



**An-Najah National University
Faculty of Graduate Studies**

**THE TURN IN THE CONCEPT OF RETURN
IN BOAZ GAON'S 'HA-SHIVA LE-HAIFA',
AND SUSAN ABULHAWA'S *MORNINGS IN
JENIN* AS AN ADAPTATION OF KANAFANI'S
*RETURNING TO HAIFA***

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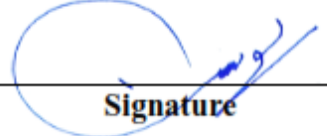
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Dedication

I wish to dedicate this work to my husband, who supported me endlessly and passionately through this long journey of writing my thesis. Therefore, thank you Ahmad for everything.

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First and foremost, I wish to express my sincere gratitude to my research supervisor, Dr. Ahmad Qabaha. Without his patience, dedicated guidance, and support in all stages throughout the process, this work would never have been accomplished. Also, I could not have had this great accomplishment without the knowledge and the fundamental feedback provided by my defense committee Prof. Abdelkareem Daraghmeah as an internal examiner and Dr. Yousef Abu Amryah as an external examiner.

I also wish to thank my friends, colleagues, and everyone who supported me throughout my journey to achieving my MA degree.

Declaration

I, the undersigned, declare that I submitted the thesis entitled:

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I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Date:

28/02/2025

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Abstract

This thesis compares Kanafani's novella *Returning to Haifa* (1969) with its Israeli adaptation; Gaon's *Ha-Shiva Le-Haifa* (2014) as well as Abulhawa's adaptation *Mornings in Jenin* (2006). Drawing on Hutcheon's adaptation and Lacan's Imaginary, Symbolic, and Real, this thesis explores the turn in the concept of return for the uprooted Said, Safiyya, Amal, and other minor characters. These fictional characters, the researcher argues, transcend the (unconscious) imaginary concept of return, and emerge to the (conscious) real return through their homecoming. That is, they shift psychologically from dreaming of reclaiming the stolen land of Palestine to ultimately understanding what it takes to achieve a perceptible one. This thesis argues that a refugee's homecoming after years of displacement is a moment of transcendence and emotional connection to the land. Therefore, the researcher demonstrates the significance of homecoming concerning the fictional character's trauma and memory of pre-occupied Palestine. Moreover, this thesis examines Kanafani and Abulhawa's narratives, which strive to document the Palestinian cause and struggle under the Israeli occupation—something Gaon's Israeli narrative seems to overlook or suppress. Finally, this thesis shows that Gaon's adaptation perhaps undermines and replaces the Palestinian return. However, Abulhawa's novel realistically stimulates the Palestinian authentic history and the desire to return. Hence, Kanafani's *Returning to Haifa* tackles the question and the consequence of return.

Keywords: Adaptation; Trauma; Memory; Homecoming; Palestine; Diaspora

Chapter One

Introduction and Literature Review

1.1 Introduction

In the twenty-first century, the 1948 Nakba remains a historical cataclysm since it declared [Palestine] as a vanishing state and another [Israel] as a forming state in its place (Barghouti, 2009, p. 175). Turki (1972), an exiled Palestinian writer who witnessed the Nakba, articulates it as “the alienation of [Palestinians] as a result of their dispossession by Israeli forces in the 1948 Nakba” (p. 61). After 76 years of uprootedness, suppression, and political (western) neglect of the Palestinian right to return to their homeland, the Nakba still carries meanings of uncertainty for the Palestinians' future. This invokes the “physical and psychic fragmentations” (Qabaha, 2018, p. 194) of the dispossessions of the past and the marginalization of the present. The displacement of Palestinians remains a central issue since Palestine is the only colonized country in the so-called post-colonial era. Hence, critics, theorists, and writers have intensively debated and analyzed this issue. For instance, Edward Said's (1999) *Out of Place* articulates the psychological and political impacts of the Palestinian's return raising issues of nationalism, hybridity, and imperialism. However, Ghassan Kanafani's works- *Men in the Sun* (1963), *Umm Saad* (1969), and *Returning to Haifa* (1969) emphasize the significance of patriotism and national identity in the reconfiguration of Palestine.

This study compares Kanafani's *Returning to Haifa* to its two adaptations: Boaz Gaon's (2014) "Ha Shiva-Le Haifa", and Susan Abulhawa's (2006) *Mornings in Jenin*. Kanafani's (1969) *Returning to Haifa* describes the Palestinian experience of pain, sacrifice, oppression, resilience, and a desire to return home. Hence, this study explores the representation of the Palestinian return in each adaptation and its effect on the Palestinian struggle for independence in Gaon & Abulhawa's literary works. This thesis examines the shift in the representation of the Palestinian return compared to Kanafani's original novel, concentrating on Gaon's play “Ha-Hshiva le Haifa”, and Abulhawa's novel *Mornings in Jenin*. The researcher compares three key concepts the presence of trauma, the use of memory (whether collective or individual), and the sense of homecoming. This study aims to reveal how each adaptation, formed by its peculiar background, represents

the Palestinian return and its configuration. In addition, it examines the stages of return that Said and Amal undergo to achieve a physical return in each adaptation. Both adaptations examine the themes of homecoming, memory, and trauma distinctly. Gaon stresses the impossibility of return and that homecoming for Said is a reminder of the inevitable existence of the Israeli state. However, in Abulhawa's narrative, the process of homecoming becomes an act of resistance, embedded in the acceptance of death and eventually it leads to a metaphorical transcendence. Moreover, In Gaon's play, memories tackle the connection to the past, whereas, in Abulhawa's novel, they function as a tool of resistance, belonging, and identity formation. Therefore, when Gaon's play merely represents the Palestinian trauma, Abulhawa submerges her readers with its national and generational impact.

Initially, Kanafani's *Returning to Haifa* acclaims constant yearning for the past, Palestine, which is forever imagined as unchanged. It tackles the Palestinian cause and embodies the principle of return by depicting two similar versions of Returning to Haifa: one set in 1967, and the other envisions a future return (Almarhabi, 2020, p. 1). Hence, the notion of return after the 1948 catastrophe has been strongly preserved in the Palestinian novella by presenting an authentic portrayal of the Palestinian's memory, trauma, and refugee life. Perhaps the novella title asserts a metaphorical continuity of return across time and space and reinforces the fundamental connection between the Palestinians and their land. *Returning to Haifa* functions as a decolonizing narrative that empowers Palestinians to reclaim their stolen heritage (Fanon, 2008, p. 34). Therefore, Harlow (1986) states that Kanafani (1969) "never fired a gun. His weapon was a ballpoint pen and newspaper arena pages. And he hurt the enemy more than a column of commandos" (p. 9). His writing resulted in his assassination along with his nephew of a car bomb in 1972.

Returning to Haifa is written brilliantly to challenge the colonial representation of Palestinians. The reason for this "imperial" imagery is the globally organized campaigns and media that simultaneously dehumanize the Palestinians and humanize the Israelis. These campaigns confront the Zionist predominant narrative that has "denied not only Palestinian humanity but also their very existence as a people with a history" (Mattin, 2010, para.9). The Zionists claim that "God had chosen them to live in Palestine, so they had to negate the existence of the native inhabitants of this land" (Qabaha, 2018, p. 179).

Therefore, the uprooted Palestinians live in a state of ambivalence that keeps them fluctuating from memories and nostalgia of their past and homeland into their troubled identities in refugee camps and in exile.

To elaborate on the Palestinians' collective dream of return, the researcher must clarify the collective dispossession that occurred in 1948. According to Barghouti (2009) "The Palestinian is forbidden to enter his own country by land, sea, or air, even in a coffin. It is not a matter of romantic attachment to a place but of eternal exclusion from it (p.80-81) since 1948 Nakba and until today. For example, Moor states, "Edward Said's immediate family were unable to return [to Palestine] when it became Israel, in 1948" (2013, p. 22). However, in 2001, Said was able to visit his house after encountering a serious questioning and several checkpoints manned by Israeli soldiers. The Zionist Israelis proclaim the land and deny access to it to all Palestinian refugees and exiles "During the process of negotiations, Israel refused to accept that Palestinian refugees could return to the original cities from where they were exactly uprooted in the 1948 Nakba, like Haifa and Acre" (Tovy, 2003, pp. 39-50) because the 'land of Israel' is promised to the Jews. The Palestinians do not have "the power to return to their country whenever they desire and decide" (Barghouti, 2009, pp. 80-81). For the Palestinians, forced displacement made their return to their homeland a foundational pillar in their national narrative

In the 1960s, Kanafani (1969) introduced varied forms of resistance, and he believed that "art and literature were part and parcel of his political activism and resistance to the usurpation of his homeland; each had a role to play" (Coffin, 1996, p. 98) to refute the Israeli propaganda of a land without people to a people without a land. Turki (1972) asserts "that a whole nation found itself suddenly in exile and its two million people affected by defeat, hunger, and humiliation, repudiated by men, despised by host countries and forgotten by the world" (p.16). Thousands of people were pushed to refugee camps and left frozen in time waiting for justice. However, the whole discourse of waiting is deconstructed by time, and it is replaced by constructing a national narrative around resistance.

Kanafani was a revolutionist and was a member of the Liberation Movement. In his novella, *Returning to Haifa*, he asserts that force is the only way to return, “Naturally we did not come to tell you to get out of here. That would take a war” (Kanafani, 1969, p. 164). He stresses that force should be faced with force; that the outrageous atrocities in 1948 must not be faced by waiting but should be corrected by resistance.

Returning to Haifa is an open-ended and captivating narrative that has inspired readers, critics, and other writers for decades. Undoubtedly, it has received a share of critical readings and several adaptations. Here is a text that appeals not only to the Palestinian and wider community but also interests a more diverse university-educated community, including many Western Jews. It also received attention from the theater.

The Israeli playwright, Gaon wrote a Hebrew adaptation of *Returning to Haifa* in 2014, and he chose this year for the following reasons: in 2014, the Israeli army launched (Operation Protective Edge) on Gaza which intensified the Israeli-Palestinian conflict, So perhaps this conflict has coincided with the significance of the Israeli- Palestinian relation at that time. Moreover, in 2010 the Israeli theater increased interest in Palestinian literature like: Araon’s *Wresting Jerusalem* (2014) in which he articulates a varied understanding of the Palestinian-Israeli conflict. In addition, Gaon chose a play form of adaptation because theater gives the audience a more immersive and vivid experience that helps in humanizing the Israeli-Palestinian conflict. Gaon (2014) stated, “I wanted to create a dialogue between the Israeli and Palestinian narratives, to humanize both sides and allow the audience to confront the complexities of our shared history” (Gaon, [Ha Shiva le Haifa]. Haaretz, 2011). Nonetheless, Gaon’s play was staged once in Al Carmi theater, but it was banned in Haifa. Kaye (2008) in The Jerusalem Post articulates Gaon’s Play is “skittish about taking a stand—any stand” (para.1), but it heightened a taut, sensitive drama that goes straight for the jugular of the audience. Gaon’s adaptation has elicited varied reactions among the Israeli audience. For example, some Israeli protesters have accused the performance of the play of being antisemitic. Wolman (2011) explains that Efrat Avraham, one of the protesters, states: “I love theater, but more than that, I love the Israeli side...If the play based on Ghassan Kanafani's novel is done at the Cameri which is funded from my money and that of Israelis who are fighting for their lives here, I protest and will boycott the Cameri.” (Gaon, 2014, p. 1). Moreover, for some viewers,

the play is hilarious, and they laughed at Said's improvisation when he said, "And you also are destroying our homes!" (Wecker, 2011, para.4). Ultimately, Gaon's adaptation was either mocked or criticized by the Israeli audience and infrequently accepted.

Gaon & Abulhawa are diasporic figures and have experienced uprootedness. Gaon is originally from Bulgaria, and he was born in Bat Yam in 'Israel' in 1971. His Parents immigrated to Palestine in 1940 due to the growing antisemitism in Europe. However, Abulhawa was born in Kuwait in 1972 to Palestinian parents who were forced to flee Palestine in 1948 Nakba. Then, Abulhawa immigrated to America as a teenager to seek a better life after the 1967 Naksa because of the increase in Palestinian displacement. Abulhawa diaspora is the result of the Jewish immigration and Israeli occupation of Palestine. In other words, perhaps Gaon's rootedness in Palestine led to Abulhawa's uprootedness. Therefore, Abulhawa states "I left my career in medical research to become a storyteller because someone stole my story and retold the truth of me as a lie" (Abulhawa, 2017, p. 59). Moreover, Abulhawa as a contemporary Arab American writer in the twenty-first century established a humanitarian narrative style, that guarantees to convey a "sense of trust where the reader could grasp the consequences of cultural, ideological, racial, economical, and political Israeli aggressive boundaries upon the Palestinians with some degree of understanding and acceptance" (Soud, 2015). In addition, Liran (2022) interviewed Gaon with The Human Founder Broadcast, and he referred to the "act of writing is a powerful thing, and it allows you express your feeling and your experience" (20:37) of perhaps exile and diaspora. Since Gaon was aware of his family roots and history of deposition, he might have reflected in his play, on Miram and Ephram and their horrific experience in Europe. Both author's experience of exile in some way or another have influenced their writings and reshaped their experience of home, memory, trauma, and eventually return.

