

THE RACIAL VIOLENCE AND GENDER OPPRESSION: PALESTINIAN
WOMEN'S STRUGGLE BASED ON SELECTED NOVELS BY SAHAR
KHALIFEH

IMAN NAEMAH JASIM

THESIS PRESENTED TO QUALIFY FOR A DOCTOR OF PHILOSOPHY

FACULTY OF LANGUAGES AND COMMUNICATION
SULTAN IDRIS EDUCATION UNIVERSITY

2022

THE RACIAL VIOLENCE AND GENDER
OPPRESSION: PALESTINIAN WOMEN'S
STRUGGLE BASED ON SELECTED
NOVELS BY SAHAR KHALIFEH

SULTAN IDRIS EDUCATION UNIVERSITY

2022

No. Matrik /Matric's No.: P20161001126

Saya / I: Alsaadawi Iman Ncamah Jasim

(Nama pelajar / Student's Name)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-

acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.
The thesis is the property of Universiti Pendidikan Sultan Idris
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.
Tuanku Bainun Library has the right to make copies for the purpose of reference and research.
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
The Library has the right to make copies of the thesis for academic exchange.
4. Sila tandakan (✓) bagi pilihan kategori di bawah /Please tick (✓) for category below:-

SULIT/CONFIDENTIAL

Mengandungi maklumat yang bersebab keselamatan atau kepentingan Malaysia seperti yang termaksud dalam Akta Rahsia Rasmi 1972. / Contains confidential information under the Official Secret Act 1972

TERHAD/RESTRICTED

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi di mana penyelidikan ini dijalankan. / Contains restricted information as specified by the organization where research was done.

TIDAK TERHAD / OPEN ACCESS



DR. LAJIMAN JANOORY

PENSYARAH KAMAR

JABATAN BAHASA & KESUSASTERAN INGGERIS

UNIVERSITI PENDIDIKAN SULTAN IDRIS

35000 TAPACHONG, PERAK

(Tandatangan Pelajar/ Signature)

(Tandatangan Penyelia / Signature of Supervisor)
& (Nama & Cop Rasmi / Name & Official Stamp)

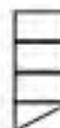
Tarikh: 1st July 2022

Catatan: Jika Tesis/Disertasi ini SULIT @ TERHAD, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sebab dan tempoh laporan ini perlu diklasifikasikan sebagai SULIT dan TERHAD.

Notes: If the thesis is CONFIDENTIAL or RESTRICTED, please attach with the letter from the organization with period and reasons for confidentiality or restriction.



Please tick (✓)
Project Paper
Masters by Research
Master by Mixed Mode
PhD



INSTITUTE OF GRADUATE STUDIES

DECLARATION OF ORIGINAL WORK

This declaration is made on the^{7th}.....day of.....June.....20...22.....

i. Student's Declaration:

I, Iman Neamah Jasim, P20161001126, Faculty of Language and Communications (PLEASE INDICATE STUDENT'S NAME, MATRIC NO. AND FACULTY) hereby declare that the work entitled The Racial Violence and Gender Oppression : Palestinian Women's Struggle Based on Selected Novels by Sahar Khalifeh is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.

Signature of the student

ii. Supervisor's Declaration:

I Dr. Lajiman bin Janoory (SUPERVISOR'S NAME) hereby certifies that the work entitled The Racial Violence and Gender Oppression : Palestinian Women's Struggle Based on Selected Novels by Sahar Khalifeh (TITLE) was prepared by the above named student, and was submitted to the Institute of Graduate Studies as a * partial/full fulfillment for the conferment of Doctor of Philosophy (PLEASE INDICATE THE DEGREE), and the aforementioned work, to the best of my knowledge, is the said student's work.

1st July 2022

Date

Signature of the Supervisor



**INSTITUT PENGAJIAN SISWAZAH /
INSTITUTE OF GRADUATE STUDIES**

**BORANG PENGESAHAN PENYERAHAN TESIS/DISERTASI/LAPORAN KERTAS PROJEK
DECLARATION OF THESIS/DISSERTATION/PROJECT PAPER FORM**

Tajuk / Title: The Racial Violence and Gender Oppression : Palestinian
Women's Struggle Based on Selected Novels by Sahar Khalifeh

No. Matrik / Matric's No.: P20161001126

Saya / I: Alsaadawi Iman Neamah Jasim

(Nama pelajar / Student's Name)

mengaku membenarkan Tesis/Disertasi/Laporan Kertas Projek (Kedoktoran/Sarjana)* ini disimpan di Universiti Pendidikan Sultan Idris (Perpustakaan Tuanku Bainun) dengan syarat-syarat kegunaan seperti berikut:-

acknowledged that Universiti Pendidikan Sultan Idris (Tuanku Bainun Library) reserves the right as follows:-

