

HISTORICAL REENVISIONING OF PALESTINIAN NARRATIVE IN BARAKAT'S BALCONY ON THE MOON

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ABSTRACT

This article analyses Ibtisam Barakat's reconstruction of Palestinian narrative in *Balcony on the Moon* while deconstructing the institutionalized versions of the historical events which have been occurred during her own time. This study focuses on the way how Palestinians have suffered and are suffering in turbulent political turmoil. Her attempt is to give voice to the silenced history of Palestine which is suppressed for a long time. She makes her contribution in literary field through her life narrative and uses her experiences as the base for her novel in contesting the Israeli narrative and reconstituting the Palestinian narrative in order to awake the world about their sufferings. This study also examines how she revisits the pages of history where the Palestinians have rich civilization because of the contribution of Arab philosophers in every field. Her desire to become a writer connects her with the glorious Arab literary traditions. In order to study how she deals the prevalent circumstances for restoring the native voice and the role of education for Palestinians' better future, this study has premised on the theoretical framework of Linda Hutcheon's *Historiographic Metafiction*. Hutcheon helps to examine Barakat's life narrative in order to disseminate the discursive practices of Israeli discourse and to reinvigorate the Palestinian discourse.

Keywords: Historiographic Metafiction, Deconstruction of Israeli discourse, rewriting of peripheral narrative, Historical significance of Palestine

INTRODUCTION

Palestinian Fiction posits the interest of Palestinian fiction writers for exposing the constructed history in order to problematize and subvert the absolute truth of Israeli narrative. According to Oscar Wilde; "The one duty we owe to history is to rewrite it" (1988, p. 96). Barakat has fueled the denaturalization of Israeli discursive practices through this memoir, *Balcony on the Moon*. This narrates the issues related to Palestinian discourse and its historical significance for reviving its rich civilization. Through her life narrative, she intersects Palestinians struggle for liberation and historical narrative from her perspective-they want peaceful territory-where there

will be no discrimination between Muslims, Christians and Jews, rather Jews do not want peace and unification and yearn for separate land from where they can rule and engage with other countries politically, socially and economically. It is American and Britain policy which has been operating through Israel in Palestine in order control Muslim countries. Ibtisam Barakat in her seminal life narrative *Balcony on the Moon* recounts the aftermaths of 1967 war when her family was displaced along thousands other Palestinians. This novel has been categorised into five parts and each part delineates with different experiences of being displaced. She chooses pen pal

in order to reclaim her self-identity as a Palestinian. They have considered that only getting education can bring revolution for them on this occupied territory. Their education would secure their future goals. They are very passionate for getting education that even her mother has left school in her teenage. When Barakat gets admission in 9th grade, Umm Ibtisam has forced her to teach her mother for 8th grade. United Nations Relief and Works Agency is heading over their education which also comes under affect due to 6 days long war in 1967. She retains the memories of her house in Ramallah in her mind which is full of memories of her childhood. This memoir also gives an account of her extraordinary experience from childhood to adulthood and how does she confront the universal struggle. The impact of continuous bombing has changed the living patterns of people.

Writing is the pure reflection of one's consciousness and it acts as main instinct of a person's life. Palestinian intellectuals take the power of their pen to rewrite the historical narrative. She interweaves Palestinian narrative of pain with her personal experience in a peaceful manner where she becomes the voice of the subalterns of Palestine as Spivak argues as the subalterns need somebody who represent them in front of the World Community (Spivak, 2010). Through this memoir, she has strengthen her stance for projecting Palestinians demands which Jameson claims as the socio-cultural and politico-historical incidents of a person become the allegory of the adversarial circumstances of the peripheral communities (Jameson, 1986, p. 69). She has undertaken the shelter of education for questioning the Israeli truth.