Gaon's work is an example of how the adaptation "can be an act of re-vision in itself, which is achieved most often by offering a revised point of view from the original" (Sanders, 2006). Gaon's adaption uses non-linear storytelling to replace information with totally different ones to suit the Israeli audiences. This liberty bolsters the traumatic provenance of the Polish family. Where Kanafani's Miriam loses a brother in the Holocaust, Gaocaren's loses a son; this levels the discourse on which the bereaved

mothers Miriam and Safiyya encounter each other. Notably, Gaon's adaptation among others departed from the original text by adjusting the Israeli experience of loss, trauma, and sacrifice to the Palestinians. This adapted narrative is exactly what the Israeli audience needs.

Moreover, the Palestinians' right to return to their homeland has been overridden by the international world when it is compared to the Jewish Holocaust. Ironically decentralizing the former and centralizing "the right for a national Israeli Jewish existence or the right of the State of Israel to exist" (Peled & Rouhana, 2004, p. 4) in place of Palestine. This study assesses the variations between the two literary works which serve Gaon's purpose of shifting the focus from the Palestinian discourse of return to the 'Israeli narrative of return'. For instance, in Kanafani's novella, Khaldon becomes Dove, while in Gaon's play, Khaldon dies. His death symbolizes the discontinuity of the Palestinian narrative and increases their sense of uprootedness. Miriam and Ephraim lost their son and their home in Poland during the Holocaust. Said and Safiyya abandoned their baby Khaldon in the grim circumstances that compelled them to leave their home in Haifa in 1948 (Diamant, 2008, p. 2). Also, in the Palestinian novella, the Jewish family was given the house and the boy, but in the Israeli play, the baby was the reason the Jews had taken the house asserting the significance of Dov. Moreover, Safiyya and Said entered the house, while in Gaon's narrative, they were prevented from entering the house, alluding to the denial of the Palestinian return by preventing them from entering the house. Khaldon or Dove is a key figure in both literary pieces, so his death, life, and actions are fundamentally symbolic. Therefore, Gaon utilizes Khaldon to centralize Israeli existence.

Simultaneously, Kanafani (1969) refers in his novella to the Israeli holocaust highlighting the Jews' utilization of pain and trauma to justify their invasion of Palestine. However, Gaon emphasizes how he was affected by Kanafani's depiction of the Holocaust and the Jewish diaspora. He comments:

I went to read the novella, and I was shattered," Gaon (2011) says. "It hit me in the stomach. The way Kanafani (1969) portrayed the Jewish refugee from the Holocaust, was very, very brave and exceptional of him. I was completely blown away by it and, immediately, I wanted to do an adaptation of it for the theater (Gaon, 2011, p. 3).

Gaon's statement exemplifies the rapid shift between Kanafani's narrative and Gaon's biased interpretation. Sheetrit (2010), an Israeli writer, articulates that Gaon's adapted play "clarifies how the Hebrew texts re-form and alter the 'original' Palestinian text" (p.1), indicating that language itself becomes a tool to construct an Israeli version and narrative. Sheetrit (2010) adds language raised by Kanafani's text and its Hebrew adaptation stresses the role of voice and direct speech. It reveals such issues as being at the crux of the intertextual discourse engendered by the rewritings of this novella (p.13). Thus, the adaptation of Kanafani's text establishes a turn or a shift in the Palestinian perception of return. However, Perlman, On the other hand, believes that adaption creates a space for "The term 'shared society,' which has been adopted in recent years as a signal support integration and active citizenship, in the context of the Jewish and Palestinian relationship in Israel" (Perlman, amp, & Peter, 2022, p. 305) referring to fiction as perhaps the only space for co-existence. However, reality echoes the voices of the martyred mothers and imprisoned sons.

Moreover, Abulhawa's *Mornings in Jenin* emerged as an adaptation of Kanafani's *Returning to Haifa*. Abulhawa states "The seed for my novel came from Ghassan Kanafani's short story about a Palestinian boy who was raised by the Jewish family that found him in the home they took over in 1948" (Abulhawa, 2011, p. 327). *Mornings in Jenin* examines return and its transformative impact on the Abulhaj family as a microcosm for the larger Palestinian society. They re-live and re-call the image of the imagined home, the one they have left behind due to the Palestinian catastrophe in 1948. Abulhawa's novel was published in 2006 under the title *Scar of David*, but soon after that, it was changed to *Mornings in Jenin*. This shift in the title perhaps indicates the move from individualism to collectiveness, that the symbolic scar isn't David's only but often the traumatized and displaced Palestinians. The novel paves its after Abulhawa visits the Jenin refugee camp in the immediate aftermath of the massacre that took place in April 2002. This visit has deeply affected Abulhawa and enhanced her by writing the human story of the Palestinian people who are living under the Israeli occupation.

Narrating the Palestinian's story has required a creative adaptation process. Abulhawa introduced the text to some "additions, expansions, accretions, and interpolations" (Sanders, 2006, p. 172) that offer her complete freedom to creatively adapt the original

text while being faithful to the original text. The discourse of the displaced Palestinians has been emotionally rather painfully presented. For example, in both narratives pain is associated with the loss and sacrifice that Said, Safiyya, Amal, and Abulhaj's family experienced. Fleeing from their homeland in Haifa and the village of Ein-Hood to become homeless, dispossessed, and refugees in their own country. Leading to the concept of return being associated by Kanafani and Abulhawa with resistance and temporal arrival. For instance, Said and Safiyya visit Haifa as a medium of remembering the past and reassuring the need to resist to return. Similarly, the grandfather of Amal, in Abulhawa's novel, died while trying to go back to Ein-hood village as a metaphor for the everlasting resistance that is inherited from one generation to another.

Obviously as discussed above, Kanafani's *Returning to Haifa* with all its aesthetic, historical details and human dimensions is still an inspiring work for various critical readings and adaptations from diverse scholars, critics, and writers. These adaptations as argued, involve changes in the genre as well as the themes to "enable it to survive in a new environment" (Cahir, 2006, p. 97). Consequently, these previous examples of adaptations successfully fit in the Israeli new environment and the Arab one as well.

1.2 Literature Review

In this section, the researcher discusses three main themes: trauma, memory, and the psychological effect of homecoming. It shows how this study varies to build on other critical studies on the concept of return and the Palestinian catastrophe. In addition, it examines how these themes are represented and intertwine with the idea of return in each adaptation. Trauma, as a concept, navigates the displacement of the Palestinians since the 1948 Nakba. After displacement, the memories of the homeland were kept alive in the minds of the first generation who experienced Nakba and then it transmitted to the second, the third, and so on. Return on the other hand invokes remembrance and the desire to achieve it, by the homecoming.

1.2.1 Homecoming

Returning to the occupied homeland is an emotional encounter for most displaced Palestinians, refugees, and exiled Palestinians. Re-arriving, which means visiting the 1948 occupied territories, after being exiled for a long time is a moment that involves

confusion, a constant sense of loss in time and place, and a struggle that comes from being ripped out between the past and the present.

Kanafani builds *Returning to Haifa* on the visit Said and Safiyya make. Therefore, the vile reality in occupied Haifa along with the haunting image of a tragic homeland intensified Said's sense of loss, rendering him psychologically perplexed and out of place (Awan, Gölgeci, Makhmadshoev, & Mishra, 2022). Said's perplexity is distinctively explored in this study by employing Lacan's dialogical approach of imaginary, symbolic, and real where refugees face their dynamic positions in achieving return which is influenced by questions of roots and belonging.

In Abulhawa's adaptation, the presence of homecoming encapsulates an emotional longing to reclaim the occupied land. Viewing Amal and Said's homecoming is not merely a physical journey but a spiritual and emotional quest for dignity and freedom. Moreover, their sacrifices and losses are catastrophic and embedded with suffering and struggle (Bernard, 2018). However, according to Edward Said the "Palestinians were not only the opponents or victims of Zionism, they also represented an alternative ... not about colonizing and dispossessing people but about liberating them" (Said, 1979, p. 7). Therefore, the idea of homecoming is not only a reminder of disposition but it can be the first step toward liberation. Or, a moment of transcendence to achieve return which Amal and Said encounter as displaced Palestinians.

However, in the Israeli adaptation, the idea of homecoming proposes a challenge for the Palestinian return. Gaon articulates that Said's re-arrival to Haifa intensifies his feeling of uprootedness and "grief well up inside him. For one minute he was tempted to turn back" (Gaon, 2011, p. 1) due to facing the emotional turmoil of the harsh reality of displacement. Gaon (2014) acknowledges that "Safiyya and Said's old house." (p.3) Is now "Miriam and Froike's new one" (p.3). Yet, he elucidates that "April twenty-fifth, 1948. You have been reborn." (2014, p.2) referring to Goshen, the Israeli protagonist who suffered the awe of the Holocaust. The Historian Iian Pappé reports, that Foreign Minister Moshe Sharett called the Nakba a small injustice caused by a terrible one (1992, p.268) referring to the Holocaust. Indicating that the latter justifies the former. However, the emotional upheaval of homecoming and confronting the fragmentation of the past reminds the Palestinians of

their Nakba as an outrageous injustice that led to the displacement of a whole nation. Homecoming can be viewed as a moment of resistance and a reminder of the Palestinian stolen heritage.

1.2.2 Memory

For the displaced Palestinians, memory is a key to remembrance, preserving the Palestinian narrative, resisting, and finally bridging generations into a collective rather interwoven history. Memory is a transmitted discourse; that is the memories of the first displaced generation diffuse as stories among the second and third generations in exile and refugee camps. Moreover, it dissolves forgetfulness into a vacuum.

Amal, Said, and other minor characters embody the Palestinian refugees. In Abulhawa's *Mornings in Jenin*, refugees' poignant discourse maintains a generational and collective memory impact. For example, Amal, the protagonist, is the third generation born in the refugee camps as her father and grandfather before her. She keeps “the petitions of memory pulled her back, and still back, to a home she had never known” (Abulhawa, 2010, p. xiii) as a relentless pursuit to find the way back home. However, in Gaon's “Ha-Shiva Le Haifa”, Said and Safiyya's memory of Haifa was a torment by an influential force guiding them through their journey of displacement. In the Israeli play, Safiyya says “The house might have been destroyed. A synagogue built on its place, or a fish restaurant, with chairs outside... We've come for nothing” (Gaon, 2011, p. 1) leading them back and forth to Haifa while facing the complexities of loss and belonging to connect the present with the fractured past through memories.

Hamdi (2023) navigates how the Palestinian memory becomes highly urgent to preserve the Palestinian narrative against forgetfulness (para.13). Therefore, the memory of the Nakba elucidates the significance of remembrance in the profound presence of displacement. Memory stands as an invincible anchor for the Palestinians in exile, diaspora, refugee camps, and the original citizens in the West Bank, Gaza, and Jerusalem. Because all Palestinians are either uprooted, imprisoned, exiled, or under a siege dream of a free Palestine. On the collective memory Wadi (2017), an independent, researcher, and blogger specializing in the struggle for memory in Chile and Palestine, highlights “Return would also end the multitude of exiles experienced by Palestinians when the

imaginary unites with true decolonization” (p.18) and this unity is the key to establish a Palestinian state from Wadi's perspective. Simultaneously, Kanafani's *Returning to Haifa* confirms the shift from an individual, emotional, and personal memory of occupied Palestine “I'm looking for the true Palestine, it's the Palestine than more than memories, more than peacock feathers, more than a son, more than scars written by bullets on the stairs” (Kanafani, 1969, p. 186) to transcend into a collective, rational, and national understanding of return.

1.2.3 Trauma

Since the Nakba is the cause of the collective Palestinian trauma, its importance lies in studying the relation between this trauma and the concept of return in Kanafani's *Returning to Haifa* and its adaptations. The 1948 Nakba left the Palestinians uprooted and changed the face of geography and history in the Middle East in which a new state was born and another left displaced and shattered.

In 1948 the Israelites walked on water to the promised-land. The Palestinians walked on water to drown. Shot and counter-shot. Shot and counter-shot. The Jewish people rejoin fiction; the Palestinian people, documentary (Godard, 2004, p. 15).

The Palestinian collective tragedy is solid in a cruel historical documentary while the Jews proclaim Palestine based on religious fiction and political agenda. The realm of such trauma chasses the Palestinians for generations. Abulhawa (2010) tackles the constant looming pain and loss in Amal's life as her grandfather “Yehya who tallied forty generations of living, now stolen. Forty generations of childbirth and funerals, weddings and dance, Prayer and scraped knees” (p. 35) are preserved in the uprooted memories. Their life is “all carried away by the notion of entitlement of other people, who settle in the vacancy and proclaim it all” (Abulhawa, 2010, p. 35). The pain of shattered lives, and broken families, “outlines how traumatic experiences can produce an inner displacement and reorganization of one’s mental life that leads to a focus on traumatic complexes” (Luci, 2024, p. 1) that Amal, her father, and Grandfather undergo as refugees with pain and nostalgia to, Palestine, the occupied land.

