



# Collective Victimisation: A Study of Resistance for a Humanist Future in Ghassan Kanafani's *All That's Left to You: A Novella and Other Short Stories* and Nadine Gordimer's *Jump and Other Stories*

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## ABSTRACT

This paper is an examination of the collective state of literature in Kanafani's and Gordimer's selected short stories. Both writers bear witness to the complete erasure or cleansing of peoples' history and place which is represented in the two collections of short stories in Kanafani's *All That's Left to You: A Novella and Other Stories* and Gordimer's *Jump and Other Stories*. Collectively witnessing to the colonial injustices and tragedies of a people affects the sense of identity and resistance. Their witnessing to a colonial and psychological crime outlines a time and place to listen to the stories of the silenced and victimised. Kanafani and Gordimer use short stories as an arena of oppositional dispute to tell the stories of resistance beyond victimisation. The Palestinian Nakba and black South African apartheid are among the greatest injustices of modern colonial history and are thoroughly connected and have both occurred in 1948. Although the Palestinian and South African causes and conditions differ, the colonised experiences of the Palestinians and black South Africans are parallel and the roots of discrimination are similar. Both narratives mirror the conditions of the survival and continuation of the victimised Palestinian and black South African households.

**Keywords:** Victimisation, Bearing witness, Modern history, Resistance literature, World literature

## Introduction

This paper focuses on *All That's Left to You: A Novella and Other Stories* and *Jump and Other Stories* representation of victimisation by raising questions: Is the victim born guilty? Is existing and thinking, writing and resisting, and questioning colonial rule a crime? In both collections, a cultural and psychological out-of-placeness overwhelm native Palestinians and black South Africans. Geographical and historical narratives are also examined, revitalising a new future by reclaiming the past. The worldliness of the Palestinian and black South African causes promotes intellectual flexibility and breaking the rules of occupation (Said 5). The aftermath of apartheid and displacement remains evident in Palestine and South Africa, which affects the social and political lives of Palestinians and black South Africans, showing the racist policies that remain till this day in the lives of the Palestinian and black population. Kanafani and Gordimer showcase the philosophy of colonial resistance by focusing on the political and mental state of Palestinian and black South African apartheid victims. Making the Palestinian and black South African conditions international, produces an oppositional stand from the people on a worldly scale, creating a sense of critical and intellectual consciousness. Although the South African apartheid was put to an end, healing from witnessing more than crime (societal and racial alienation in every aspect of day-to-day life along with physical and psychological displacement) is challenging for the black South African and is an on-going process.

The writers express colonial rulings from the native perspective, which makes the exclusive experience an inclusive one, enhancing the notion of world literature that represents the oppressed. In the apartheid protest era, the main focus is on the native experience of systemic apartheid as represented in Gordimer's collection. Apartheid resistance reached an international scope, in which resistance was not only pursued by native black South Africans who suffered from systemic discrimination; apartheid criticism came from a wide scope of countries to support black South African movements.

In 1948, black South Africans were racially segregated and relocated (exiled) from their neighbourhoods, similar to the Palestinian Nakba, where homeownership was an impossible achievement for the indigenous inhabitants. In the struggle and liberation eras, a transformation is created in the victim's reality that captures a changed sense of life. These colonial historical eras have altered the representation of apartheid victims. In Said's *Out of Place – A Memoir*, he describes his agitating experience that was largely hidden—'the anti-authoritarianism'; he expresses his need to break through the silence and 'to draw back to a sort of original state of what was irreconcilable' (5). Said's personal experience can be perceived from a broader view point by connecting it to the colonial characters in both collections who dream of the falling of colonial empire and to the writers themselves who write back to authority; thereby deconstructing corrupt colonial establishments. Said also communicates a frenetic restlessness as a reaction to loss, which reflects the colonial victim's condition of exile and separation that form a bridge between time and place, now and then, resulting in an attitude of detachment as 'reconstructing a remote time and experience' (8).

The Palestinian Nakba resulted in a chasmic change for the Palestinian community. In connection with South African apartheid, political and racial parties were established by colonial authorities to divide the country, leading to extreme poverty to non-colonial settler parties. Apartheid systems have divided Palestinians and black South Africans by bordering their mentalities with racial lines. Bhabha mentions innovative forms of a national cultural identity that are produced based on the in-between boundaries across different spheres of race, class, geography, and nation in the modern world (2). As a connection to the 'borderland', the narratives provide a sort of space for the colonial characters (victims) to form new senses of identity in contrast to their years of suffocation under colonial rule. Bhabha, Kanafani, and Gordimer have a connective parallel quality, since their works emphasise transition and change; they approach different colonial societies that contain worldly postcolonial themes. For both Palestinians and black South Africans, colonial settlers utilise the best facilities, whereas the natives were at the bottom of the social chain; the white colonial race was promoted and seen as superior to the other races of the country (Wagner 235). The majority of people were forced to leave Palestine during the Nakba or shortly after its occurrence, which has shaken the fundamental roots of Arab community and unity (Kanafani 11); the occupied cities were the centre of political and intellectual leadership. Zionist occupation has tightened the grip of colonial rule by military forces that imposed laws over the Palestinian masses, forming a wave of political and cultural suppression. Colonialism sows, in native soil, the seeds of fear and doubt in Palestinian resistance. Colonial agendas employ racist attitudes in order to dehumanise indigenous populations and manipulate their psyche by exploiting the Palestinian and black South African sense of self, leading to the erasure and cleansing of undocumented native identities.