Some political world powers have created Israeli state in 1948 which paved way towards the destruction of Palestinian and their purpose was to bring together the Jews around the world in a place which could help in forming a separate state for Jews and they achieved this goal in 1948. Britain has left over the Middle East and particularly Palestine and its authorities have been shared with Zionist officials. They start witnessing the cataclysmic incidents from 1897 as Zionist formed. Former colonial powers such as Britain, France, Germany and Spain have facilitated them in constituting the whole process and the geopolitical, geo-economics and geostrategic tussles in Gulf Countries generally and in Palestine

particularly are the implications of colonial powers' advocacy. Khan mentions the thoughts of Robinson regarding the formation of Israel as Israelis acknowledge that the conquest of Palestine is the manifestation of historical events which lead towards creation of this state. He states that they cannot accomplish this project without the support of British (Khan, 2018, p. 75). Israel has raised this slogan in order to wipe out the Palestinians "A land without a people for a people without a land" (Farag, 2017, p. 12). They followed the following ideology which Lindsey explains in his book *The Late, Great Planet Earth* as: it is God's plan to create this state (Chomsky & Pappe, 2010, p. 29). Even after 70 years, Palestinians are still struggling against them and intellectuals self-consciously deconstruct the Israeli narrative. All discursive manifestations are operated through certain ideological interests and Israel is forcing its ideology in the region through Palestinian ethnic cleansing.

THEORETICAL FRAMEWORK

Historiographic metafiction articulates a never-ended relationship between history and fiction. It provides platform to the marginalized people to problematize the totalizing narratives. It deals with the historical significance of events and their presence in memory paradoxically and ironically to uncover the strange past. Its function is to locate itself within historical narrative along its importance as self-reflexive fiction. Its objective is to reinstate the past in present for exposing the hidden truth behind these discourses by using parody. Parody is not the end of history but it the revision of historical narrative. Parodic self-reflexiveness paradoxically paves way towards the articulation of fictional narrative as Hutcheon in her book *A Poetics of Postmodernism* argues this piece of literature "manages simultaneously to investigate its intricate and intimate relations with the social world" (Hutcheon, 1988, p. 45).

Historiographic metafiction is categorised as the important feature of postmodernism and Hutcheon states that the piece of art of historiographic metafiction are "those well-known and popular novels which are both intensely self-reflexive and yet paradoxical....." (Hutcheon, 1988, p. 5). Postmodern genre is an ironic revamping of historical events which unfolds the constructed

historical narrative which formulate the plots. According to Hutcheon, these plots are called “Historiographic metafiction”. They coalesced history ideologies and metafictional works for developing a new narrative. Postmodern art is historical and political because it does not hide truth rather exposes it. All these postmodern works have one common trait that they are not all potentially ahistorical and certainly apolitical because they are parodic. They are deliberately highlighting the deep-rooted paradoxes for ironic re-envisioning and re-writing the past. Postmodern parody is a means for integrating art and Said considers “world” which is used to reconstruct the echoes of the past (Hutcheon, 1988, p. 34).

Historiographic metafiction deconstructs the traditional Eurocentric approach of historiography which is considered as fixed and authentic. It destabilizes the history in a way to disseminate the semiotic functionality. It also questions the mythical manifestation of historiography and develops a dialogue approach for marginalized narratives which consequently forms an alternative version of history. In historiographic metafiction, the official narrative of history and individuals experience embattled with each other. The self-reflexive narrative wrestles to pass over the official discourse of history and shape their own narrative. The ironic revision of the historical incidents empowers to disintegrate the absoluteness of the historical narrative. She argues that “postmodern art offers a new model for mapping the boundaries between art and the world” (Hutcheon, 1988, p. 23).

She describes in *Politics of Postmodernism* that historiographic metafiction is against only one version of truth and narrative which is “a complex of heterogeneous but interrelated questions which will not be silenced by any spuriously unitary answer” (Hutcheon, 1989, p. 16). It stresses upon the marginalized groups to examine the anticipated ways of manifestations and brings awareness in the native inhabitants for reshaping their own narrative. It also questions the institutionalized discourse of history and how the peripherals are forced to sabotage themselves throughout the course of history. It problematizes how the historians and fiction writers have formulated different narratives that lead towards rewriting the native history. It endorses the history of the subjugated people where the

underprivileged groups have distorted the underpinnings of historical representation because “we cannot avoid representation” (Hutcheon, 1989, p. 54).

This ironic rewriting and reconstruction of Palestinian discourse is possible through intertextuality and ironic elements where Barakat has integrated references from the rich Arab civilization in her memoir. She deconstructs Israeli discursive practices and paves a new way for Palestinian discursive practices. Historiographic metafiction is a theoretical feature of postmodern writing which questions and reintegrate both narratives. It also analyses that history is a text and it should be treated subjectively. She argues that “the intertexts of history and fiction take on parallel status in the reworking of the textual past of both the ‘world’ and literature” (Hutcheon, 1988, p. 124). Ironic reconstruction of the past incidents brings forth some innovative and radical ways for reconstituting history and fiction. The analytical conceptualization of irony disrupts the contextualized structures “in such a way that a new mode of questioning comes into being” (Hutcheon, 1988, p. 56).