Kanafani (1969) takes the readers into profound individual traumas of the Palestinians like those “three Arab soldiers who fought alone for two days on the hill near Augusta Victoria Hospital, and the men who took off their army uniforms and fought in the streets of Jerusalem” (p. 150) to highlight their pain entwined with their relentless will to resist. In other words, each trauma is a trigger to fight for justice and return. Nevertheless, Kanafani navigates individualism into a collective suffering in which “every Palestinian is going to pay a price. I know many who have paid with their sons. I know now that I, too, paid with a son” (Kanafani, 1969, p. 187). Abulhawa's adaptation depicts this pain and struggles similarly. In particular, the connection to the land, and “how adaptation can engage experiences of exile and dispossession” (Yaqub, 2018, p. 273) into scenes of evoking interpretation and creative transformation. Abulhawa navigates the Palestinian firm faith in sacrifice either individually or collectively to achieve return and restore their right to exist in their homeland Palestine.

Gaon upholds a sense of irony in the Palestinian crisis and returns through his fictional adaptation of *Returning to Haifa*. For instance, the Palestinians' pain after collective displacement is associated with sarcasm in Gaon's adaptation “Said: They already took our heart out twenty years ago, in 1948 –Safiyya: You’ve come here to look for a heart, Said” (Gaon, 2011, p. 1). This quotation clarifies the decentralization of Said's regret and shifts the focus to Safiyya's sarcasm of Said's emotional attachment to the occupied Haifa. According to Derrida (1988), the shift of the lectionary act, in this case pain, from one context to another can help in producing a different interpretation “The written sign can break its real context and can be read in a different context regardless of what the writer intended” (p. 167) this supports Gaon's use of adaptation to produce an Israeli discourse through mockery and sarcasm. Gaon utilizes the holocaust impliedly “Old not because of age. Because of what happened. Over there” (Gaon, 2011, p. 2) as a justification to take over Palestine “So we’ll take the wallpaper off, Ephraim. We’ll scrape the walls until we reach the bones of the house” (Gaon, 2011, p. 5). According to Finkelstein, the Jewish collective trauma or the Holocaust was uniquely evil. However terrible, the suffering of others simply does not compare (p.37).

Similarly, the pain of the Palestinians is a result of the Israeli denial of their rights (Norridge, 2011, p. 209) to have a homeland. In addition to the continuity of violating

and occupying more land in Palestine. Libman, in an important analysis tackling the “post-traumatic closure to the moral agonies of the 1948 war, thus sentencing that trauma to a compulsive repetition” (p. 124-133) by stealing more lands for illegal settlers. Bernard (2018) adds “returning the history of the Palestinian defeat to the margins of the narrative only to have it resurface each time a little more reduced but still not quite extinguished” (p.111) due to the national and psychological trauma of the displaced, the repetitive notion of seeking return.

1.3 Significance of the Study

This study is timely and significant because it explores one of the most permanent conflicts of our time, the Palestinian-Israeli conflict. Moreover, the process of adaptation in both works articulates how memory, identity, trauma, and homecoming are reshaped in both narratives. For example, Abulhawa’s adaptation is also a call to recognize the substantial principles of justice, human rights, and dignity for the Palestinians. However, Gaon’s adaptation dilutes Kanafani’s narrative of resistance. For instance, Gaon dismisses Said’s right to return to their homeland, which is nowadays recognized by varied Western nations and well-known intellectuals. Haim Bresheeth, the Jewish professor, filmmaker, and the author of the (1997) *Introduction to the Holocaust* book, comments on the current genocide in Gaza and the Palestinian right to return “What we want the end of the Zionist project and a new Palestine where Jews, Muslims, and Christians can live like they did in Al-Andalus like they did in Palestine” (Bresheeth, 2024) before 1948. Hence, Kanafani navigates the essentiality of creating a Palestinian narrative that challenges the predominant political narrative and preserves the Palestinian memory, trauma, and homecoming. Many writers and activists play a crucial role in shaping a more nuanced and inclusive understanding of the Israeli-Palestinian conflict. Moreover, the Palestinian right of return is a matter of historical restitution and a contemporary humanitarian concern. Today more than 5 million Palestinians are scattered across several countries, living in refugee camps in insecure conditions while facing the hardships of life and the discrimination in the host countries. Therefore, the significance of maintaining a Palestinian narrative of resistance in varied adaptation is highly urgent.

1.4 Objective of the study

This study is focused on achieving the following objectives: it reads varied adaptations with diverse backgrounds to highlight the timely representation of the Palestinian struggle to return to their homeland. It explores the theory of imaginary home for exilic and diasporic characters. It argues that homecoming for refugees, exilic, and diasporic persona is a moment of transcendence from the imaginary home to the real geography manned by the Israeli government in the occupied land. The form of literal adaptation in the Palestinian context “rethinks spatial relations and political organization, revealing the hidden functionalities within ostensibly dysfunctional spaces” (Hynek & Ter-Ghazaryan, 2025, p. 1). At first, the researcher examines the representation of the Palestinian Nakba and the use of internal sarcasm by Said and Safiyya in the Israeli adaptation “Ha-Hshiva Le-Haifa” by Boaz Gaon. Then, the researcher studies the exemplification of return in the Palestinian discourse *Mornings in Jenin* by Susan Abulhawa. Highlighting the daily struggle and trauma Amal, the third generational refugee and the protagonist in Abulhawa's novel undergoes as a Palestinian. Moreover, this study explores the significance of memory, inherited stories of life before the 1948 catastrophe, and homecoming to tackle the right to resist and achieve a return. It also shows how Said, and Faris Lubdeh as uprooted Palestinians are traumatized by the Nakba, their memories are the key to remembrance and their homecoming is a moment of transcendence to resist and achieve a return. It concludes that return is a fundamental right for the Palestinian nation both collectively and individually, yet every adaptation can convey a varied message.

1.5 Questions of the Study

This study is expected to answer the following questions: How can trauma affect the timely representation of the concept of return that is varied within each adaptation? Why is the idea of homecoming or revisiting the occupied land for Said and Amal considered a moment of transcendence? Are the memories of the stolen land for Said and Amal a key of resistance or a medium to create a realistic perception of return?

1.6 Theoretical Framework

The theoretical framework examines themes of home, return, imagined geographies, emotional attachment, exilic narratives, diaspora, memory, and trauma in Abulhawa and Gaon's adaptations following Hutcheon's theory of adaptation and Lacan's theory of imaginary, symbolic, and real. Initially, the concept of return implies a national and political understanding as it is portrayed in the media worldwide. However, Abulhawa and Gaon's works suggest a fictional and humanitarian representation of the Palestinian-Israeli conflict. The tribulation of displaced people takes a new frame that is different from what they have experienced in their homeland or undergone along the way. The Nakba is a complicated tragedy that occurred and is situated within interrelated circumstances which considerably contribute to understanding the holistic situation within which the uprooted experiences as individuals take place (de Haas, 2011; O'Reilly & Benson, 2015, pp. 420-427). Therefore, the protagonists' suffering and unyielding determination to return to their homeland are inseparable from the overall national and political contexts. A fact that imposes a demanding challenge for the researcher to examine the psychological, political, and national aspects behind the protagonists' inevitable patriotic actions to proclaim their homeland.

The Palestinian return has emerged as a national concept due to the ruthless displacement of the Palestinians from their land in 1948. After that, this trauma has lived in the memory of every Palestinian and it transmitted across generations to build awareness and unfold the reality of 1948. Moreover, to wipe forgetfulness from the Palestinian's collective memory as a mode of resistance. For some Palestinians, as Kanafani highlights in his novella, homecoming, is another way to resist as he presents in *Returning to Haifa*. Said's re-arrival to Haifa is the core of the novel most events and the resolution are built upon. The idea of going back or revisiting the stolen house less to say the land is a radical idea that reflects a real collective thinking between 1948 and 1967. For the Palestinians across generations, return is a national rather than a humanitarian right that they are willing to tear out from their colonizers. Therefore, revisiting one's land and home is a reminder of their stolen heritage. In Kanafani's novella return is a cause and ideology of upbringing, not a blood relation. In the end, this thesis aims to unfold how each adaptation draws the Palestinians' struggle and the right to return.

This study utilizes adaption to study the meaning of return in Kanafani's *Returning to Haifa* and its Israeli adaptation *Ha-Shiva Le-Haifa* (which means Returning to Haifa) by Boaz Gaon. The sameness of the title regardless of the change of the content emphasizes the Israeli right to return which identifies adaptation as a notion of betrayal to the source text according to (Horton & Magretta, 1981, p. 1). Nonetheless, Robert Ray (2001) stresses that adaptation is a tool to reify the notion of the text with a sense of hostility to its translation (p. 45). For example, Sheerit's (2010) "Call Me Dov/Khaldun/Ze'ev/Badīr" article signifies that Hebrew text can re-form and alter the 'original', and Kanafani's novella, in turn, can be read as 'inviting' such responses. In addition, Ray (2001) claims adaptation "can sponsor the obsessive refrain of the newly adapted literary pieces that literary classics failed to live up to their source" (p.45). Therefore, Gaon's play according to Ray's terms is a renewal of Kanafani's original work. In other words, adaption shifts the center to the Israeli narrative and brings it to light. However, adaptation as an approach according to Siobhan O'Flynn is Central, and it is an extension of the source text without shifting its center (2006). Yet, the Palestinian narrative is deluded by another, and a whole new system emerges. The Israeli narrative did not adapt Kanafani's narrative but deconstructed it by avoiding the Palestinian struggle and replacing it with the Jew's trauma.

To address these arguments, this study utilizes a comparative approach in analyzing each adaptation with Kanafani's *Returning to Haifa*. Drawing primarily on postmodern theories such as Hutcheon's adaptation theory and Lacan's the real, imaginary, and symbolic in cross-cultural psychology.

Chapter Two

Israeli narrative; Boaz Gaon's *Ha-Shiva Le-Haifa*

2.1 Introduction

Building on Hutcheon's adaptation theory in which adaptation is an art that is driven from other arts, and stories are born from other stories (Hutcheon, 2006, p. 2), this chapter explores the representation of the Palestinian return in Gaon's "Ha-Shiva Le Haifa" as an Israeli adaptation of the Palestinian narrative *Returning to Haifa* by Kanafani. It argues that the Israeli narrative of the Palestinian Nakba is structurally regulated, controlled, and caused by the Imperial- Zionists to justify the establishment of the state of Israel and the impossibility of the Palestinian return. Kanafani's *Returning to Haifa* has been wildly acclaimed and it tackles the Palestinian cause and their question of return. The notion of return after the 1948 catastrophe has been strongly preserved in the Palestinian novella. They are presenting a realistic image of the Palestinian trauma and loss. Moreover, the title of the novella shows the constant yearning of the Palestinians to return and it is a fundamental reminder of their righteousness over the land. Therefore, the Palestinians, who have been uprooted by force, according to Kanafani "force" is the only way to return as seems to suggest.

Ironically the meaning of return has been deconstructed in Boaz Gaon's play which shifts the center from the atrocities against the Palestinians in 1948 to the Israeli-justified Holocaust that led to the Israeli dominance over Palestine. Although, Gaon's adaptation maintains that a text "cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system" (Still & Worton, 1991, p. 1). Intertextuality reforms it as rather the product of the intersection of a whole corpus of texts which may be broadly defined as culture (Kristeva, 1980, p. 1). Gaon's adaptation navigates the Israeli literature that does not exist in isolation but is closely connected to the collective discourse of Israeli society. It is a literal exemplification of a cultural, historical Israeli collective discourse in which the literary text and the culture are inseparably knit together to fabricate a tapestry (Raj, 2015, p. 78). Hence, Gaon's Play reflects the Israeli narrative of history and culture after 1948. Therefore, Gaon leads the audience to observe the Israeli narrative of the Palestinian Nakba and the Israeli immigration to Palestine to establish the Israeli state

in the Promised Land. Ironically, Gaon refers to the Palestinian existence in the occupied territories before 1948, yet he highlights the suffering of the Jews and the unjust oppression they endured in Europe. Moreover, Gaon stresses Zionism as a radical reason for the Jews to immigrate to Israel. Therefore, 'Ha- Shive Le Haifa' as an Israeli modern adaptation is a medium that reflects immigration, displacement, and return of Palestinians from an Israeli perspective.

However, while examining the Israeli adaptation of the novella, the main focus of the Palestinian suffering and their conceptual right of return has been replaced by the Israeli's trauma of the holocaust and their justified right over Palestine. Through assessing the variations between the two literary works, they are used to serve Gaon's purpose of shifting the focus from the Palestinian discourse of return and establishing an Israeli narrative of return. For instance, in Kanafani's novella, Khaldon becomes Dove, while in Gaon's play, Khaldon dies. His death stands for the discontinuity of the Palestinian narrative and increases their sense of uprootedness. Also, in the Palestinian novella, the Jewish family was given the house and the boy so Safiyya and Said entered the house while in the Israeli narrative, the baby was the reason the Jews had taken the house while Said and Safiyya were prevented from entering the house. This shows the Israeli absolute denial of the Palestinian return by preventing them from entering the house. Also, through the child, the Israeli couple gains dominance over the discourse of return and the right to exist in Palestine. Khaldon or Dove is a key figure in both literary pieces, so his death, life, and actions are fundamentally symbolic. Therefore, Gaon utilizes Khaldon to centralize the Israeli existence. Moreover, Gaon's play states the Palestinian defeat with an absolute negation of the idea of return, while Kanafani's novella stresses the idea of fighting back. Kanafani also presents the theme of sacrifice concerning fatherhood while Gaon's play presents Said as a gay and castrated figure.