1. Tesis/Disertasi/Laporan Kertas Projek ini adalah hak milik UPSI.
The thesis is the property of Universiti Pendidikan Sultan Idris
2. Perpustakaan Tuanku Bainun dibenarkan membuat salinan untuk tujuan rujukan dan penyelidikan.
Tuanku Bainun Library has the right to make copies for the purpose of reference and research.
3. Perpustakaan dibenarkan membuat salinan Tesis/Disertasi ini sebagai bahan pertukaran antara Institusi Pengajian Tinggi.
The Library has the right to make copies of the thesis for academic exchange.
4. Sila tandakan (✓) bagi pilihan kategori di bawah / *Please tick (✓) for category below:-*

SULIT/CONFIDENTIAL

Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub dalam Akta Rahsia Rasmi 1972. / *Contains confidential information under the Official Secret Act 1972*

TERHAD/RESTRICTED

Mengandungi maklumat terhad yang telah ditentukan oleh organisasi/badan di mana penyelidikan ini dijalankan. / *Contains restricted information as specified by the organization where research was done.*

TIDAK TERHAD / OPEN ACCESS

(Tandatangan Pelajar/ Signature)

(Tandatangan Penyelia / Signature of Supervisor
& (Nama & Cop Rasmi / Name & Official Stamp)

Tarikh: 1st July 2022

Catatan: Jika Tesis/Disertasi Ini SULIT @ TERHAD, sila lampirkan surat daripada pihak berkuasa/organisasi berkenaan dengan menyatakan sekali sebab dan tempoh laporan ini perlu dikelaskan sebagai SULIT dan TERHAD.

Notes: If the thesis is CONFIDENTIAL or RESTRICTED, please attach with the letter from the organization with period and reasons for confidentiality or restriction.



ACKNOWLEDGEMENT

I would like to express my most sincere thanks to my supervisor, Dr. Lajiman bin Janoory, for his advice, guidance and corrections that he so kindly suggested. Without his profound knowledge and keen interest, my thesis could never have reached its final destination.

I would also like to express my gratitude to the staff of the Faculty of Languages and Communication, Sultan Idris Education University for their generosity in making available the relevant scientific materials to myself and all other students. I would equally like to thank all my colleagues and staff that have contributed, in one way or another, to the improvement of my work.

My sincere thanks and gratitude go to my mother and father. Words fail me to express what they did for me; their devotion for ensuring my success, and my ever-loving sisters and brothers who endured with me the sacrifices to help me and push me forward. Last but not least, I would like to thank all my friends, Muha, Anwar and Suzan who never letting me down and did everything possible to assist me in my academic journey.





ABSTRACT

The main objective of this research was to study racial violence and gender oppression in Sahar Khalifeh's selected novels of *Of Noble Origins* (2012), *The End of Spring* (2007), *The Inheritance* (2005), *The Image*, and *The Icon and the Covenant* (2007). The research also followed a qualitative textual analysis to interpret the colonial confrontation between the Jewish persecutory occupation that represents the colonizers who oppress the Palestinian people, especially the women. Furthermore, gender oppression was interpreted to scrutinize the masculine ideology that marginalizes women in the Palestinian traditional society. Accordingly, three inextricable objectives were formulated in the course of the analysis. The first objective was to ascertain the extent of how the encounter with the Israeli racial violence affects the Palestinian women based on the novels by Sahar Khalifeh. The second objective was to examine how the Palestinian women resist the Jewish occupation in the selected novels. And the third objective was to investigate how the Palestinian women challenge and resist the patriarchal ideology of her society. As such, the research conducted a qualitative methodology that followed a close reading of female characters that suffer from colonial and patriarchal oppression. Additionally, postcolonial feminism was used as critical theory for the analysis. The research findings showed the exploration of Israeli racial violence and its resistance by Palestinian women. Another major finding demonstrated the Palestinian women as victims of the ideology of patriarchy and, as such, they attempt to challenge it in direct and indirect ways. In conclusion, the research implies that Israeli racial violence and gender oppression are major factors that have affected the Palestinian women. This led to the implications of the research which identified the Palestinian women's reaction to colonialism and patriarchy as a rejection determined resistance in order to guarantee their liberty and independence.