OVERVIEW OF HISTORIOGRAPHIC METAFICTION

Historiographic metafiction is the relationship between historiography and metafiction. It problematizes the separate boundaries between fact and fiction. A large group of philosophers have contributed their arguments about the hegemonic nature of these phenomenon. Hayden White, Patricia Waugh, Robert Scholes, Dominick La Capra, Hutcheon, Elizabeth Wesslings, etc.

White’s intention in *Metahistory: The Historical Imagination in Nineteenth-Century Europe* (1973) was to explore the historical manifestation and to disseminate all the manipulated narratives of historical contours. He also challenged the burdened history. Scholes in his (1979) seminal work *Fabulation and Metafiction* stressed upon the analytical investigation of different reading experiences and challenges the ideational elements which were dominated the reading experience. The dialogism and carnivalesque are the main terms of Bakhtin’s *The Dialogic Imagination* (1981) which inclined him to interpret the historical facts and formulate the ways for alternative narratives. Waugh (1984) has also challenged the framing of historically

contextualized truths and to de-familiarize the realistic values of nineteenth century's writing. This experimental artistic tendency devised new ways for interpreting the fiction. La Capra's argument in *History and Criticism* (1985) was that the historical research could not bound within single discipline. Although it is interdisciplinary and can be conducted to a larger scale. In Wesslings terms (1991), historiographic metafiction is the self-reflexive text that highlights the apprehensions in historic archives. The fictional works accentuate that history is a narrative and language is used for its drafting.

ANALYSIS

Historiographic metafiction uses parody and intertextuality to assure that textualized history must be re-contextualized and amended. Farage cites Sartre's ideas about literary work as "A work of art.....is an act of confidence in the freedom of men" (Farage, 2017, p. 24). In Palestinian context, the intellectuals are deconstructing Israeli discourse for a new sort of representation which is from peripheral side. Palestinian fiction, written in the time of post conflict era, employs postmodern narrative to form an ironic counterpoint to the hegemonic discursive forces of Israeli narrative. Palestine has remained throughout under occupation. First, there was ottomans then Britain, and now Israel usurped the right of free living. *Balcony on the Moon* interweaves historical facts with Barakat's life because being a Palestinian she has suffered from dicrimnatory attitude. "Being Palestinian teaches you to be ready for any destiny" (Barakat, 2016, p. 201).

DECONSTRUCTION OF ISRAELI DISCOURSE

Barakat in *Balcony on the Moon* has dedoxified the Israeli narrative and strived for promoting education in order to annihilate the designed network of Israeli narratives against Palestinians. "Everything is framed whether in life or in novels" (Waugh, 1984, p. 24). Nakba and Naksa are two major historical catastrophes of fracturing and displacement of Palestinians. Rashed, Short and Docker (2014) cites Pappé's definition of this event as the implementation of "Ben Gurion's 'master plan of expulsion and destruction' and then replacement" (p. 6). They are struggling on all levels. Continuous war and conflicts have snatched their territory, belongings and agriculture. Their source of living-olive and fig cultivation have been ended due to

exhaustive bombing and shelling because chemicals destroy biodiversity. They are feeling deprived because their lives have been operated by Israel.

Palestinians have moved forcefully towards foreign countries for the acquisition of higher education because they do not have opportunities on this occupied land. On the eve of leaving Palestine for America, the expression of Barakat's brother indicates the depressed conditions of Palestinians. When his father meets him, he states that: "there is no future for us on our land. We have to go away to make anything of ourselves" (Barakat, 2016, p. 149). On 15th May 1948, Jews claimed the creation of separate state and in order to accomplish their purpose, the Zionist militias attacked on Palestinians. They have been expelled from their homes and land been usurped. They become refugees in camps forever. Her family's sufferings represent the Palestinian society. Her father's obsession for his land shows how they become the victim of Israel's plans. He says: "the occupation and the loss of our land have taken a big part of himself" (Barakat, 2016, p. 141). Aljazeera's news article has reported that "While the Zionist project fulfilled its dream of a homeland in Palestine, Palestinian displacement has never stopped" (2020, p. 1).