The Israeli narrative utilizes those variations to create a valid justification for their inhumane deeds in the 1948 catastrophe. Moreover, Gaon points out how the state of Israel, while being established, permeates Zionism as an elite ideology for the whites and the superiors. "Continues to urge the official) Listen, my wife... in Poland, she was big Zionist. She was in Hashomer HaTzair" (Gaon, 2014, p. 2) which is a secular-Jewish, socialist youth movement that promotes social equality for the Jews internationally.

Zionists are the utopian believers in the sovereignty of the Jewish people and their right to create nationhood in Palestine where “Only hooligans get a house. Shlimazels stay in tent” (Gaon, 2014, p. 4) because the Shlimazels are the Eastern, middle-class, and misfortune Jew, unlike the ruthless, vandal and powerful hooligan-Jews. Although Gaon introduces Zionism and social class in Israel, he navigates to obtain the audience’s empathy toward the suffering of the Jewish nation.

Therefore, the concept of the Palestinian’s return is central in Kanafani’s novella and controversial in Gaon's play. The Palestinian quest for return in Kanafani’s work, according to Bhatia (2013), “focuses on the yearning to return, in both space and time, to what was once was, and forever imagined unchained; the clash of that vision with hopes to return” (para.3). Return is associated with the past, yet it is a futuristic action. However, the negation of the right of return for the Palestinians in Gaon’s play is present in Safiyya’s words “What was in this house will never return. What they took from us, they will not be giving back” (Gaon, 2011, p. 6) the adverb (never) indicates the impossibility or return which reflects a contextual-collective Israeli discourse of negating the Palestinians right to return to their original homes that was forcibly taken in 1948 by the Israeli occupation.

2.2 The Representation of Home and Homecoming in *Ha-shive Le-Haifa* and *Returning to Haifa*

In our modern time, the notion of return, home longing, and homecoming have emerged due to the rise of forced displacement because of political corruption or colonial occupation. For example, navigating the historical and political background of the Palestinian-Israeli conflict in which the idea of " Return- to what was lost when the state of Israel was first created on the geographic area of historic Palestine- is a compelling issue"(Majaj, 2001, p.113). This issue has intensified the number of refugees and exiled worldwide in the late nineteenth and early twentieth century. The exiled constant longing for their homeland is shaped by a centripetal mobility that expresses their desire to return home (Qabaha, 2018, p. 10). Despite Bisharat’s (1997) claim that in modern days the right and the idea of the refugee's return has become insignificant and replaced by a coined political collective identity (p.2) among the torn Palestinian nationality. However, return for Palestinian refugees is not negotiable and an inevitable right in the face of unjust

Israeli occupation. For example, I am a third-generation refugee, who was born and raised in Balata Camp for fifteen years of my life, and inherited the national symbolic key of my family house in Jaffa. I witnessed the second 'Intifada' uprising in 2000 and lost my Uncle as a martyr in the first 'Intifada' in 1987. I grew up hearing stories from my Grandmother, dreaming of the orange fields and the olive trees my Grandfather owned. I watered the seed of return in my head throughout my life because for most refugees return isn't a question nor a sequence, but it's the outcome no matter how long it takes. In the late 19s, some refugees were able to go visit their homelands and my grandmother was one of them, I said and I quote "Oh! My dear child! I saw our villa on the hill, its walls sad and its roof dim and I could not help but cry and I said Oh! God ' Saqala Wehna rajeen' hopefully we return soon"(2015). Therefore, homecoming for some refugees is a reminder of the necessity of returning from real life to fiction or vice versa.

Homecoming is essential, yet it can transform the lives of uprooted characters like Said and Safiyya in *Returning to Haifa* by Kanafani. Its importance lies in their actual re-connection with their sense of dispossession that creates "a shift in Palestinian national sentiment, transforming from ties rooted in a love of country to more politically apt sentiments of modern nationalism" (Khalidi, 2020, p. 42). This moment of arriving in Haifa, after twenty years of displacement in refugee camps, for both characters is read as a moment of transition between the imagined and the real home and self, a moment of realization of the absent past and utter present "When he reached the edge of Haifa, Said had the sensation that something was binding his tongue, compelling him to keep silent, and he felt grief well up inside of him...began to pile up and fill his entire being" (Kanafani, 1969, p. 149). Kanafani portrays Said's melancholy as a moment of reconfiguration of an imagined geography; hence Haifa before 1948. In my study, return is imagined, significant, and realized because home associates harmony and peace (Olwig, 1998, p. 229) for Said and Safiyya.

Moreover, In Gaon's perspective, home is where you feel safe in a host foreign country and it means escaping your place of origin if you are facing oppression and injustice "Old not because of age. Because of what happened. Over there" (Gaon, 2011, p. 2). 'There' refers to Poland and the oppression of Jews. The Jews chose to migrate to Palestine because they were promised nationhood and land in Palestine in 1948. Symbolically,

Gaon navigates an emotional narrative demonstrating their occupation to Haifa as being born again “Haifa, 1948. An overturned living room. A Jewish Agency official carrying a file filled with documents... Congratulations. April twenty-fifth, 1948. You have been reborn” (Gaon, 2011, p. 2) this quotation clarifies the association between conquering Haifa, claiming its houses, and highlighting a vital moment in the establishment of the Israeli by marking the birth of a new national identity amidst the clutter of war. However, Kanafani relates the concept of home to the sacrifice and suffering endured under occupying power. Marking the immense steadfastness and unwavering resilience of Palestinian freedom fighters, young men and women, children, old farmers (Haj), and peaceful Palestinian civilians in the face of all kinds of injustice against their ethnicity. Kanafani illustrates the brutal effect of the Israeli occupation on both the individual and communal levels. Therefore, being born a Palestinian is enough to make you a target according to (Kanafani, 1969, p. 150)

the way the soldiers plundered belongings and furniture, the curfew,... the three Arab soldiers who fought alone for two days on the hill near Augusta Victoria Hospital, and the men who took off their army uniforms and fought in the streets of Jerusalem, and the peasant who was killed the minute they saw him near the largest hotel in Ramallah.

For the Palestinians, losses are made into sacrifices, then transformed into a sturdy political force “It seems to me every Palestinian is going to pay a price... I know now that I, too, paid with a son, in a strange way” (Kanafani, 1969, p. 187). This transformation of tragedy into a form of political and emotional fortitude highlights the resilience and unyielding spirit within the Palestinian struggle.

The Palestinian refugees are essential in the Palestinian national struggle because most violent clashes against the Israeli army have taken place in refugee camps and other poor neighborhoods (Strum, 1990, p. 65). For example, during the outrageous war in the Gaza Strip, the Israeli army has marched a siege on Jenin camp, ‘Noor Shams’ camp in Tulkarem, and Balta camp in Nablus with continuous military attacks on civilians. They invaded the camps and targeted a number of the freedom fighters within days. They have demolished houses within the refugee camps and cut electricity for days. This constant oppression against the Palestinian refugees is inhumane. The refugees are also significant

symbols in the political rhetoric which celebrate willing martyrs as a medium for resistance and marks the right to return as an irrefutable factor across time and place.

According to Gren (2002), there seem to be three kinds of significant place and time “a remembered and imagined lost place/time, a lived present-day place/time, and a future imagined and reconquered place\time” (p.7). For Palestinian refugees’ space and time overlap when the imagined, that is the lost land in 1948, the Real, which is the refugee camp, and the symbolic, that is the original villages after return. In psychology, the Lacanian terminology of the imaginary, symbolic, and real is “an act of the mind which attaches meaning, significations, to the things targeted by the conscious” (Godelier, 2020, p. 9). For instance, Said’s consciousness of the concept of home transforms from the imagined sentimental to the real occupied home when he faces his son who is metaphorically symbolic. Khaldun or Dov represents Said’s literal loss and symbolic shame for becoming an Israeli soldier. Lacan (1986) suggests, that the imaginary is a “state with no clear distinction between the subject and the object” (p.157) which is Haifa, his house, and his son Dov. It was evident through the novella that Said relates his action to the previous significant objects. As if Said is unconsciously saying who am I without Haifa, without my house, without my loss, and a cause because a “man is a cause” (Kanafani, 1969, p. 181). As for ‘the real’ according to Sarup (1992) is “the domain of the inexpressible... where the subject meets with death” (p.43) which is metaphorically the death of oppressed Said and the born of the revolutionist supporter Said. This psychological cycle transforms Said's perception of the concept of home, homecoming, return, and resistance.

Therefore, “the durability of literature is inherent as it constitutes the very texture of its discourse, its literariness” (Dominguez, Saussy, & Villanueva, 2014, p. 136). The message is open to various interpretations across time and space. For example, Kanafani’s *Returning to Haifa* encapsulates the Palestinians' struggle under Israeli occupation from 1948 until 1969. However, its discourse applies to today’s war on Gaza and the West Bank where many Palestinian parents lost their children and homes due to the war like Said.

These three images of home appear clearly in Kanafani's work and are abbreviated comely in the story of Faris Lubda. For Faris home was "a picture of his brother Badr was still hanging" who was "that first to carry a weapon on the first week of December 1947" (Kanafani, 1969, p. 175) and was martyred while defending his village. Seeing his brother's picture still there as he imagined, but now both his house and the picture are connected to the new Arab inhabitant of the house who came to the house, and "the picture was the first thing I saw. Maybe I rented the house because of it" (p.176). Highlighting "I found consolation in it, a companion that spoke to me, to remind me of things I could be proud of (p.176) that is never leaving Haifa and fighting for its freedom. Badr's picture is a symbolism to Haifa "if you wanted to reclaim him, you'd have to reclaim the house, Jaffa, us" (p.177) and now Faris is "carrying arms." (p.178). Faris Lubda's journey home is a moment of transformation from the emotional imaginary home to the symbolic by facing the real. For example, Badr's picture (the imaginary) reminds Faris of resistance (the symbolic) through his visit to his home and acknowledging the reality (the real).

However, in Gaon's play the Palestinian return is impossible to achieve "What was in this house will never return" (Gaon, 2011, p. 6) indicates the presence of Israel as a dominant power. Although Gaon (2014) refers in his play to the past presence of Palestinians in Haifa "Every day on way to market... I see whole houses like this. Sometimes I see pots on stove... plates on table... but no one lives in them! Why not me?" (p.2). Shifting the focus of the audience from the displacement of Palestinians to sympathizing with Ephraim's right to own a house in Haifa as a Jewish settler who escaped the horror of the Holocaust in Poland. Gaon (2014) tackles Khaldun as a medium for home. For instance, Said & Safiyya's visit to Haifa in the search for their lost son Khaldun is the imaginary; "I did that. With my own hands. And I put in a few screws – just to be on the safe side... so that Khaldun wouldn't fall out, remember?" (Kanafani, 1969, p .6) to indicate the emotional past when Said and Khaldun were a father and a son. According to Turner (1967), the Palestinian's loss leads to liminality that indicates a transition to a new stage. In the Palestinian narrative, the repetitive loss creates a discourse of sacrifice and resilience. For instance, the liminal status of the refugees implies a transformative power due to the constant oppression by the Israeli soldiers. For the Palestinian refugees losses

are imagined to be transformed into gains; like Martyrdom is considered a Palestinian national and secular identity.

The concept of homecoming and home is known to lay at the heart of every uprooted Palestinian in the occupied territories, and exile. Therefore, the moment of homecoming can be viewed as a moment of emotional connection or disconnection, a moment of realization, acceptance, or denial. For Said, in Kanafani's narrative, Home is associated with sacrifices, and homecoming is a moment of paradoxical reaction and a transformation from the imagined home to the real one. Kanafani takes Said to face the unforgotten past and shifts to acknowledge the brutal present. However, Gaon's representation of home and its storyline differs in details and labels. For instance, Said's visit to his home in Haifa ends with some sense of troubled sense of departure and defeat. The audience sees Gaon guide Said to accept the presence of the Israeli state as a liberal power in the face of primitive Palestinians who are willing to kill their sons in the name of freedom. The transformative impact of Gaon's storyline has shaped and reshaped the Palestinian national discourse as well as their right to return to their homeland.

2.3 Memory mirroring in *Ha-Hshiva Le Haifa*

Kanafani's *Returning to Haifa* is a sophisticated novella whose controversial discourse tackles the unresolved memories of its characters (El-Hussari, 2019, p. 9). For instance, Said and Safiyya mirror their memories of Haifa before the Israeli occupation in 1948 on the occupied Haifa in 1969; that is twenty years after forced departure. To find themselves face to face with an Israeli state, a brutal reality that forces itself to exist, and a shattered identity of who they are and what they remember. According to Rouhana & Sabbagh-Khoury, the "use commemoration as part of a process of remembering their past in order to gain acknowledgment and recognition of their identity and to increase their political power in an existing political order" (p.17). They refer to the act of remembering or memory, in the Palestinian discourse, as a reflection of identity; that is connecting memory to nationalism.

Therefore, Said's memory of the 1948 catastrophe and the right to return is fundamentally significant in the novella. Because when his homeland is occupied, his baby (Khaldon) is taken and renamed, his neighbors are displaced, and his house is expropriated by the

Israeli Jews, then his memory is a national continuity and a tool of resistance. For example, to transfer these memories across generations; that is from Said to Khalid assets in recalling the atrocities of the Israelis against the Palestinian nation. To elaborate, Agnew (2005) believes the “shadows of the past and the resilience of those in diaspora keeps the community dynamic, and now the younger generation is craving out new spaces identity” (p.167). Therefore, Said’s memory of Haifa and Nakba perpetuates Khalid’s present memories of his unseen homeland.