KEGANASAN KAUM DAN PENINDASAN JANTINA: PERJUANGAN WANITA PALESTIN BERDASARKAN NOVEL-NOVEL PILIHAN OLEH SAHAR KHALIFEH

ABSTRAK

Objektif utama kajian ini bertujuan mengkaji keganasan perkauman dan penindasan jantina di dalam novel terpilih Sahar Khalifeh iaitu *Of Noble Origins* (2012), *The End of Spring* (2007), *The Inheritance* (2005), *The Image*, and *The Icon and the Covenant* (2007). Kajian ini juga menggunakan pendekatan analisa kualitatif untuk menginterpretasi konfrontasi colonial di antara penganiayaan dan penjajahan kaum oleh bangsa Yahudi terhadap bangsa Palestin, terutamanya wanita. Tambahan lagi, penindasan wanita diinterpretasikan sebagai satu penelitian terhadap ideologi maskulin yang meminggirkan wanita di kalangan masyarakat tradisional Palestin. Dengan itu, tiga objektif yang bersaling kait telah tercapai di dalam kajian ini. Objektif pertama ialah menilai sejauh mana pertembungan dengan keganasan perkauman Israel memberi kesan kepada wanita Palestin berdasarkan novel pilihan Sahar Khalifeh. Objektif kedua ialah mendedahkan bagaimana wanita Palestin menentang keganasan perkauman Israel di dalam novel terpilih tersebut. Dan objektif ketiga ialah bagaimana wanita Palestin mencabar dan menentang ideologi patriarki masyarakat mereka. Oleh itu, kajian ini dilihat sebagai satu kajian kualitatif melalui pembacaan terperinci watak wanita yang dianiaya oleh penindasan kolonialisme dan patriarki. Kajian ini juga menggunakan teori feminisme paskakolonialisme sebagai teori kritikal untuk tujuan analisis. Dapatan kajian ini meneroka keganasan perkauman Israel dan penentangannya oleh wanita Palestin. Dapatan kajian besar lain ialah wanita Palestin juga menjadi mangsa ideologi patriarki oleh kaum lelaki Palestin dan juga penentangan wanita Palestin terhadapnya secara langsung maupun secara tidak langsung. Kesimpulannya, kajian ini menyiratkan keganasan perkauman Israel dan penindasan jantina adalah factor-faktor besar yang menjejaskan kaum wanita Palestin. Ini membawa kepada implikasi kajian yang menunjukkan reaksi wanita Palestin kepada kolonialisme dan patriarki sebagai cara penentangan untuk mendapat kebebasan dan kehidupan yang lebih adil dan bebas.

TABLE OF CONTENTS

	Page
DECLARATION OF ORIGINAL WORK	ii
DECLARATION OF THESIS	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	v
ABSTRAK	vi
TABLE OF CONTENT	vii
CHAPTER 1 INTRODUCTION	
1.1 Introduction	1
1.2 Background of the Study	4
1.3 Statement of the Problem	11
1.4 Research Objectives	14
1.5 Research Questions	14
1.6 Significance of the Study	15
1.7 Scope and Limitation of the Study	17
1.8 Organization of the Thesis	17
1.9 Conclusion	19
CHAPTER 2 LITERATURE REVIEW	
2.1 Introduction	21
2.2 Racism and Violence against Palestinians under Israeli Occupation	23
2.3 Background of Palestinian Literature	32
2.4 Palestinian Resistance and Literature	37
2.5 Postcolonial Literature Concerning Sahar Khalifeh's Writings	41

2.6	Women Writers in Palestinian Literature	43
2.6.1	Gender Oppression in Sahar Khalifeh's Writing	50
2.6.2	Racial Violence and Resistance in Sahar Khalifeh's Writings	50
2.7	Previous Studies on Sahar Khalifeh's Works	52
2.8	Conclusion	56

CHAPTER 3 RESEARCH THEORY

3.1	Introduction	59
3.2	Postcolonialism	61
3.3	The Development of Postcolonial Feminism	64
3.3.1	Double Oppression in Postcolonial Feminism	71
3.4	Trauma Theory	78
3.5	Postcolonial Trauma	83
3.6	The Concept of Violence	85
3.6.1	Racial Violence	89
3.6.2	Racial Violence and Resistance against Occupation	95
3.6.3	Racial Violence and Trauma Theory	99
3.7	Gender Oppression, Resistance and Trauma Theory	101
3.8	Methodology	103
3.9	Conclusion	106

CHAPTER 4 PALESTINIAN WOMEN AND RACIAL VIOLENCE

4.1	Introduction	107
4.2	Racial Acts of Violence in Palestinian Society	108
4.3	Sahar Khalifeh and Israeli Racial Violence	110
4.4	Israeli Violence in <i>The Inheritance</i>	115

4.5	Israeli Violence in <i>The Image, the Icon and the Covenant</i>	133
4.6	Israeli Violence in <i>Of Noble Origins</i>	150
4.7	Israeli Violence in <i>The End of Spring</i>	158
4.8	Conclusion	166

CHAPTER 5 PALESTINIAN WOMEN AND RESISTANCE

5.1	Introduction	169
5.2	Sahar Khalifeh and Palestinian Women's Resistance	171
5.3	Palestinian Women's Resistance in <i>The Inheritance</i>	180
5.4	Palestinian Women's Resistance in <i>The Image, the Icon and the Covenant</i>	193
5.5	Palestinian Women's Resistance in <i>Of Noble Origins</i>	198
5.6	Palestinian Women's Resistance in <i>The End of Spring</i>	213
5.7	Conclusion	225

CHAPTER 6 PALESTINIAN WOMEN'S OPPRESSION AND DEFIANCE

AGAINST PATRIARCHY

6.1	Introduction	232
6.2	Sahar Khalifeh and the Patriarchal System	233
6.3	Patriarchy in <i>The Inheritance</i>	243
6.4	Patriarchy in <i>The Image, the Icon and the Covenant</i>	267
6.5	Patriarchy in <i>Of Noble Origins</i>	283
6.6	Patriarchy in <i>The End of Spring</i>	290
6.7	Conclusion	299