Native land is more than a space where indigenous people grow and thrive, and native culture is more than a construct that indigenous people build their sense of self around; they both embody a native mental state, in which bodies, nationalities and identities are put on the line by inhuman colonial occupation. Making native individuals wonder if they were born a crime, redefines native existence and identity, and healing this personal and national trauma that has survived from generation to generation, forms the beginning of reimagining an out-of-place nation and re-remembering a geographically forgotten people. The national and existential practicality of becoming a healed and reimagined nation includes maintaining an intellectual and cultural identity that helps reform broken identities. Kanafani's and Gordimer's writings reflect the devastating realities of occupational history – the reality of the colonially used and psychologically abused. Kanafani centralises the loss of land and family as traumatic, which both reflect life itself: land symbolises national existence and family represents national roots and origin. In this collection, refugees suffer from an existential and national gap created by the expulsion of 1948. Kanafani showcases a world that has been turned upside down (out of place) and flipped inside out (out of time), which leads to a traumatic colonised self.

## Materials and Methods

Tahir Hamdi's notion of 'Bearing Witness' in 'Bearing Witness in Resistance Literature'

Edward Said's notion of 'World Literature' in *The World, the Text and the Critic*

### RESULTS

This paper provides a deeper understanding of Kanafani's and Gordimer's ability to create a collective sense of resistance by documenting the history of the colonised people through storytelling.; the two writers document the Palestinian and South African catastrophes in modern history, which lead to a further understanding of resistance and victimisation on a global scale.

## Discussion

This study is an examination of the concept of resistance beyond victimisation in selected short stories by Ghassan Kanafani and Nadine Gordimer which record past tragedies. It also involves a repertoire of methods, including interrogating the past and creating a sense of resistance against oppression (Hamdi 22). Featuring tales of war, resistance, revolution, and tragedy in both collections, the writers employ a diverse cast of characters to communicate the people's experience with systemic racism and settler colonialism to show the psychological sufferings of colonialism and they encourage a hopeful insight into a new future.

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### DECLARATION OF INTEREST STATEMENT

Postcolonial and Cultural Studies increased my understanding of myself and humanity as a whole. Acquiring an MA Degree in Postcolonial Studies has inspired me to write this article and submit it to this journal in particular, because I sense that it agrees with my perceptions and theories about cultural studies and it will help me deliver a worldly message where people act and understand as a collective set of minds and hearts.

## Collective Victimisation: A Study of Resistance for a Humanist Future in Ghassan Kanafani's *All That's Left to You: A Novella and Other Short Stories* and Nadine Gordimer's *Jump and Other Stories*

Kanafani's and Gordimer's narratives penetrate the psychological and mental pressures of colonialism, and demonstrate the impact of colonial catastrophe and the traumatic memories that come with being the victim. In 'Spoils', Gordimer emphasises the notion of victimhood through nature's cycle of prey and predator, where she creates the scene of a zebra being brutally eaten by lions 'in the rib-cage' while 'pulling and sucking at bloody scraps'; by this, the man notices that the zebra is a victim, and is hit with the realisation of the worldly structure of nature and colonial politics, suddenly feeling victimised since the lions can make him their prey. But there is a black man who is willing to fight for his share of prey while he sharpens his knife he says:

The lions, they know I must take a piece for me because I find where their meat is. They know it. It's all right. But if I take too much, they know it also. Then they will take one of my children. (126)

He echoes the nature of colonial reality. Connectively, Kanafani also shows the victimised state in 'The Shore' by depicting a cat's inability to cross a puddle on the street, 'It began to flail in the water, trying furiously to reach the other side.' The priest observes this cat from a distance and sees that 'The dry spot was only a yard away, but to the cat in its desperate, wailing attempt to save itself from drowning, the place seemed impossible to reach. At the same time, the thunder slammed in...' (75). The cat represents the blinded victim, who is not able to see beyond her/his personal predicament, therefore, drowns. The cat and the zebra are similar; they are both blinded by victimhood and are victimised by natural order, prompting their catastrophic victimisation that can be measured on a cultural and political stand. Catastrophe and memory render a metaphorical presence and absence of home connecting the intellectual to the aesthetic. The aesthetic approach in postcolonial literature implies a transformative exchange in the colonised native's experience with colonial violence, which occurs in the contact zone of the worldly transcultural text; the aesthetic status revolves around universal ideology (Hamadi 8). Expressive postcolonial texts produce an aesthetic engagement where resistance literature stories transform the colonised and the people from outside countries, enhancing a new understanding of postcolonial and cultural texts and opens the doors to postcolonial conception and context for cross-cultural engagements on a worldly scope. Postcolonial texts elicit a psychological, emotional, moral, and intellectual response. Thus, postcolonial aesthetics generates a sensuous appeal that depicts the modern postcolonial world. The aesthetic effects of postcolonial texts support the political dimension of postcolonial literature; the writers' political impact of postcolonial literature enhances the aesthetic (Deleuze and Guattari 20) by focusing on the language and tone of the text, and reading between the lines.