Kanafani (1969) begins Said’s journey back to Haifa by portraying his memories of his homeland “Then suddenly came the sound of the sea, exactly the way it used to be. The memory did not return to him little by little. Instead, it rained down inside his head” (P. 149) at the moment of arrival to Haifa. Kanafani, immediately, shifts Said’s focus from memories to the present “This is Haifa, then, twenty years later” (p.150) where Haifa is a colonial site that transcends the physicality of geography to create a new collective fluid memory. Dramatizing the clash between Said’s external struggle with Miriam Koshen, the Israeli Jew occupying his house, and his internal struggle with his memories. This struggle is the inevitable outcome of displacement and exile (El-Hussari, 2019, p. 10). For example, Said knows the topography of Haifa by heart, so he makes it to their own house easily “Suddenly, the house loomed up, the very house he had first lived in, then kept alive in his memory for so long” (Kanafani, 1969, p. 161). Curti (2008) suggests that “memories of place can be internally and externally created by individuals and social groups through absences, fears, and desires that not only haunt them but react to, often resulting in the creation of new emotional geographies and thus – new memories” (para.11). For Said, the journey to Haifa and the visit to the house recover a hazy past unfold abruptly. Hence, Said internal struggle was resolved by facing the reality of the external struggle and by realizing that; although memories are significant for resistance, a Palestinian should seek “ Palestine that’s more than memories” (Kanafani, 1969, p. 186) to establish a future Palestine.

Said’s resolution navigates the Palestinian collective memory as highly significant since it is the only thing left to them after the Israelis occupied their land and made them homeless refugees for generations. Litvak, the Jewish Harvard professor of history, highlights that although memory is necessary for every nation, memory is particularly

appropriate for the Palestinians as a semi-diasporic people still engaged in a struggle for statehood (Litvak, 2009, p. 29), but the change is not complete yet. Recovering the memories of the “stolen” Haifa, Said rejects to admit defeat by acknowledging the need for actual resistance to return. On his way back to Ramallah, Said’s character seems to change and he realizes the upcoming rounds of facing the Israeli occupation of his homeland must be on the battlefield.

Kanafani’s allegorical journey of *Returning to Haifa* records the bruised memory of the Palestinian refugees and reveals a desire to recreate a protean memory for this traumatized people to transform them from a state of victimhood to that of resistance (El-Hussari, 2019, p. 1).

Therefore, he foresees that these rounds need the Palestinian younger generation like his second son, Khaled. “I wish Khaled had joined the fedayeen [freedom fighters] by now” (Kanafani, 1969, p. 188). Realizing the urgent need for a discourse of fight, Said’s character develops from being a person clinging to his memory “for you and me, it’s only a search for something buried beneath the dust of memories” (p. 187) to be a wise thinker who observes the present to rebuild the future.

As for the Israeli adaptation, Gaon incorporates some changes into his play to fit within the Israeli culture. Linda Hutcheon (2012) highlights “Neither the product nor the process of adaptation exists in a vacuum: they all have a context—a time and a place, a society, and a culture” (p.15) referring to the changes in the adapted text as an indispensable form of the process. In this section, Gaon represents the term “memory” controversially. He refers to the word memory in two scenes in his Play. He interpolates the impossibility of the Palestinian's return by referring to their departure as a metaphorical death. In the discursive scene, Ephraim refuses to change the items of the house because he believes:

We have a responsibility. To preserve the memory of the people who lived here, in this house. So that it does not die. Does not stop breathing. So that if it wakes up in the night, there’ll be someone to stroke it... to sing it a lullaby and drive away bad dreams (Gaon, 2011, pp. 5-6).

The personalization of the house as baby Khaldun is an indication of rooting the rootless, in which Ephraim is not merely stealing the house, but fitting within its memory as an

indigenous owner of the house. In this quotation, Ephraim reforms the Palestinian narrative in Kanafani's novella to support a certain agenda "With change come corresponding modifications in the political valence and even the meaning of stories" (Hutcheon, 2012, p. 15). For example, Gaon doesn't deny the previous presence of Palestinians, but he denies their right to the land and nationhood. Hence, with this shift in the narrative, Ephraim stole not the house and Khaldun but claimed the memories and history behind the house in the Israeli adaptation.

In the second scene, Gaon navigates the power relationship between the Palestinians and the Israelis when it comes to memory. Normally, the Palestinian memorial narrative is a practice of documentation of the destruction of place, and the suffering of the Palestinian people both historically and nationally. However, in Gaon's narrative, the dominant party hands "the documents. There's even a stamp, with a Jewish menorah" (Gaon, 2014, p. 4) usually uses formal historical documents "to validate successive deformation, manipulation, and appropriation of the memory of the dominated" (Nora, 1989, p. 16). For example, Miriam in this scene is addressing the absence for twenty years, Said & Safiyya

I thought you'd want to be alone. With the house. With your memories and the time that's passed... We did not change very much, as you can see. It was important to Froike to preserve the... the... the original (Gaon, 2014, p. 11).

On the contrary of the superior colonized uses memory to validate historical narratives, so as national history (Pappe, 2006). This attribution uncovers two conflicting narratives. One is the dominant resisting, narrating, and never waiving, and the other dominant is manipulating so as reforming due to disproportion in power relations. However, the Palestinians' memories will be fueled into a national asset where "the present is interpreted through the lens of the unforgotten past" (Nora, 1989, p. 20). Therefore, even if historical memories of the stolen land are stolen, manipulated, or silenced, they will never be forgotten.

The theme of memory in Ghassan Kanafani's *Returning to Haifa* and Boaz Gaon's *Ha-Shiva Le-Haifa* navigates a seemingly pivotal role in shaping the character's identity and its connection to traumatic events. In Kanafani's novella, memory for the Palestinian

character is a tool of resistance and continuity. The past memories of the occupied land are a national heritage that is inherited from one generation to the other to challenge the Israeli discourse. While, in Gaon's Play, memory for the Israeli character is a reflection of their traumatic past which justifies their right to the land and creates a narrative of belonging utilizing empathy.

2.4 Trauma and Exploitation of the Holocaust in *Ha-shive Le-Haifa*; A justified cause and profitable effect

The use of pain and trauma in the Israeli narrative helps in shifting the focus of the Palestinian trauma to the Israeli's tragic holocaust and justifies their right to have a nation in Palestine. Although Kanafani's novella tells the story of the Palestinian uprootedness whose pain and trauma were and still are centralized, trauma is associated with return as a main theme in *Returning to Haifa* while it is linked to previous traumas to have a right to establish a state in the Israeli discourse. For the Palestinians, the concept of return has obtained a good sense of essentiality in the lives of displaced Palestinians like Said and Safiyya, but their reaction and interpretation of it is related to constant scarifies, loss, and pain. For example, encountering the past for someone might be an emotional moment like Safiyya while Said's moment was an exemplification of absolute pain and loss, a moment of silence and disengagement, or a moment of resistance.

The Palestinian narrative explores the trauma, and tragedy of the Palestinians, who carry the tragic memory of loss, pain, and forced displacement. Their inability to forget their homeland "The predominant model that suggests traumatic memory remains frozen and separated from 'normal' memories" (Balaev, 2012, p. 40) and the impossibility to forget the painful past. Simultaneously, Said has stressed the idea of increased Longing for one's homeland and the wish to return in comparison to the immense suffering the uprooted Palestinian might feel when they re-visit their homeland "I know this Haifa, but it refuses to acknowledge me." (1969, p.150) to indicate the endless longing and love for someone's homeland even after years of displacement.

Nevertheless, Kanafani anticipates the use of pain and victimhood by the Israeli twisted discourse of the Holocaust, which is utilized to promote worldwide Jewish victimhood and sympathy. Miriam, now the host in Said and Safiyya's old house, twists the narrative

when she implies that she shares with them the feeling of being victimized “Do you think this hasn’t been as much of a problem for me as it’s been for you?” (Kanafani, 1969, p. 172) for she is a Holocaust survivor. El-Hussari (2019) questions the narrative of Jewish victimhood in comparison to the context of the Palestinian Nakba, in which the phrase “victims of victims” sounds insensible and ironical as a claim, for victims are not supposed to victimize others.” (p.11). The Jews, who fled Europe to survive the oppression and the atrocities of the Holocaust, have become Israelis victimizing “the other” the Palestinians who have nothing to do with the Jew’s suffering. This process is a cycle of projection that navigates victimhood as a tool to kill, steal, occupy, and victimize according to the El-Hussari.

In Gaon’s adaptation the Holocaust and the theme of victimhood indicate the Jew's right to exist in Palestine by articulating specific situations. For instance, Gaon replaced Said's sense of estrangement and regret to depart from Haifa in 1948 with sarcasm about Said's emotional attachment to Haifa while revisiting it. To clarify, Said, in Kanafani's novella, continues to state his inability to reconnect with Haifa “I know this Haifa, but it refuses to acknowledge me” (Kanafani, 1969, p. 150) that he can see the street and the house is in no longer his or belong to. Yet, Kanafani goes beyond the traditional image of Said’s estrangement and disconnection by highlighting Said’s rabid connection to Haifa “he knew Haifa well, and now he felt as though he hadn’t been away for twenty years” in displacement that indicates the departure was the reason of such a sorrowful- temporal detachment. However, this sense of estrangement can only be overcome, Kanafani continues, by declaring the right to fight back “Naturally we did not come to tell you to get out of here. That would take a war” (Kanafani, 1969, p. 167) and sacrifices everything for the sake of return. This highlights that connection and rootedness are always centralized.

Moreover, pain in Kanafani’s novella is subjective because” pain is often either a result or a cause of the denial of another person's voice” (Norridge, 2011, p. 209). Similarly, their pain is a result of the reconstructed and divided homeland. Re-arriving to one's homeland after being exiled for a long time can be seen as a moment of national conflict that involves confusion, a constant sense of loss in time and place, and a struggle that comes from being ribbed out between the past and the present. Only this

pain is associated with Sarcasm in Gaon's adaptation "Said: They already took our heart out twenty years ago, in 1948 –Safiyya: You've come here to look for a heart, Said" (Gaon, 2011, p. 1) this quotation clarifies the decentralization of Said's regret and shifting the focus to Safiyya's sarcasm of Said's emotional attachment. Creating a new controversial context years after the publication of *Returning to Haifa* in 1969, Hutcheon (2012) clarifies when an adapted text migrates from its context of creation to the adaptation's context of reception" (p.15) the change cannot be avoided which produce a whole new context. According to Derrida (1988), the French philosopher, the shift of the lectionary act, in this case pain, from one context to another can help in producing a different interpretation" The written sign can break its real context and can be read in a different context regardless of what the writer intended" (p.167) this supports Gaon's use of adaptation to produce an Israeli discourse through mockery and sarcasm.

Another example is Gaon's utilization of pain to shift the blame from the Israeli political invasion of Palestine to Palestinian terrorism. Said, in the Palestinian novella, accepts the sacrifice the Palestinian parents have to make to gain the right to return.

Do you know something, Madame? It seems to me every Palestinian is going to pay a price. I know many who have paid with their sons. I know now that I, too, paid with a son, in a strange way" (Kanafani, 1969, p. 187).

The notion of sacrifice Kanafani presented was again deconstructed by Gaon to shed light on the Palestinian uncivilized and terrorizing acts of killing their son.

Miriam: Murdered by Arabs. In the battle to liberate the Western Wall. (Pause)
He was raised as a Jew. It was only natural that he'd join the IDF. Froike wanted him to stay home. But he wouldn't. All his friends went... I tried to spare you. But you... do not want to be pitied. No, no. You want to dig, with knives, into the open wound until the blood covers us all! (Gaon, 2011, p. 12).

The Palestinian pain and trauma as a main theme have been replaced with the Israeli traumatic pain and deconstructed to justify their cause to gain a right to live in Palestine.

In Gaon's adaptation, the Palestinian male father concerning the notion of fatherhood is fundamentally essential; in which Gaon insinuates Said's action as a father to be a

medium and a trigger for the Palestinian loss of their homeland and their honor symbolically. In *Returning to Haifa*, Said was forced to leave his son, Khaldon, behind due to the invasion of Haifa “Madame, you did not tell him the truth. And when you did tell him, it was too late. Are we the ones who left him?” (Kanafani, 1969, p. 183). Hence, Kanafani articulates Said constantly trying to go back to find his son, but he is prevented every time by the Israeli soldiers. Interestingly, Gaon has deleted Said's constant pain for losing his son Khaldon and he pleaded the harshness and backwardness of such a father who leaves his son behind. He even goes forward to describe Said as a dead and castrated figure. “Miriam: You want the parents to be dead! And Artzilevich wants that too because it’s more convenient that way! But no one knows! Ephraim: Yes, I know, Miriam. They’re dead. If they weren’t dead... would they have left a child?” (Gaon, 2011, p. 7). Connecting Said's death with his inability to protect his child is a metaphorical death in which the father's absence and his failure to protect his son is considered a symbolic form of castration. Sarnoff & Corwin (1959) have asserted in their article “Castration Anxiety and The Fear of Death” different ways of castration “Presumably, this threat of castration may be made directly and literally, or maybe conveyed indirectly and symbolically” (p. 85) this quotation indicates the variations in which castration as literal process can take a direct or an indirect way.