CHAPTER 7 CONCLUSION

7.1	Introduction	303
7.2	Summary of Findings	306



7.3 Contributions of the Study 314

7.4 Recommendations 317

REFERENCES 320





CHAPTER 1

INTRODUCTION



In the literary field, we can describe Palestinian literature as an arena of resistance and struggle. It rises from occupation, exile, violence, oppression, gender, and struggle to liberate the land from the current Israeli occupation. In this context, Palestinian literature provides a voice to the Palestinian issues of suffering and hardship under colonization. Palestinian writers, in general, are united in their voice of resistance to the often-confrontational struggle for a Palestinian identity and nationality. Documenting the existence of Palestinian literature written under the occupation underscores the importance of the literary realm in both struggles in the political and psychological dimensions of the occupation and the strengthening of the Palestinian national consciousness. Palestinian literature is similar to all resistance literature that arises from national liberation movements around the world. This kind of literature





often is a force for producing and rallying a “collective response” to oppression (Mattar, 2014, p. 314).

Chew and Richards (2010) state that in postcolonialism the resistance against colonial power is not similar in strength and effect as it depends on geographical locations. However, there is always an oppressor and the oppressed in the course of military conflict between the colonizer and the colonized. The colonial power effect results in new dependent nations that could not survive except through depending on the colonizer. Thus, the formulation of new nations depends on the extent to which power and ideology are utilized within the concept of nation, of subject individuals thinking of themselves as logical imagined communities, that encourage the anti-colonial movements.



Decolonizing trauma theory concluded a key project in postcolonial literary research continually since its initial continuous pledge with trauma theory. Additionally, postcolonial literary and trauma theory researches are troubled bedfellows, and therefore the time of ordinary studies within the area of postcolonial trauma through the unique constructions of trauma theory, and understand which more phases must be predicted to realize the model of an accurately decolonized trauma theory nowadays (Visser, 2015).

According to Washington (2017), the continual relationship between the colonizer and the colonized is constructed based on competing ideologies trying to come into terms and reconciliation with each other. Notwithstanding this, there is a cultural conflict of colonialism in all its aspects. The colonized people seek to affirm





their authentic existence even though the colonizers could apply efficacious ideology. Also, postcolonial critics are attentive to a kind of fiction produced by the colonial authority and literary works created by the colonized.

The themes of power, displacement, and belonging are essential for understating the relationship between the colonizers and the colonized. This is because they belong to a certain place, i.e., homeland (Currie, 1999). Michel Foucault especially proposes that his historical investigations are “fictions. The term of discourse discusses long-standing outlines of data that direct the event of partiality. This is often relatively unlike other methods that put-on Foucault’s concepts as a way of applied linguistic study” (Ayllon et al., 2017, p111). Within the current research, Foucault’s method of discourse investigation could be practically useful within the critical psychological analysis of Sahar Khalifa’s chosen novels. To recognize the significances of the association between linguistic constructions and socially interpreted meanings in Sahar Khalifeh’s novels through current research, a technical investigation is considered following Sara Mill’s text analysis method. By implementing Sara Mill’s method, the research aims to interpret the philosophy and power relations that support literary writing from the various levels of discourse, phrase, and word, which contribute to the particular sense of the novel. Through this procedure, these approaches activate and play important roles in transferring the writer’s purpose (Al Duleimi&Huwel, 2016).

The resistance against colonialism is another definitive feature of postcolonial literature. Different cultures or ideologies struggle with each other to pose or reject power by which each side tries to affirm its rightful status (Tabron, 2003). The





colonizers try to impose power over the colonized, and the latter tries to reject this power by resistance. Therefore, post-colonial literary works handle and depict varied cultural issues that are present in colonial narrations. The works of literature appeal to a large audience that is interested to understand the struggles that the colonized people had to go through. In sum, individual awareness and cultural collectiveness are intertwined to help bind the desire for identity. On the other hand, the effects of racial oppression are quite dark as it relates to the negative experiences of the colonized and those of their oppressors (Bulhan, 2011). This research, therefore, will study the influence of the racial and gender oppression on Palestinian women in Sahar Khalifeh's *Of Noble Origins* (2012), *The End of Spring* (2007), *The Inheritance* (2005), *The Image, and The Icon and the Covenant* (2007).



1.2 Background of the study

This section introduces the colonial background of colonialism which is similar to the colonial scenes depicted in the selected novels. Furthermore, it will present some characteristics of the Palestinian literature and the authorial background. Young (2003) opines that the wars waged by the colonizers were primarily for sociopolitical purposes to exploit the colonized's land and resources. In other words, colonial wars were waged to construct empires to acquire wealth. In the case of the Palestinian, it includes creating a medium for the Palestinians, who have been isolated deeply, both physically and spiritually, to rediscover their lost voices and fight the narrative weapons of rhetorical interchange, propaganda, and myths. For that purpose and to actualize their motives, the novelists realize that both of those who are living in the





motherland and those who migrated had adopted numerous self-assertive styles, settings, and genres. Suleiman (1998) studies the first phase of modern Palestinian literature, from the early nineteenth century to the 1930s starting when Wadi' al-Bustani, Muhammad Is'af al-Nashashibi, and Sulayman al-Taji al-Farouki wrote before the Declaration of Balfour (1917) and the British Occupation of the country.

