom and hates occupation in all its forms.

4. The results of the study are mentioned below:

1- The title of the novel, "All That's Left to You" is chosen with aesthetic precision that affects the future reader, a title that is considered an amazing shift; because it saved this ordinary and extremely marginalized phrase in daily talk from being destroyed: "All That's Left to You", to be, in its simplicity, a slogan for the Palestinian cause.

2- An artist who transcended his time, by depicting the daily events taking place in a family that represents a specific part and scene of the partial scenes of families in that holy spot on earth; that is, what remains for everyone after the howling of the pendulum?

3- Ghassan Kanafani, An author who set out from a Palestinian region in which he transcended the boundaries of time and place, and went out to the borders of the text, searching for a restricted identity, and without a doubt this imposes on the recipient to make an effort to make his reading ability keep pace with the event as linguistic compounds that exist in themselves.

4- A language that reveals the awareness of the Palestinian people of his experience through the ability to dream and act as a potential entity.

5- The language of expression and narration in the new and contemporary novel approaches the reader, sharing with him the image of the world around him that matches his imagination, narrative and its scenes.

6- The narrative photography is mostly cinematic, and for this and other reasons some of Kanafani's works were chosen to cinema and scenarios.

7- The eruption of alienation and the aesthetics of the scene. What is meant by eruption is the exit and the light explosion..., and compares that to the earth, and I projected it into the narrative meanings and their emergence in the scene with techniques presented by the novelist with his experience, which calls for the reader and the viewer together.

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A method used in the visual arts, where the artist does not suffice with the primary ¹ elements to create a painting, but rather introduces to it scraps, keys, nails and threads, tidal Othman, Illuminating the Text, Dar Al-Hadatha for Printing, Publishing and Distribution, 1st ed. / 1988, p. 82.)