Israel is following its ideology of complete institutional exodus of Palestinians. To fulfil this plan, they have seized the components of their identity-the occupation of land, disappearance of Palestine from the map, no right to raise national flag and the security of their life. She counters against all these discursive manifestations of Israelis through her own intellectual struggle for provoking the world for Palestinians. White in his essay rejects the authoritative version of narrative manipulation where the repressed people cannot directly counter the authoritative narratives. The events, which have occurred in ancient times, have significant meanings for certain situation but now "there is plenty of factual evidence attesting to....occurrences" (White, 2005, p. 148). In Palestinian context, they make efforts to disseminate the discourse through their own Palestinian narrative.

Moreover, Zionists work to cleanse out the Palestinians. This governance policy of Israel is presented through in her memoir. She shares a school event with the public in order to depict how Palestinians are geopolitically secluded. The

function was hold to represent different countries as well as Palestinians' space for other nations. They wear traditional clothes of the pertinent country and point out the specific colour of the country, but when the turn comes to Palestine, she has traditional costumes, there is no space on the map where she identifies the country. She moves her little finger on the map "where Palestine as once on the map, with sadness" (Barakat, 2016, p. 59). Their point of addressing is not only the audience but also the world community. She says: "We are the children of the world. We wish the world would listen to children and what they have to say" (Barakat, 2016, p. 59). It forced the audience to weep and this serious situation is presented in a dramatic form. It indicates how Israel has wiped out Palestine from the world map through demographic changes. The devised patterns of Israel have excluded the Palestinians from their territory and institutions. They are unable to make direct approach to print media and editors. She gets incentive from a Kuwaiti newspaper editor for her study, she plans to visit to Israeli bank to save this amount into account because "There is no Palestinian or Islamic banks in Ramallah. There are only two Israeli banks: Leumi and Discount" (Barakat, 2016, p. 175). It refers to the institutional exclusion from the system which is itself an obstacle in their way. She also questions how Palestinian intellectuals are suffering for their publications under occupation. The writers and the editors do not have appropriate engagement which make incapable to share their intellectual thoughts with public. Their turbulent political and economic conditions contribute more in legging behind. She considers herself lucky because she sends an article to the editor in Kuwait without pondering about the circumstances. She also finds acceptance from the editor who has appreciated her efforts for writing news article:

.....how determined and brave you were to manage to send me a letter from beyond the postal barriers that keep Ramallah as far from Kuwait as the moon! I have not received letters to the editors mailed from Ramallah to Kuwait before now (Barakat, 2016, p. 182).

While Ramallah is completely under Israeli control after 1967 war. Therefore, historiographic metafiction "is a questioning of any such authority as the basis of knowledge-and power" (Hutcheon, 1988, p. 185).

She also problematizes the lexical manifestation of Israeli discourse through social and mass media. They have castigated the Palestinian freedom fighters as terrorists due to their attacks against Israeli militias. She tells the story of a Palestinian woman, Dalal al-Mughrabi, who is serving Palestinians as member of Palestinian Liberation Organization (PLO). She has attacked Israeli bus with her group members. In this hijacking, they have been killed beside some Israeli soldiers. The report of this accident on Israeli media has modified the facts of this attack according to their own demands. "The Israeli newscasters, while mourning their dead, describe Dalal and her group as the most dangerous of terrorists. Israeli military leaders promise severe retaliation against the Palestinians" (Barakat, 2016, p. 132). This is Israeli ideology how they have excluded Palestinians from institutions.

Furthermore, Palestinians do not have access to media for projecting their voice to the World. Hutcheon cites White's assertion as: "Facts are not given but are constructed by the kinds of questions we ask of events" (Hutcheon, 1988, p. 123). They have no other choice except to follow Israeli news channels. "Neither the Jordanian nor the Israeli television stations report on day-to-day Palestinian news. I wish we had even one Palestinian radio station or a Palestinian television channel" (Barakat, 2016, p.106). Israel authorities execute their hegemonic power over Palestinians. Hutcheon cites Eagleton's definition of ideology that it is the "the ways in which what we say and believe connects with the power-structure and power-relations of the society we lie in" (Hutcheon, 1988, p. 178). Khan also questions this Israeli narrative by explaining (2004) the media talk of Ashrawi. He exposes the manipulative approach of Israeli media where the killing of Israeli soldiers has been publicized with solicitude while the Palestinians have no space of sympathy but presented their death with biased attitude (Khan, 2018, p. 77). The turbulent condition of Palestinians and Kashmiris is same and United Nation has not been taking any substantial action for them. Kashmiri writer, Zamurd Habib in her influential memoir, also challenges the Indian government's ideology according to which Kashmiris have been considered as traitors and terrorists. As she quotes soldiers' wording: You are a terrorist and all you Kashmiris are traitors" (Habib,

2011, p. 19). This is linguistic manipulation through which powers subjugate the freedom of voice and choice of subalterns. According to Eagleton: “..... We always act and use language in the context of politico-discursive conditions” (Eagleton, 1986, p. 168).