However, Kanafani's text presents this encounter between Miriam, Said, and Safiyya differently. The center of it, is Miriam relating Dov, or Khaldon to his Jewish father Froike denying Said's presence which leads Said to question his fatherhood about loss, and pain “It’s time for him to return now, but he’s late. He never was on time getting home. He’s just like his father.” (Kanafani, 1969, p. 171) leaving Said on the margin of manhood and fatherhood. Ironically, the Israeli discourse has an ability to mislead the truth even with the presence of his original father, Said. Kanafani (1969) was aware of the Israeli desire to demolish Palestinian manhood. Savir (1987), an Israeli lecturer, asserts “The sovereignty over the ‘land of Israel’ will not be decided by a gun, but control will be determined through the bedroom and universities and the Palestinians will win over us in these two places,” (p.118). The absence of the father image in Dov’s memory is a form of refusing the masculine discourse and a form of literal and historical castration for Said as a Palestinian father.

2.5 Conclusion

The concept of Return in *Returning to Haifa* and *Ha Shiva Le-Haifa* offer two contradictory versions of homecoming, memory, nationhood, identity, and traumatic narrative. In Kanafani's novella, return for the Palestinians is ultimate and it overlaps with sacrifice, trauma, steadfastness, resistance, remembrance, unity, and home. Kanafani ultimately suggests that home is not merely a physical space but an idea shaped by memory, loss, and the scars of historical trauma. While, for Gaon, Said's homecoming was necessary to refute the Palestinian right of return and replace his nostalgic memories with real facts about the establishment of Israel. Gaon does not suggest a resolution for the Palestinian uprooted masses and their collective trauma. Instead he sheds the narrative on the Holocaust and the pain the Jews had endured. This chapter also demonstrates that the embedded reason for Gaon's adaptation emanates from a process of projection; Israel projects its internal justified narrative on the weakest other; projecting the Holocaust on the Palestinians and occupying their land.

Chapter Three

Palestinian Narrative; Susan Abulhawa's *Mornings in Jenin*

3.1 Introduction

Abulhawa's *Mornings in Jenin* emerged as an adaptation of Kanafani's *Returning to Haifa*. Abulhawa states "The seed for my novel came from Ghassan Kanafani's short story about a Palestinian boy who was raised by the Jewish family that found him in the home they took over in 1948" (Abulhawa, 2011, p. 327). *Mornings in Jenin* studies return and its transformative impact on the Abulhaj family as a medium for all Palestinian families. They re-live and re-call the image of the imagined home, the one they have left behind due to the Palestinian catastrophe in 1948. Abulhawa's novel was published in 2006 under the title *Scare of David*, but soon after that, it was changed to *Mornings in Jenin*. This shift in the title perhaps indicates the move from individualism to collectivism that the symbolic scar isn't David's only but often it refers to the traumatized and displaced Palestinians.

The novel paves its way through Abulhawa's visit to Jenin refugee camp in the immediate aftermath of the massacre that took place in April 2002. This visit has deeply affected Abulhawa and enhanced her by writing the human story of the Palestinian people who are living under the Israeli occupation. Moreover, Dr. Hanan Ashrawi, a Palestinian politician and a scholar encouraged Abulhawa to write a Palestinian novel after reading her article about her childhood memories in Jerusalem. She states "A very moving article—personal, Palestinian, and human. It sounds like you can write a first-rate biography. We need such a narrative. Have you thought about it?" (2006, p.251). Dr. Ashrawi's recommendation leverages Abulhawa to start writing an impressive adaptation of Kanafani's *Returning to Haifa*.

Abulhawa's sophisticated adaptation is a cosmopolitan one as it has contributed to the Palestinian narrative and the daily struggle of living under the Israeli occupation. The novel maintains a deep connection to the land and the endless struggle to return by presenting a line of patriarchs resisting in various ways to achieve a return and end the sense of uprootedness the Palestinians feel in exile. Also, being narrated by a

contemporary Arab American writer in the twenty-first century with a humanitarian narrative style guarantees to convey

A sense of trust where the reader could grasp the consequences of cultural, ideological, racial, economic, and political Israeli aggressive boundaries upon the Palestinians with some degree of understanding and acceptance (Soud, 2015, p. 6).

Abulhawa's hybrid identity strengthens to "grant the Palestinian case visibility more easily than with historical fiction" (Irving, 2014). Abulhawa's narrative draws an emotional imagery of return that triggered the quest for justice and reclaiming one's roots within the Palestinian struggle.

Narrating the Palestinian's story has required a creative adaptation process. Abulhawa introduced the text to some "additions, expansions, accretions, and interpolations" (Sanders, 2006, p. 172) that offer her complete freedom to creatively adapt the original text while being faithful to the original text. The new additions Abulhawa utilized, take the text to a completely new horizon which constantly invites the reader to shift back and forth between the experience of a new story and the wistful memories of the Palestinian Nakba among three generations in exile. Accordingly, Abulhawa offers her readers a unique opportunity through which they enjoy an unforgettable experience that "combines familiarities with differences" (Hutcheon & O'Flynn, 2006, p. 43). This section navigates the representation of the notion of return between Kanafani's *Returning to Haifa* and its adaptation in Abulhawa's *Mornings in Jenin* as a national right for the Palestinians and as a term used daily by the uprooted Palestinians who have a collective dream to achieve it someday.

In Kanafani and Abulhawa's narrative pain is subjective because "pain is often either a result or a cause of the denial of another person's voice" (Norridge, 2011, p. 209). Likewise, the anguish experienced by Abulhaj's family in Abulhawa's novel, as well as that of Said and Safiyya, stems from the reconstructed and divided homeland. Both characters are exacerbated by the ongoing Israeli oppression of anyone possessing Palestinian nationality or ID. For example, in both narratives pain is associated with loss and sacrifice experienced by Said, Safiyya, Amal, and Abulhaj's family. Similarly, the

theme of the “Palestinians’ Stolen Children” which both texts consider a core component of the Palestinian catastrophe in 1948. In addition, both narratives associate return with resistance and homecoming. For example, Said and Safiyya re-visited Haifa as a medium of remembering the past and reassuring the need to resist to return. Similarly, the grandfather of Amal, in Abulhawa's novel, died while trying and re-trying to go back to Ein-hood village as a metaphor for the endless resistance as a repetitive echo of homecoming from one generation to another. This navigates the “Sterility of the Zionist Project” in Palestine as a manifested metaphor in both texts. For instance, the Israeli women ‘Jolanta and Mariam’ are described as being sexually infertile which makes it impossible to give birth to children, and that pushed them to steal the Palestinian children ‘Khaldun and Ismael’ to pretend that they are metaphorically the parents of Palestine.

The divergences between Kanafani's *Returning to Haifa* and Abulhawa's *Mornings in Jenin* delve into creating a broader discourse for the Palestinian's story, and the question of return. Hence, the research asserts that the theme of home and homecoming in Kanafani's novella is contrapuntal because a short-term homecoming can be a form of symbolic resistance but a long-term homecoming can transcend to be a return only by military resistance according to Kanafani “Naturally we did not come to tell you to get out of here. That would take a war” (Kanafani, 1969, p. 167). While “Abulhawa represent another humanistic voice that resists dominant political narratives by dismantling the hegemonic power structure (Abu-Shomar, 2019, p. 101) of Zionism through literal adaptation.

In Abulhawa's novel, the theme of homecoming and home is associated with generational suffering and loss in which Abulhaj's traumatic experiences overlap. For example, Dalia, Amal's mother, never recovered from her melancholy of losing her infant, who is a symbol of her stolen home, until she drew her last breath. Towards the end, Amal shrank further into her memory to associate her mother's death with waiting for her family members and the normality of home “Baba was gone forever. My mother kept waiting for him until the day she died, just as she waited to return home, just as she searched her mind for Ismael” (Abulhawa, 2010, p. 88).

The term home is replicated in a sense of pain and loss in Amal endured as the third generation in refugee camps who hadn't seen their land before the Israeli occupation in 1948. For Amal, the female protagonist, home and memory are a paradox that intertwines amid exile "the petitions of memory pulled her back to a home she had never known" (Abulhawa, 2010, p. xiii) due to the Israeli inhumane occupation. However, memory for Said is a reflection of the Palestinian's past mistakes "I am looking for Palestine that is more than memories" (Kanafani, 1969, p. 186) as well as a fuel for the coming generation to liberate their country from the oppressors; Kanafani (1969) continues "Tens of thousands like Khalid will not be stopped by the tears of men searching in the depths of their defeat" (p.186). Therefore, for Kanafani the Palestinian collective trauma alludes to a national collective resistance, while Abulhawa hightails individual traumas and across generations whom the same occupying force has oppressed. Hence, Abulhawa navigated individualism to stress collateral collectivism.

Abulhawa's core divergence is the "Feminist" narrative style as her protagonist, Amal, narrates the novel and presents with a feminine tone the struggle most Palestinian women experience under the brutality of the Israeli occupation. While Kanafani's novella is the embodiment of the masculine struggle under the Israeli occupation. As Said, the main character in Kanafani's novella, stands for the masculine Palestinians who have endured the loss of their land which is a metaphor for pride and respect. Moreover, Kanafani utilizes individualism to highlight the Palestinian collective trauma, but Abulhawa leverages collectiveness into an intergenerational transmission of pain and trauma. For instance, Amal's repressed memories of her father, and mother and the dream of return came floating to the surface of her unconscious mind as she was in exile and when she faced death at the end of the novel. Exile and death according to Abulhawa increase repressed memories once again foregrounds the inaccessibility of extreme pain to the conscious mind and manifests itself as a series of flashbacks. (Comparing pain, p. 210).

Amal, However, transmits her story to her daughter Sarah as a symbol of inherited trauma. Then the research moves to explore how Abulhawa's work depicts Abulhaj's four-generation story, while Kanafani's novella depicts the story of Said's one-generation family. Abulhawa presented the Palestinian life pre-Nakba with some use of Arabized terms to add a sense of antiquity and traditions that transcend the text to compete globally

and survive via time and place. Finally, in *Returning to Haifa*, Said, or the patriarch, expresses despair at the moment of re-arrival with the realization of the loss that occurred in 1948, when he lost his child, home, and homeland. For Kanafani, the only to retake the land is by force and war rages again. Whereas Abulhawa indicates through the title *Mornings in Jenin* a message of hope and the search for reconciliation to co-exist with a humanitarian “justification of resistance concluding that Israel is the actual terrorist and not the Palestinians who have a ‘just cause’ to resist Zionist colonization” (Alkodimi, 2019, p. 132). Abulhawa gives the readers a glimpse of hope in which the word “Mornings” stands for hope to achieve peace.

As discussed above, Kanafani’s *Returning to Haifa* with all its aesthetic details and human dimensions formed and is still an inspiring site for various critical readings and adaptations from diverse scholars, critics, and writers. Abulhawa’s adaptation as argued, involves changes in the characters as well as narration to “enable it to survive in a new environment” (Cahir, 2006, p. 97). Therefore, Abulhawa’s *Mornings in Jenin* explores thematic concerns and aesthetics in correlation with the discourse of diaspora and exilic consciousness.

3.2 The Representation of Homecoming in Abulhawa’s *Mornings in Jenin*

Home is a place to return to, but in the Palestinian narrative, home is associated with “alienation and displacement” (Kamatchi, 2017, p. 111) due to the constant Israeli occupation since the 1948 Nakba. In Kanafani’s *Returning to Haifa*, the sophisticated notions of “home mirror the problematizing of community, nation, and identity that one finds in” (ibid) the Palestinian’s writing. Similarly, Abulhawa’s adaptation *Mornings in Jenin* unravels the complicity of home that is manifested in the Israeli-Palestinian conflict that Abulhawa perpetuates home and national belonging simultaneously (Andresen, 2018, p. 24) as a medium of the Palestinian reality. Abulhawa (2017) writes in ‘Once Upon a Jerusalem’ “I left my career in medical research to become a storyteller because someone stole my story and retold the truth of me as a lie ... making me disappear, rootless and irrelevant” (p. 59). Abulhawa navigates the imposed rootlessness of the “Palestinian family through four generations and depicts the struggle of creating a sense of belonging away from home” (Andresen, 2018, p. 3) for almost a decade. Likewise, Kanafani tackles the Palestinian struggle and sacrifice, in which he takes the readers

through a journey of loss, frustration, and death to finally transcend home. Both writers trigger the suppressed emotions of the national and humanitarian loss to leave their readers with a deeper question: what is a home for a Palestinian? And how to achieve a return after displacement?

Kanafani and Abulhawa's associate returning home with death either symbolically or literary. For example, the symbolic death of Khaldun "maybe that child was Khaldun! Maybe the small thing that died that wretched day was Khaldun" (Kanafani, 1969, p. 183) to indicate the presence of Dov, the upraised Jewish soldier, and the loss of Khaldun, the lost Arab child. Therefore, the absence of Khaldun and the presence of Khalid shift Said focus to the need of sacrifice along with resistance to transcend home and finally return. While Abulhawa (2010) explicitly tackles Amal's death with return and home in an iconic imagery in which the refugees in Jenin camp hid "Amal's corpus beneath an uprooted olive sapling" (p. 296) to indicate Amal's final return to her homeland. Abulhawa associates returning home with the understanding of sacrifice in the face of Israeli illegal occupation.