A sense of national identity began to flourish early by the end of the nineteenth century among the intellectuals in Palestine. By the 1930s, the struggle was in high gear. Similarly, poets like Abd al-Rahim Mahmoud and, Ibrahim Tuqan, Abu-Salma, whom the Arab world remembers with pride, wrote on themes like a condemnation of oppression, mourning on the deaths of fighters, and sometimes denouncing the failure of Arab leaders to support the resistance.



They were heroes and models of Palestinian literary history that led a literary

struggle along with the armed resistance movements. Poetry, the defining style of this period (1930-1948), had tended to react naturally to events. Ibrahim Tuqan (1905-1941) was one of the early notable poets, who wrote in terse and fiery poetry, poignantly expressing the deepest feelings of Palestinians everywhere. He was powerfully armed with the spirit of one who felt responsible for mobilizing his countrymen to overcome their predicament and launched the conventions of realism, politics, and history in the literature of Palestine (Jayyusi, 1992).

Sarnou (2009) discusses that Palestinian women writers, for example, become a part of the Palestinian national identity by their novels like FadwaTouqan (1917-2003). Other women authors like Liana Badr (born in 1950), Randa Abd Alfatah (born in 1979) and Suzan Abulhawa (born in 1962) and others have shown through





their writings the real situation and position of Arab women in their society and convince their readers that Arab women, though deprived of their political rights can be strongly involved in national political issues. Therefore, in the Palestinian women context, most Arab women diversified the novel approach by involving themes of politics.

Yet, colonialism has changed everything in their life in terms of social expectations as well as male and female relations. They try to have a more modern society with new identities but without modifying their customs. However, Palestinian women, like Arab women, are still considered as inferior to the men. They are seen as veiled submissive women domesticated in a reserved place as housewives. They are not permitted to have a voice and stay as speechless and oppressed characters with no clear identity. They could not express themselves as equally as their male counterparts; and they are still suppressed in the most recurrent form of Palestinian patriarchy (Boullata, 1990).

Sahar Khalifeh is a prominent Palestinian novelist. She is an active agent in the Palestinian political scene since the 1940s. Khalifeh's novels are Palestinian-stereotype oriented. All of them are concerned with the displaced and oppressed conditions of the Palestinians. With dialectical colonialism, her novels are exquisitely evolutionary; they are interconnected; they reflect drastic changes, some even unique leaps in the author's national consciousness; and they convey contradictions and within and among them. Her fictional canon documents her developing understanding of the role of the Palestinian-Israeli historical materialism in exploring the source of the solution to the Palestinian's oppression. With each succeeding novel, she





demonstrates her growing fictional lucidity of the need for the Palestinians to know their political status-quo as it has developed and it is now before they could forge a better future (Hesse, 2017). SaḥarKhalifeh imitates, in her writing, the association among the sociocultural and historical developments that occur in Palestinian society, with a degree on the historic circumstance that had a crucial role in forming this society.

In her narratives, she expresses the interior struggles of the mind and introduces her characters as individuals living their life in contradiction to the atmosphere of their struggle. Numerous literary methods are often found in narratives inscribed by Palestinian female writers that develop the knowledge of women's freedom from patriarchy and restraints of man-dominated society. Distinctiveness in Khalifeh's fictional works is that the dialectic association between gender and nationalism which are the 2 major and vital themes. Allegories of girls as social individuals who discover self-realization are repeated in her stories in numerous variations, whereby she outbreaks male social domination in a patriarchal society (Sasson, 2019).

Khalifeh's fiction unravels her precise understanding that while the Palestinians suffer equally from colonial oppression and racial segregation, the latter is born from the former. Such fiction, furthermore, illustrates her profound understanding that colonial oppression is the result of the Jewish occupation of the Palestinian territories, and she executes this through a sense of aesthetic realism (Abu-Manneh, 2016). Therefore, as the novels *Wild Thorns* and *Of Noble Origins* indicate, it is the racial system of occupation, characterized by the extermination of a group of





people by another, that gives birth to and continues to reinforce oppression and racism. As an appropriate prerequisite for appreciating Khalifeh's increasing class consciousness, one must understand the intervention of the Jewish occupation in the Palestinians' national affairs because she first understood the nature of the occupation. It is Khalifeh's growing awareness of these fundamental characteristics of the Jewish oppressive occupation. Being so, there are ample pieces of evidence, for Khalifeh, to prove the substantial influence of the Jewish occupation upon her homeland.

This is since she seeks to find an end to the national oppression created by the Jewish hegemonic practices (Abu-Manneh, 2016). The increasing national collectivism is another significant feature of Khalifeh's novels. This is because she relies on national discourse, and she enriches these discourses with distinctive literary modes to reveal the latent impetus of the Palestinian plight in the mid-twentieth century. She could successfully convey this via palpable narrative delineations (Abu-Manneh, 2016).