Palestinian intellectual challenges the Israeli’s cloistered policies which are operated through UNRWA in the education system. Though UNRWA has been providing incentives for their education, but their syllabus has been designed according to the educational policies of Israel. Their geography and history have been excluded from their syllabus because “our textbooks are determined by Israeli authorities” (Barakat, 2016, p. 207). She has also attempted Tawjihi exam for getting admission for higher studies. At that time, she comes across such facts about Palestine which has astonished her because “this is the first time in twelve years of school that we studied about Palestine” (Barakat, 2016, p. 206). Her brother, Muhammad also challenges the hegemonic educational system while he discarded to continue his studies. He states that; “I do not want to speak another language. Why Should I? What is wrong with Arabic? I do not dream to be anyone else other than me” (Barakat, 2016, p. 212). As Hutcheon mentions Derrida’s perspective that resisting thoughts against the archetypes would be a “break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable” (Hutcheon, 1988, p. 127).

Palestinians cannot hoist national flag in public spaces. If they wear that flag, they have to pay their life for this flag because Israelis have shoot the Palestinians. She argues that; “we are made to live no land, no country, no rights, [no flag], no safety, and no respect for our dignity. The world is cheating the Palestinians....” (Barakat, 2016, p. 211). Anyhow, she analyses these discursive practices by using postmodern techniques irony and parody with delight mood because she designs alternative means for radical change about Palestinians through interdiscursivity.

RE-CONTEXTUALIZING THE PALESTINIAN NARRATIVE

Re-contextualization of Palestinian history, its rich culture and civilization, has crucial significance in post-war Palestinian fiction. In post-conflict fiction, “History gets rewritten” (Hutcheon, 1988, p. 111).

Palestinian native writers have adopted significant approach in rewriting Palestinian history for refurbishing its historical prestige. She re-establishes the rhetorical grandiloquence and persuasiveness of Arabs through her memoir. She restores the historical richness of Palestine due to its central place many prophets. Its holistic importance can never be denied for Muslims, Jews and Christians. Khalidi defines the historical significance of Jerusalem is that the Masque Beit-ul-Muqadus have different meanings for all. For Muslims, it is place where The Holy Prophet (PBUH) has stayed during his journey towards Allah. Jews considers this “Wailing Wall”. Christians respects this place because of Virgin Mary and Jesus Christ (Khalidi, 1997, p. 17).

Her narrative is the representation of Palestinian subalterns who are deprived from their basic rights. She considers that education can destabilize the Israeli hegemonic discursive practices. She says “I am the revenge of girls whose hearts are broken from being made to leave school” (Barakat, 2016, p. 184). Arabs have rich intellectual background where they have a large number of Muslim legends in different field such as Philosophy, Physics, Mathematics, Chemistry, Mysticism, etc. Her self-reflexive narrative provokes a sentiment for getting education and courage that the violence of occupation cannot be stymied in their way to get education. Her mother again starts her studies onward 5th grade at the age of forty. She resists against the patriarchal system and Israeli ideologies as well. She argues: “no one is going to bury my future alive”, Mother says and argues for the importance of acquiring education by quoting the Prophet (SAW)’s holy saying..... ‘Seek education even if it is in China’ (Barakat, 2016, p. 137).

Postmodern fiction reconstruct the history from marginalized perspective which gives privilege to the silenced communities. This narrative promotes multiple narratives rather than single official narrative. As Hutcheon quotes Viktor Shklovsky’s ideas that: “art must have new raw materials. Infusions of the peripheral” (Hutcheon, 1988, p. 105). In this novel, she cites many allusions from Islamic history and civilization for underscoring the richness of Palestine. She explains Palestine aesthetically from the point of view of her father. He shares her nostalgic consciousness with his daughter

as Palestinians and land integrated to one another. He says that:

“When I drove, I felt the freedom of seeing open fields, sunrise, sunsets, wild animals, the change of seasons, forests of olive trees, groves of orange trees.....No one can contest the fragrance or citrus groves in Tulkarm, or.....banana groves of Jericho” (Barakat, 2016, p. 34).