The Palestinian reality presents a vast displacement, where more than 750,000 Palestinians were forced to flee during the Nakba, to look for refuge. Eventually, they were scattered in refugee camps inside Palestine and other neighboring Arab countries. Although a refugee camp isn't considered a home for most refugees, according to Iris Marion Young home has four 'normative values' which are safety, individuation, whereby each individual has a place for the basic activities of life; privacy; and preservation (Blunt & Dowling, 2006). This results in creating an unhomely home for most refugees, who cannot apply these measures on their temporal 'malja' in the refugee camp. Across generations, most refugees transfer the idea of returning home as a sacred heritage among each other by handing out their rusty key door to their sons and their grandsons as an icon to resist and remember.

Kanafani and Abulhawa experienced uprootedness themselves. Kanafani was a refugee and Abulhawa was born in exile to refugee parents. Both authors resisted the neglectfulness of the supremacy of Israeli Zionists by documenting the Palestinian story

worldwide. Through their writings, Kanafani and Abulhawa recognize the Palestinian right to resist and exist.

Mornings in Jenin Begins with 'In a distant time' to manifest "a temporal and spatial distance between the present reality and the story of this village east of Haifa" (Andresen, 2018, p. 2). Hence, Abulhawa navigates how Palestine, which was governed by the British mandate, before the Israeli occupation refutes the Israeli claim of obtaining a 'land without people' therefore, according to Taraki (2006) the representations of Palestinian home pre-occupation associates a vivid life of indigenous habits of marriage rituals, social customs, and unique architecture (p. 54) which was part of Yehya's life, Amal's grandfather who lived in Palestine before 1948:

Yehya tallied forty generations of living, now stolen. Forty generations of childbirth and funerals, weddings and dance, prayer and scraped knees. Forty generations of sin and charity, of cooking, toiling, and idling, of friendships and animosities and pacts, of rain and lovemaking. Forty generations with their imprinted memories, secrets, and scandals. All carried away by the notion of entitlement of another people (Abulhawa, 2010, pp. 34-35)

To Yehya, as a first generation in exile, Palestine is home and home is associated with a traditional community and constitutes history. Yehya believes the 'architecture, wells and flowers' can refer to indigenous people's land and reject the Jewish foreigner's claim of belonging. Yehya as a romanticist refers to Palestine's nature as a mesmerizing home in the sense of physical location and a set of feelings (Blunt & Dowling, 2006, p. 22) that triggers the displaced refugees. Recalling Lacan (2001) "We never hit upon an object of consciousness. There are only external symbolic elements in the exteriority of the unconscious" p.221-226) that manifest our hopes and desires. For Yehya the "Forty generations of sin and charity, of cooking, toiling, and idling, of friendships and animosities" (Abulhawa, 2010, pp. 34-35) are triggers of the imaginary home,

The olives are ready. He shaved ... The grapes and figs have surely fallen by now and are rotting on the land. One garment at a time, he dressed himself in vintage dignity, putting on his best dishdasha... October's rains have surely loosened the ground. And he walked out of his tent a proud man ... beyond the

border of what had become Israel – into a landscape he knew better than the lines on his hands (Abulhawa, 2010, pp. 42-43).

Yehya's return is iconic and according to Lacan his thoughts and motivation are only signifiers from his past habitats that are represented by his Language, "words and images negotiate desire and project identification while also carrying the drive energy The purpose of language, then, is performance" (Ragland-Sullivan & Bracher, 2014, p. 4). Yehya's unconscious habits and language about his life in the village of Ein Hod before the Nakba lead to his conscious return eventually. Yehya knowing the risk of return, his story ends with his death while he was returning to his village at the hands of the Israeli soldier. However, he ignites the indispensable connection a Palestinian has for his land through his death and ultimately his return to Ein Hod.

Amal's, Yehya's granddaughter, perception of home varies from her father and grandfather. For Amal home constitutes interactions, and a place where personal and social meanings are grounded (Papastergiadis, 1996, p. 2). The novel's protagonist Amal is born as a refugee in Jenin in 1955 to Hasan and Dalia and unlike her parents, she never saw Ein Hod. Amal grows up hearing stories of occupied Palestine and inheriting a wish to return one day. In 1967, she lost her father to the war and her mother to misery. Amal's first relation to home was her father whom she calls 'Baba'. At the age of five Amal used to wake up to the image of her father reading "She stumbles across her father an early Mornings, reading to himself on the porch. Baba places his daughter on his lap and says listen to the words I read. They're magical" (2010, p.58) and hard to understand for 5 years old Amal. In the Lacanian analysis, "The imaginary is repeated, resuscitated by the symbolic order" (Lacan, 1981, p. 17) in which Amal seeks a sense of home through the recalling of the memory of her father. Amal also explores home with nostalgia she felt at the orphanage in Jerusalem "It is true we had no heat to warm our nights ... but we had much of the stuff that warmed our souls. We were friends who doubled as mothers, sisters, teachers, providers, and sometimes as blankets" (Abulhawa, 2010, p. 164). Amal hinges on her relationship with her friends on the association of belonging, family, and home. Years later, Amal moves to the United States of America to pursue her studies and she feels aligned and exiled:

Growing up in a landscape of improvised dreams and abstract national longings, everything felt temporary to me. Nothing could be counted on to endure, neither parents nor siblings nor home. Not even one's body, vulnerable as it was to bullets. I had long since accepted that one day I would lose everything and everyone ... (Abulhawa, 2010, p. 156).

Amal's longing for a home after years of living in exile hangs on her past that is an expression of her ideology and political thoughts. Writing from the outside, she hinges on her memory of the past in order to return home in Palestine" (Yusof, Hashim, & Raihanah, 2012, p. 96). Her shattered traumatic memory of loss and her constant search for home ended with her death in Jenin camp where she was born in 2002. Her return with her daughter Sarah was to introduce Sarah to her roots. However, Amal's last journey to her childhood refugee camp shifts Amal's focus to the oppressive reality the Palestinians endure daily under the Israeli occupation. Amal did not fear death in the final moment of her life "She closed her eyes reborn...the memory pulled her back to a home she had never known" (Abulhawa, 2010, p. 1) to transcend with her death to a peaceful return to home she searched for all her life.

However, Said's search for a home in *Returning to Haifa* associates the search for Khaldun metaphorically. Said and Safiyya went back to Haifa to look for Khaldun twenty years after the 1948 Nakba and Said initially said "No, I do not want to go to Haifa. It's a disgrace. If it's a disgrace for the people of Haifa, for you and me it's a double disgrace." (Kanafani, 1969, p. 159) referring to the loss of Khaldun and the loss of land as a 'double disgrace'. Even Said's old friend who was aware of the incident "all agreed to say that Khaldun had died" (p.159) to help Said overcome his traumatic loss in 1948. Despite Said's disbelief of Khaldun's survival and the deep regret for fleeing Haifa, Said decides to "go to Haifa tomorrow. At least take a look. Maybe we can pass near our house." (ibid). Said's concept of homecoming varies from his idea of achieving return "Naturally we did not come to tell you to get out of here. That would take a war" (p.164) so for Said to return to the occupied homeland requires power to reclaim the land. While homecoming can be an insight into reality that triggers resistance. Therefore, according to Lacan (2005) the "imaginary representation" comes between the "real represented" and the unconscious "symbolic representative" (pp. 9-63). Therefore, according to Thorne (2012) the "gap

between the Real and the Symbolic; and it is here that we unsuccessfully attempt to unite the signifier and the Thing through the Imaginary — to make the house a home” (p.12). that is the imaginary representation of home for Said is triggered by the reality of the presence of Jewish Mariam and Khaldun becoming Dov, an Israeli soldier. As well as his unconscious regret and sorrow for leaving his land and son behind under the force of the Israeli military in 1948.

3.3 Modes of Displacement and Memory in *Mornings in Jenin*

In Kanafani’s text and Abulhawa’s adaptation, the presence of memory as a theme shows “the significance of the practice customs and rituals of everyday life, and of the stories folks’ beliefs and myths” (Pool, 1999, p. 61). Memory is passed from one generation to another as a foundation of national identity. The Palestinians are a sentimental nation, they recall the past because “the memories they inherit from family members are often inflected by nostalgia and a longing for return” (Sheets, 2024, para.2). Palestinians often romanticize about their heritage, customs, and a free Palestine. Morris (2004) referred to Theodor Herzl, who is the father of the Zionist project and he encouraged Jewish immigration to Palestine to establish a Jewish, and his regulated proposal to eliminate the Palestinian existence:

We must expropriate gently . . . We shall try to spirit the penniless population across the border by procuring employment for it in the transit countries while denying it any employment in our country . . . Both the process of expropriation and the removal of the poor must be carried out discretely and circumspectly (Morris, 2004, p. 41).

Herzl’s planned method to enhance Palestinian immigration by displacement and replacement is the foundation of the Zionist project. However, the Palestinian’s history in Palestine, their customs and traditions, along with their memories of the unoccupied Palestine enforces their narrative and their righteousness to their land. The Palestinian collective memory triggers their survival under the brutality of the Israeli occupation where the “Palestinians’ bodies – injured and harassed, but yet surviving and remembering” (Connerton, 1989) the Israeli atrocities – as the war today on Gaza- is a medium for a Palestinian “counter-memories” (Karavanta, 2013, pp. 42-60). Those

memories are the result of oppression and they reinforce resistance narrative for the Palestinians. In this section, I examine the significance of memory in Kanafani's *Returning to Haifa* and Abulhawa's *Mornings in Jenin* which elucidate the "ongoing memory" (Saloul, 2012, p. 211) among Palestinians across generations. As well as, how the role of memory can be viewed as a tool of resistance or a medium to acknowledge a realistic perception of return?

Kanafani's narrative examines Said's memory of occupation concerning nostalgia and resistance. Said recognized Haifa "but it refuses to acknowledge me" (Kanafani, 1969, p. 150) as if Haifa neglected his temporal return. Personalizing Haifa ignites melancholic imagery of loss, regret, and perhaps an increasing sense of uprootedness and disconnection. Said's nostalgia and memory of Palestine, Haifa shattered at the door of his occupied house by Mariam and his knowledge of Khaldun's upbringing. While, Amal's traumatic post-memory of a land she did not know articulates in her resistance by keeping her childhood memories, her memories in the orphanage, and her memories of love and marriage alive as well as remembered in her exile in America. She even transmits her memories of Palestine and the struggle of the Palestinians under the Israeli occupation to her daughter Sarah to remind her of her roots. Because memories of the Palestinians are inherited to keep their narrative of their just cause remembered.

In the Palestinian's contemporary life, memory integrates post-memory as a national collective resistance in occupied Palestine which resembles the fictional Palestine in *Mornings in Jenin*. In the novel, Abulhawa's desire to transfer the story of the Palestinian struggle "is somehow the inclination of the human imagination" (Hutcheon, 2004, p. 108) which is utilized to document the stolen history of Palestine and to resist the Israeli colonial narrative. Amal remembers Palestine through the stories of Ein-hood narrated by her grandfather and father's "praise and memory of the lost paradise from which Palestinians were expelled, the lamentation of the present and depiction of the imagined return" (Matar, 2011, p. 25) which Amal inherited as her own identity. Even her memories as a child under the oppression of the Israeli occupation and the exclusion of the Palestinian people trigger Amal's need for resistance by finally returning to Jenin camp after years in exile. For the time Amal lived in exile, her "senses could conjure from memory the sweet scents of spring that had bewitched the air...hoping to once again have

a special place in Baba's Mornings" (Abulhawa, 2010, p. 51) which were traumatically lost due to the Palestinian Naksa in 1967. Her father's death while resisting the second attempt by the Israeli forces to dispossess the Palestinians reminded Amal of the Palestinian's fate of resistance to restore what was once lost. Memories for Amal are a key of remembrance and rootedness to what was once familiar. Her childhood in Jenin refugee camps with her friend, her mornings with her father, and her memories of the 1967 Naksa she endured like all refugees in the camp are her memories of occupied Palestine. For them it is a heritage, they inherit because any Palestinian "story was everyone's story, a single tale of dispossession, of being stripped to the bones of one's humanity, of being dumped like rubbish into the refugee camps" (p. 66) where memories transmit a collective desire of resistance. Even the title of the novel conveys a sense of yearning for lost past days when perhaps Amal used to listen to her father's stories of the stolen land.

Amal's memories returned her to Jenin camps with her daughter Sarah after years in exile, and her post memories of Palestine are the last thing she remembered while facing death. Perhaps Abulhawa suggests both memory and post-memory lead to return at some point as well as resistance. Abulhawa highlights the inevitable Palestinian fate under the force of the Israeli occupation through Amal's return which led to her death. However, Abulhawa's implicit attempt to raise hope "she closed her eyes, reborn," (Abulhawa, 2010, p. xiii) indicates that Amal's martyrdom in her homeland is a form of a national rebirth and a continued life of resistance.