There is an implied nuance of the Palestinian ordeal in the meticulous details of her plots. Strikingly, she strives for reflecting the real sufferings of the Palestinians through meticulous details. In the main, her fiction suggests the collective fictional documentation of the totality of Palestinian mandatory victories, failures, diaspora, and survival that comprise the Palestinian-Israeli racial dichotomy. It also draws upon the Palestinian displacement trope of the forced people who lost their homeland and lived in scattering host lands. Khalifeh's distinctive use of personification to construct the Palestinian identity demonstrates her consolidation of the vitality of writing about





the Palestinians as a living entity on their legitimate territories. Such territories incarnate “her vision of emancipation and her aesthetic practice” (Abu-Manneh, 2016, p. 119). Khalifeh is well known for her support of the culture and customs of the Palestinians. She conveys the very sense of the Palestinian traditional life in the bulk of her works. Moreover, she precisely portrays the development and change of the Palestinian cultural disposition which had been distorted by the Israeli occupation after 1948. In *Culture and Customs of the Palestinians*, Farsoun (2010) argues that Khalifeh’s writing specifically attends to “the anguish of disposition, destitution, and exile” (p. 92) in the context of the Palestinian metaphorical discourses. In so doing, she embodies the core conceptual connotation of the Palestinians’ suppressed voices shortly after the occupation. Farsoun also discusses some novels that reflect Khalifeh’s profound concern with the development and the metamorphosis of the Palestinian tradition; chief among them *The Sunflower*, *Wild Thorns*, *Memoirs of an Unrealistic Woman*, *The Door of the Courtyard*, and *The Inheritance*.

There are several intertwined socio-cultural themes in Khalifeh’s works. She exposes the defects of society through the fictional plots’ realistic literary manners. One of these themes, for example, is male dominance in a striking way; she portrays female inferiority before the occupation and how it became after it. The essence of her feminist writing is the representation of misogyny and its negative influence on Palestinian life. Khalifeh’s aim, here, is to explore the specific sites of convergence and critique that emerge once the Palestinian woman confronts the male mainstream’s pragmatism; and undertakes this with the textual practices of literary erudition under the auspices of a shifting postcolonial paradigm (Snodgrass, 2013).





Wisam (2008) says that Khalifeh's novels portray the patriarchal system of the Palestinian society even before Jewish colonialism. In traditional societies, patriarchy was dominant because women were exploited for different tasks. Two inextricable factors exemplify the masculine mainstream in the Palestinian patriarchal society. The first factor is what is commonly called shame culture. Shame culture is a gender-prejudiced trend in which women's voices are suppressed to keep the family's good reputation. The Palestinian patriarchal families deprive their females of, for example, traveling or doing their affairs alone. This might expose them to social and frank interlocutions with males. Such interlocutions are considered as a familial scandal. Consequently, women become the cause of their families' bad reputations.

Sahar Khalifeh focuses on the role of women and shows equal concern for feminist and nationalist issues. Her works are a chronicle of the daily life of ordinary Palestinian women. She represents Palestinian women in a traditional patriarchal society that experience numerous forms of daily violence, such as a brother beating his sister, or a female involved in a physical clash with an Israeli soldier. The author weaves together these women's stories and their interactions during an uprising brought about by the Palestinian response to the- going Israeli aggression. Each female character longs to assert herself and restore her own identity within a patriarchal society.

Sahar Khalifeh writes out against the oppression of women in the name of Palestine, as well as focusing on patriarchal oppression, complicating the relationship between women and nationalism, and demanding the world reader to see Palestine, and Palestinian women, in a new way. Khalifeh's novels tell the secrets, the hidden





levels of a women's oppression. The Palestinian women are required to play the role of the liberator, On the other hand, she is also asked to continue to play that traditional cultural role of female inferiority to the male (Wisam, 2008). The notion of misogyny, in the context of postcolonialism, takes one step back to the pre-occupation period on the Palestinian lands, referring to the inevitable sense-making process that should proceed and complement any colonial moments in strategic literary actions. Khalifeh's Palestinian-oriented fiction comprises socio-cultural issues via treating the Palestinian stereotype as the "subject" of the Israeli oppression. It designates the intersubjective process by which the Palestinian "subjects" could come to terms with their sense-making acts that withstand intersubjective scrutiny by Khalifeh's extraordinary writing style (Hesse, 2017).



1.3 Statement of the Problem

This research mainly discusses racial violence and gender oppression in Palestinian struggle in Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, *the Icon* and *the Covenant*. It focuses on the characters and the fictional settings as a fictional imitation of the real Palestinian people and places that are influenced by the Jewish occupation. The study of the characters and settings was achieved by applying the concepts of violence and postcolonial feminism. Therefore, the application of these concepts would reveal the study analysis of the representation of racial and gender oppression depicted in the selected novels.





Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, and *The Icon and the Covenant* have been subjects of academic discussions. Abu-Manneh (2016) argues that Khalifeh's *Of Noble Origins* is a historical novel when he states that "the Palestinian past is always an option" (p. 118) indicating the historical elements of the novels. Cotter (2011) applies the concept of resistance to studying Khalifeh's *The End of Spring* as a work about the stereotypical image of the Palestinian government. Alhawamdeh (2015) utilizes the feminist concept of domestic violence to explore the masculine discourse of honor as symbols rather than individuals to be protected and avenged by the males in Khalifeh's *The Inheritance*. In their interpretation of Khalifeh's, *The Wild Thorns*, Mohamadi and Sadeghi (2014) apply psychology, especially Jungian criticism to claim that Israeli aggression resulted in family disintegration, which consequently leads to the patriarchal system in the Palestinian society. Though these studies relate to the subject of my study, I offer an in-depth analysis of Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, and *The Image*, *The Icon*, and *the Covenant* in light of postcolonial feminism. It discusses two interrelated postcolonial issues in these novels. This study examined the Palestinian dilemma under the Israeli occupation by applying the approach by Michel Foucault and Sara Mills proposed methods of analysis. To indicate that power is instituted through recognized systems of truth, scientific understanding, and knowledge, Michel Foucault uses the term knowledge and power. He states that truth is a thing of this world: it is formed first by the benefit of various methods of constraint. And it makes consistent possessions of power. The system of the sign is the analysis method, which gives the idea of natural history, general grammar, and the examination of affluence, all knowledge of order in the area of individual beings, words, and needs. The overall theory of signs, classifications, and





divisions, and on the other, the problem of immediate similarities, of the natural drive of the thoughts, of nature's repetitions. And among the two, the new methods of knowledge that reside in the zone opened up by this original division.

The relation to Order is as crucial to the traditional era as the relation to Interpretation was to the Renaissance. Foucault states "without the relation that the modern forms of knowledge of Western philosophy continued at that time with a worldwide science of order which is Foucault's preference" (Foucault, 1989, p. 64). Sahar Khalifeh tries to interpret how racial violence and gender oppression produced a crisis, especially for Palestinian women. Michel Foucault's notion of power on racism (Bhandaru, 2013) allows us to apply the concept through Palestinian struggles against racial violence under the Israeli occupation. This study examines Foucault's genealogy of biopower based on a vague impression of the woman as a human, leading to interpretation of the experience of Palestinian women.

Focusing on the woman's role in the family and in society under occupation and patriarchal society, Sahar Khalifeh discloses the harmful effects that the struggle has on the social structures and the sentiments of both Palestinian and Israeli societies. In so doing, therefore, Khalifeh generates new models for representing women and struggle in literature, ones that encourage females as approved themes and highlight the diverse involvements of females in the Israeli-Palestinian conflicts. This research proposes a theoretical analysis of resistance as an impression of postcolonial criticism. It defines different forms of resistance that are evident in Sahar Khalifeh's selected novels. The study examines the historical nature of the conflicts





between Palestinian women and Israeli occupation through the method of resistance literature.

1.4 Research Objectives

This research attempts:

1. to ascertain how the encounter of Palestinian women with the Jewish racial violence affects them based on the novels by Sahar Khalifeh.
2. to examine how the Palestinian women resist the Jewish occupation based on the novels by Sahar Khalifeh.
3. to explore how Palestinian women, challenge patriarchy based on the novels by



1.5 Research Questions

The research attempts to answer the following questions:

1. How does the encounter with the Jewish racial violence affect the Palestinian women based on the novels by Sahar Khalifeh?
2. How do Palestinian women resist the Jewish occupation based on the novels by Sahar Khalifeh?
3. How do Palestinian women challenge patriarchy based on the novels by Sahar Khalifeh?





1.6 Significance of the Study

This research studies the Palestinian women's struggle against Israeli colonialism and also patriarchy in Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, and *The Image*, *The Icon*, and *the Covenant* for two reasons. It is significant in many ways. First, there is a lack of studies on the interrelationship between postcolonialism and feminism in these novels. Second, the selected novels are abundant with colonial notions that could be explored by applying Foucault's concept of racial violence and Sara Milles's concept of gender oppression and Resistance.

Third, this study is going to employ trauma theory and its relationship with postcolonial feminism through analyzing the texts of Sahar Khalifa's selected novels. The main purpose here is to highlight the voice of resistance in contradiction of the colonial structure from the opinion of a Palestine novelist. The submission of the critical descriptive approach proposes to examine the theme of female resistance at this colonial period from different positions and beliefs. Examining literary writings from the trauma theory and postcolonial feminism theory, exposures the motives of the purposes of the characters in Sahar Khalifeh's selected novels aims at exploring the method their thoughts work about the theme of resistance from a cultural point of view and sociological. Therefore, the significance of this research lies in its interdisciplinary study. It applies postcolonialism and feminism to examine the Palestinian women's struggle in Khalifeh's selected novels. Additionally, academic scholars can branch out their arguments by discussing the issues of violence and postcolonial feminism under occupation and patriarchal society. They could enrich their studies by referring to the research's argumentative originality as a part of





their literature reviews. Being so, the research opens the door for new conceptual topics that might be applied in the course of their critical analyses of the selected novels and the Palestinian literature in general.