Palestinian houses are decorated with Arabic calligraphy. “These are references to shreds of our history as it was and it is unfolds” (Barakat, 2016, p. 89). Hutcheon states that “parodic references to the history.....reinstate a dialogue with the past and.....with social and ideological context.....” (Hutcheon, 1988, p. 23).

For reconstructing Palestinian history, she develops her own narrative which is working in two ways. First, it is dismantling the constructed discourses of the Israeli government and secondly, it is restoring the Palestinian discourse. Her personal experience being Palestinian is the representation of displaced, and distorted Palestinian society. She examines the discursive practices of the world against them. “The best triumph for a Palestinian is to finish school ...to stay alive.....Our lives are as important as those of the prophets..... and Adam and Eve in heaven. They are our parents” (Barakat, 2016, p. 90). Her mother postulates that without education there is no possibility of liberation. It develops enthusiasm and courage in them to counter Israeli ideologies. “Education is the only real hope for Palestinian independence” (Barakat, 2016, p. 129). She also states the importance of education for women as:

Education is the only hope, not only as a way out of economic hardships but also out of world conflicts, because with education one can find new solutions. Girls and women especially make a big difference when they continue their journey of learning (Barakat, 2016, p. 183).

Palestinian intellectuals proliferate awareness in Palestinians through their works in order to compensate the sorrows and harsh feelings of being displaced in their own land. In *Tasting the Sky*, Barakat also explains her passions for reading, writing and gathering words from books and articles. “Paper and ink, poems and my post box are medicine that heal the wounds of a life without freedom” (Barakat, 2007, p. 9). She considers that writing is

the only one approach that can bring revolution and it gives way out for marginalized people. It formulates a dialogic relation between the peripheral and the hegemonic narratives because a writer can express his/her ideas about the prevalent circumstances through writing. It has connection with the soul of the person as she states: “Writing is the most essential vein if any person’s life” (Barakat, 2016, p. 183) as well as source of resistance.

A pen in the custody of a native intellectual works to reconstruct the national narrative. In the same way, Chinua Achebe has promoted indigenous Nigerian culture in *Things Fall Apart*. Sherman Alexie revitalize the Native American civilization in *The Summer of Black Widows*. In Palestinian Literature, the intellectuals-Said, Darvish, Nasrallah, Barghouti, etc have recounted their experience of displacement and sense of belonging in their works for reinvigorating the Palestinian culture. For Barakat, writing can change their lives that’s why “I would choose to be a writer” (Barakat, 2016, p. 164). She starts rewriting newspaper articles and replace the Israeli context with Palestinian cultural values. She collects different words as “violence, retaliation, and terrorism” (Barakat, 2016, p. 132) and uses them in the context of Israel. She changes “painful articles.....to different ones....” (Barakat, 2016, p. 133). Her purpose always remains to highlight the indigenous cultural values. Her narrative represents the native people as well as confronting the hegemonic narratives.

The love for literature is inherited in Arabs. In old times, people have organized at different places to share their poetry which was a source of aesthetic for them. They have been writing poetry for loss of Palestine as well as in a conscious effort to regain their lost roots. She says that “Poetry is the gift of Arabs” (Barakat, 2016, p. 114). They are recovering their interest for literature and especially poetry. “Palestinians never stop quoting poetry and literary passages with great admiration” (Barakat, 2016, p. 145). She portrays the experience of dislocation in a poetic way.

“We once lived rooted
Like the ancient olive trees.
Now we are birds
Nesting on songs
About homes we miss.
Storms and distances

Decide our destiny” (Barakat, 2016, p. 1).

CONCLUSION

The narrative-either historical or fictional written by the marginalized intellectuals-provides ways for alternative interpretation where Barakat uses her local people as subject matter. This kind of writing is in favor of heterogeneity rather than homogeneity to challenge the official narrative of powerful. The principal character of this novel is the embodiment of this narrative who rejuvenates the historical importance of Palestinian narrative. She makes her efforts to highlight the peaceful and enthusiastic nature of Palestinians who work hard in order to regain their lost heritage. The hegemonic powers either from within Arab countries or from the outside world cannot prevent them from accomplishing their purpose. She tries to revitalize Palestinian discursive practice through this memoir.

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