However, Kanafani's novella *Memory* is not a tale of resistance for Said, but rather a sentimental story of disposition, and perhaps a scope to the realistic tragedy of the Palestinian nation. Said's traumatic loss of Khaldun and his house triggered his "memory and how it is constructed is rehearsed in a narrative which attempts to recover the self who existed before" (King, 2000, p. 1). Leaving Said in a state of collided emotions; yearning, rage, regret, rootedness, and displacement "Here they were, gazing silently at the road they both knew so well, its memory stuck fast in their heads like part of their very flesh and bones" (Kanafani, 1969, p. 160). Nevertheless, Said's romantic imagination of return and his soulful memory of Haifa were shattered by the reality of the Israeli's effect on Haifa and Khaldun "It amazed him that he'd lost any affection toward

Dov. He imagined that all his memories of Khaldun were a handful of snow that the blazing sun had suddenly shone upon and melted.” (p.184) due to Said’s uprootedness for twenty years. Kanafani (1969) suggests that change is inevitable and sentimental memories of the stolen land are barren unless are connected to resistance.

Therefore, Khalid acknowledges resistance as indispensable as the right to return is for the Palestinians. Edward Said refers to the Palestinian resistance as a “right to a remembered presence and, with that presence, the right to possess and reclaim a collective historical reality” (Said, 2000, p.184) among the Palestinian nation. Hence, Kanafani navigates the significance of the collective memory along with resistance, but he initially tackles memory as a medium to create a realistic perception of return. That is, Said’s memory accompanied by return institutes a radical understanding of Khalid’s urge for resistance.

Memory in both narratives is highly significant because it is the knot between the stripped past and the corrupted present. Therefore, its necessity lies within the collective remembrance of the desire to achieve a return. The presence of memory in Abulhawa’s *Mornings in Jenin* triggered a direct form of resistance from Yehya and Hassan as the first and second generation in refugee camps. For Amal, memories are a reflection of identity, a tool of resistance, and a motif to return. In Kanafani’s *Returning to Haifa*, it is initially a romantic unconscious desire, a scope to reality, and a trigger for resistance. In conclusion, memory is all the above about the time gap and the generational trauma.

3.4 The Palestinian generational Trauma

Trauma is the response to a deeply distressing or disturbing event that overwhelms an individual’s ability to cope, and causes feelings of helplessness (Onderko, 2019) and uncomprehensive emotions. The Palestinian trauma is generational and national, so the refugee “children in today’s Palestinian camps who suffer from collective trauma as they considered the 1948 Nakba as a ‘losing’ experience” (Muhammad, 2020, para.1) along with the consistent Israeli occupation. The correlation between the Palestinian generational trauma and the Israeli oppressive invasion is timely directive. That is the Palestinian trauma increases with time as the expansion of the Israeli conquest excesses. Therefore, the Israeli atrocities weren’t merely directed at the first generation of the

uprooted Palestinians, they persist in oppressing the Palestinians for 76 years and they still do till our current time.

In Kanafani's *Returning to Haifa*, and Abulhawa's *Mornings in Jenin*, the characters and their traumatic conditions are somehow a projection of the Palestinian reality under occupation. Said and Amal's story are a medium to the atrocities the Palestinians daily endure under the suppression of the Zionist Israel. In both narratives, Kanafani and Abulhawa manifest the Palestinian suffering, camp life, loss of family members, unshaded tears, trauma, inhumane treatment, and the story of life and death. For example, Said, the Palestinian father, endured the loss of his child for twenty years to end up revealing that Khaldun is an Israeli soldier. Kanafani leaves his readers with an understanding of what it is like to be a Palestinian father. A journey of subjugation and loss that left Said emotionally overwhelmed by the damage which is here a traumatic events fracture the very experience of time for the person to whom they happen (Marder, 2006) as Said left Haifa with a rational consciousness of the absent of Haifa as he knew it twenty years ago. However, the traumatic narrative in Abulhawa's novel did not express a single story of dispossession but a prolonged tale of subdued for the Abulhaj family. Their trauma did not end with their displacement, and it was followed by Yehya's death, Hassan's loss, and a brutal invasion of the Palestinian refugee camp in the Naksa in 1967. Hence, Amal as a young child witnessing the loss of her family members caused her life to be a mourning story which she conferred to her daughter Sarah as a story of resilience and solitude. Therefore, the more oppression the Palestinians endure is due to the continuous and rapid Israeli occupation of the land which is by far the main reason for the Palestinian trauma across generations.

Kanafani's *Returning to Haifa* rarely returns to trauma as directly generational. The novella inspects Said personal trauma and memory of Haifa as the first generation who witnessed the Nakba in 1948. It is evident from the beginning of the novella, in which he shares his beliefs and opinions about everything "the war, the defeat, the Mandelbaum Gate demolished by bulldozers. And the enemy, who reached the river, then the canal, ... and the curfew" (Kanafani, 1969, p. 150). Until the end where his inner conflict is culminated by his search for reality, and he discovers that it's a "search for something buried beneath the dust of memories" (p.185) of his traumatic past. Said's trauma of

displacement and the loss of his son Khaldun ignites his longing to return to see Haifa. Said's visit to Haifa enhances his personal forgotten and repressed memory, but he acts it out (Freud, 1958) when he sees Haifa after years of displacement through language. For instance, Said never spoke of his loss of Khaldun "All at once that name which had remained unspoken for so many years was out in the open" (Kanafani, 1969, p. 158). However, his return reinforces trauma by acknowledging the reality of the establishment of the Israeli state on the Palestinian lands twenty years later. Therefore, Said's *Returning to Haifa* enhances the need for resistance which Khalid, Said's second son, absorbs as the only way to reclaim Palestine. Kanafani (1969) did not track directly the effect of displacement and trauma on generations, he rather affirms that trauma and suffering are the fate of every Palestinian as long as there is an Israeli occupation. Therefore, he assesses the right and need for resistance among the Palestinians "I pray that Khalid will have gone— while we were away!" (p.188) and with this line Kanafani ends his novella with a simple wish that asserts his beliefs and his pain.

Mornings in Jenin track trauma via generations, time, and geography. Back in Ein Hood, Abulhawa (2010) begins her novel with graceful imagery of life in Palestine before the Israeli occupation and how Hasan sympathizes with Ari Perlstein "the son of a German professor who had fled Nazism early and settled in Jerusalem" (p.15) where the Palestinians gave them refuge and a "small home from a prominent Palestinian" (p.15) to live in. Abulhawa is an Arab- American writer originally from Palestine, her writing examines the Arab world holds a mirror before everyone, and narrates the trauma they are being subjected to (Kavitha, 2019) by their colonizers. Therefore, her novel presents the trauma of the displaced as it mirrors their identity, their memory, and their relentless search for a sense of home in exile. Starting with Yehya's loss of his land, Hassan's loss of his son, and Amal's of her father, husband, and brother. The story is imbued with the tragic suffering of Abulhaj's family in the Jenin refugee camp and Amal's traumatic experiences in Lebanon as well as in America.

3.5 Conclusion

Based on the Adaptation theory, this study has been conducted to make a comparative study between Abulhawa's *Mornings in Jenin* and Kanafani's *Returning to Haifa*. Abulhawa's adaptation is considered an extended modern adaption of *Returning to Haifa*

because it pursues three eras of Palestinian life. Abulhawa tracks the time before the Israeli occupation of Palestine to present the Palestinian heritage and culture. She takes her readers atrocities of the Palestinian Nakba and their life afterwards in refugee camps. Abulhawa tackles through her novel the Palestinian memory, their trauma, and their constant search for home. In her novel, Amal represents the Palestinian child who was born in a torn refugee camp and grew under the leverage of the Israeli force. While Said's search for a home is torn out when reality collides with memory. Though Amal's memories were vivid through the course of her displaced life in exile, she utilized her memory of Palestine to finally return and resist. So as Said, whose traumatic experience and the loss of his son Khaldun ignites the urges for resistance. In both narratives, Kanafani and Abulhawa seek the Palestinian struggle and the search for a home after years of displacement. The idea of return in essence is similar, but how they navigate it in their story is varied.

Chapter Four

Thesis Conclusion

This thesis examines Kanafani's perception of return compared to Abulhawa's touching narrative in *Mornings in Jenin*, and Gaon's controversial discourse in "Ha Hshiva Le-Haifa" to explore the transformative power of adaptation. Furthermore, to study the impact of adaptation on the notion of return for the displaced Palestinians. The examined works depict varied themes of the trauma of the dispossessed, their memory, and their homecoming followed by the search for identity. Therefore, each theme is examined profoundly concerning the notion of return in each adaptation compared to Kanafani's *Returning to Haifa* separately. The theme's significance lies in their direct and consequential connection to the concept of return. The perception of return, nationally, was first coined after the 1948 catastrophe leading to a collective Palestinian trauma. The displaced memory of life pre-occupation dramatically varied from their life after the occupation and their memory remained frozen in time and wish to return. For some Palestinians visiting their occupied household after the Nakba and the search for their memories remained a desire until achieved. Even though it is highly natural for the displaced to wish to set their eyes on their uprooted land, the journey home after years of displacement was and still is controversial. In Kanafani's narrative, Said's journey to Haifa is a transformative moment for the whole narrative. It triggered Said's perception of home, trauma, sacrifice, blood relation, and memory to finally transcend the need for resistance.

However, Gaon's narrative mocks the idea of the Palestinian return and he deconstructs the Palestinian story of belonging and their rightfulness to the land. Nevertheless, He does not deny the previous existence of the Palestinians, but simultaneously he degrades Said's pain and suffering. Gaon introduces a justified discourse referring to the Jewish Holocaust and the atrocities they endured. Through Said and Safiyya's visit, he stresses the impossibility of return and that homecoming for Said is a reminder of the inevitable existence of the Israeli state. He mimics their sentential memories of Khaldun by reminding them that he was killed by the hands of the Palestinian resistance with which he terminates any hope for coexistence or return. Abulhawa's adaptation studies the concept of return across three generations in exile and examines the traumatic

complexities Abulhaj's family endured in the Jenin refugee camp. Abulhawa captures returning to the Palestinian home as infinitely imagined unchanged for the Palestinian nation and although return can embed death like Amal and Yehya's fate, she leaves a slight hope for coexistence. Abulhawa also tackles the realm of memory as a trigger to stimulate the urge to return and for trauma to be the campus that guides home. She highlights the tragedies of the Palestinians as individuals and as a nation transcending the meaning of home from a physical relocation to a national belief of inevitable connection to the land. Abulhawa seeks reconciliation and coexistence through Amal's relationship with her Israeli brother David, but she pleads the implicit requirement for resistance through Amal's second brother Yousef. Therefore, the concept of return in Abulhawa's narrative is consequential across the uprooted generation, but it is determinant. Return is a national wish and day-to-day dream either in fiction or in reality, and the suffering of the Palestinians is evident in today's world because Palestine is a colonized state in the age of post-colonialism and Imperialism. Ironically, Abulhawa's traumatic fiction of the Palestinian struggle is explicit in Gaza today and Gaon's justified narrative is utilized by Israel's propaganda and media. Therefore, will the Palestinian return remain a fictional wish or will it be achieved remains undecided?

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كلية الدّراسات العليا

التغير في مفهوم العودة في مسرحية بوعر غاون عائد إلى حيفا
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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في الأدب المقارن بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

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الملخص

تقارن هذه الأطروحة بين روايه غسان كنفاني *عائد الى حيفا* (1969) ومحاكاتها الاسرائيلية *عائد الى حيفا* لبوعز جاون (2014) ، ومحاكاة سوزان أبو الهوى *صباحات في جنين* (2006). تستند هذه الاطروحة على نظرية ليندا هاتشون " التكيف " ومفاهيم جاك لاكان- في علم النفس-: الخيالي والرمزي والواقعي ، تركز هذه الأطروحة على التحول في مفهوم العودة بالنسبة للشخصيات الفلسطينية المقتلعة من جذورها على أترالكنبة الفلسطينية مثل: سعيد وصفية وأمل وغيرهم من الشخصيات الثانوية. يناقش الباحث أن هذه الشخصيات الخيالية تتجاوز مفهوم العودة (اللاواعية) الخيالية ، للتجسد في عودتهم الواقعيه (الواعية) أثناء عودتهم الى الوطن. بحيث يبين الباحث أن الانتقال النفسي لشخصيات يتم من خلال الأرتحال من الحلم باستعادة الأرض المنهوبة إلى فهم المتطلبات الواقعية لتحقيق عودة ملموسة وحقيقية. وتؤكد الاطروحة ان العودة لدى اللاجئ تمثل لحظة من سمو و الارتباط العاطفي بالارض بعد سنوات من التهجير. ولذلك يؤكد الباحث على أهمية العودة إلى الوطن وعلاقتها بصدمة لدى الشخصيات وذكرياتهم عن فلسطين ما قبل الاحتلال. بالاضافة الى ذلك، تدرس الأطروحة رواية كنفاني وأبو الهوى التي تسعى إلى توثيق القضية الفلسطينية والنضال تحت الاحتلال الإسرائيلي — وهو مفهوم يتم طمسه على ما يبدو في مسرحية جاون الإسرائيلية. وأخيراً، تُبين الأطروحة أن محاكاة جاون تحاول اضعاف مفهوم العودة الفلسطينية وأستبدالها، بينما تجسد رواية أبو الهوى صورة واقعية لتاريخ الفلسطيني الأصيل ورغبة في العودة. ومن هنا، فإن رواية *عائد إلى حيفا* لكنفاني تتناول سؤال العودة وماهية عواقبها.

الكلمات المفتاحية: التكيف؛ الصدمة؛ الذاكرة؛ العودة إلى الوطن؛ فلسطين؛ الشتات.