It puts forth Khalifeh's fiction in a universal context that can be accessible to researchers and students of diverse conceptual arguments about the Palestinian plight. In this sense, the research provides a comprehensive interpretation of violence and the concept of gender oppression. It specifically enriches the scholarship of Khalifeh's fiction in the context of postcolonial affairs. In so doing, it reveals the universal archetype of the Palestinian literature via exploring the Palestinian woman suffering under Israeli occupation as well as at the hands of her men. Thus, the analysis of this suffering tries to develop the critical overtones of the traditional notions about the Palestinian women's position in the world during the Jewish occupation. The research's contribution, therefore, is its application of postcolonial feminism and trauma theory. Previous studies hardly apply the critical discipline to discuss the effect of racial violence and gender oppression in Palestinian women's struggle in the selected novels.

Moreover, the research approaches the position of the oppressed women under the patriarchal system and the Jewish occupation. This study of the perspective of feminist position might lead to a better understanding of how women suffered under doubly harsh colonial conditions. The exploration of this position, therefore, would provide new ideas about Palestinian society and, Palestinian women especially.





1.7 Scope and Limitations of the Study

This research will be limited to the trauma theory and theory of postcolonial feminism and Khalifeh's four novels, namely *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, *The Icon*, and *the Covenant*. Racial violence and the concept of gender oppression are going to be applied to explain the position of Palestinian women who are doubly subjugated, first as women in the patriarchal society and second as women under occupation in light of the theory of postcolonial feminism. The characters, settings, narrative points of view, and fictional discourses will be discussed in Khalifeh's selected novels. The analysis of these novels is going to be specified to these literary elements and how they convey the effect of Israeli colonialism and patriarchy on Palestinian women.



1.8. Organization of the Thesis

This research as a whole is separated into seven chapters. Chapter One specified the introduction of the thesis. This chapter takes in the background of the study as well as the theories employed in the work. The problem statement and research questions of the study were also presented along with the research objective and scope of the study.

This chapter aims to introduce the selected novels, brief biography about the Sahar Khalifeh and the women's oppressions because of gender matters in Palestinian culture under the occupation of Jewish rules.





Chapter Two is designed as the literature review. This chapter includes a wide discussion of previous literature related to the concept and variables of the current study to provides literary reviews of investigation switch the position of women in narratives of International Arab authors. Definitions of feminism, postcolonial feminism, racial violence, resistance, and feminism movement in the Arab world will be available as well as the framework of study in this chapter.

Chapter Three is proposed to introduce the methodology of the study. A description of the postcolonial feminism theory and trauma theory is presented as well as patriarchy as the derivation of women's oppression. Other concepts of patriarchal oppression, including male dominance, subordination, marginalization, gender discrimination are presented. An important aspect of this chapter is the review of patriarchy in Palestine society as well as the position of women in Palestinian families and society under the Jewish occupation.

Chapter Four contains investigation is applied to the texts to explain how racial violence as the result of the encounter with Israeli occupation affects Palestinian women of Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, *The Icon*, and *the Covenant*. Chapter Five delivers an examination of the ways of oppression forced on the Palestinian women in four novels of Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, *The Icon*, and *the Covenant*. This chapter contains the Palestinian women's resistance against occupation. Chapter Six presents the Palestinian women characters' resistance to the patriarchal oppression they face in their patriarchal cultures. Chapter Seven is the conclusion of the research with an assessment of how postcolonial





feminism can contribute to the explanation of women's oppression in the patriarchal structure of the Palestinian society under Jewish cultural occupation Sahar Khalifeh.

1.9 Conclusion

This chapter has outlined the main subjects of the research's arguments. It has concentrated on three interrelated topics. They are mainly racial violence and gender oppression. The chapter has provided a comprehensive reading of these colonial issues. The chapter has discussed these concepts to demonstrate the practicality of these concepts and the possibility of utilizing them appropriately in the textual analysis. In the background of the study, furthermore, the background of the study has been explained. The background of the study would provide the reader with essential information about Khalifeh's writing style, themes, and works. This information gives thorough scrutiny of Khalifeh's fiction in the literary limitations of the Palestinian literature.

The background of the study would also justify the research's selection of the Khalifeh's *Of Noble Origins*, *The End of Spring*, *The Inheritance*, *The Image*, *The Icon*, and *the Covenant*; and the viability of applying postcolonial feminism and trauma theory to analyze their literary elements. The chapter, then, stated the research problem and how it corresponds to the research's objectives and questions. In essence, the significance of the statement of the problem, objectives, and questions has been discussed in the section on the significance of the study which, in turn, has been specified in the scope and limitation of the study. Then, definitions of the main





concepts have been briefly discussed to offer an all-encompassing meaning of the selected critical concepts in the light of postcolonial feminism. To conclude, the main information provided in this chapter consists of the primary points needed for understanding the research's arguments. These points are going to be further elaborated in the next chapters; whereby the second chapter will focus on the literature review and the third one will concentrate on the theorized used to frame the analysis of the novels.