The collections address the themes of land along with the psychological and mental impact of colonisation on the native individual. When a native land falls into the hands of colonialism, the native psyche and culture are

attacked. Generations of native intellectuals have left Palestine, leaving their community as a result of a racial and political siege. Palestine has also been subjected to cultural siege, where the colonial rule imposes intellectual and cultural control over the natives; literary publishing was limited and controlled by colonial rule (Kanafani 13). Colonial authorities only publish according to their interests of the occupied land, and this literary and intellectual suppression has created an international movement to write back through resistance literature. Literary and publishing control are also shown in South Africa when a number of Gordimer's books and stories were banned by South African apartheid. Gordimer's work was labelled as not politically (colonially) appropriate. Like the South African apartheid regime for the indigenous population of South Africa, the Nakba is a defining historical occurrence in modern Palestine, which has led to a sense of fragmentation and destruction in the Palestinian self, and has formed an exilic identity; people are living in the consequence of witnessing the side effects of colonial destruction (Said 12). Native people have been exiled from their space and time, and have been denied from telling their history; therefore, Palestinian existence is scattered and interrupted by displacements and unsynchronised rhythms of disrupted time (Said 16). After being pushed out of place and removed from the map, loss has become the essence of the Palestinian experience; Palestinian reality is conveyed by their crossing from place to place. Questions of occupation and loss throughout anti-colonial literature shows how they come hand in hand, raising remembrance of Palestinian physical and internal exile.

Exile has become part of the Palestinian consciousness which has been passed down from one generation to another, creating a new symbol of borders and margins. The stories are structured in a chronological and personal account of the interspersed experience with disorienting spatial occupation. The thematic style in 'All That's Left to You' represents the central mother-son relationship, echoing the repetition of exile and separation through generations, which shows the recurring impact of exile and loss on the individual's consciousness. This is evident in Kanafani's 'All That's Left to You', since Hamid has been leaning on the illusion of his mother to keep him sane:

To make your mother a wall of oblivion that blocks the past and to revert to some other catastrophe? In your mind your mother has always been an absent protectress, ready always to take up arms in your defence and remove obstacles that confronted you. You lived your whole life leaning on her. And what is it you want from this fictional support, that you, out of your failure and impotence, have transformed into a wooden horse?' (25).

Natives are forced to coexist with cultural catharsis, political exile and psychological displacement. Political and cultural appropriation has enforced a racial distinction between the colonised and the colonisers, which culminates in Palestinian and South African exile: the Palestinian Nakba and black South African apartheid lead to crossing points, segregation, and borders. These colonial characteristics dramatize the natives' reality of existential tragedy that has formed from years of waiting to return to how things were before colonial occupation (Rossbach 76). The natives' loss of connection with their roots becomes a setting of generational rupture where families are dislocated and lose their cultural memories. Borders may also display the mere possibility of healing in future generations by actualising forms of resistance in order to maintain the indigenous memory and history while implementing it in literature and theories. The postcolonial theory represents a way of thought that is concerned with the political, literary, aesthetic, and historical impact of colonial rule (Nashef 11). Bearing witness emphasises the importance of Gordimer's 'inward testimony', where 'journalistic truth' records the facts and images, yet the witness writer produces emotional and cultural awareness that comes from a deeper place than just reporting chronological events in history. The Palestinian narrative is an eye-opening example of the 'inward witness' who writes back in response to the concealed truths (Hamdi 5).

Resistance literature is formed by the threat of identity erasure; colonisers threaten native existence in their own homes. Therefore, bearing witness is a tool of resistance against colonial appropriation. Kanafani's writings entail that bearing witness calls for more than just setting the history record straight. Palestine is more than memories and scars written with native blood. Remembrance on its own would not significantly impact the Palestinian present/future. The native writer, such as Kanafani, takes on the pattern of addressing his people, and from that a national literature is heightened, which creates a form of literary combat that assembles the people to fight for their existence and freedom as a nation; it is a literature of combat and resistance moulding a national consciousness and paving the path to reform a native national identity (Fanon 222). For example, in 'All That's Left to You' Kanafani presents Hamid's journey of finding his mother as a symbol of finding himself, and lighting the resistant spirit by writing about his will to defend himself regardless of his fears:

For the first time since I set out across the desert, an unparalleled feeling of terror gripped me. I could believe that the flat sand-hill in front of me, suddenly made distinct by the light, might conceal a demon, a man or a prophet, or some indefinably mysterious creature. I tried to calm my nerves, and to control the trembling in my thighs, which shook like an unruly animal. Bringing reason to bear, I told myself that one man or a group of men had fired the flare. The sure knowledge that I was utterly alone fired in me a fierce desire to fight in defence of my life, and all at once I grew calm and controlled the rhythm of my body and breath. (31)



Hamid's experience connects the mental to the physical; when he grew calm and controlled his mental state, he was able to control the rhythm of his physical state. This enhances the idea of reconnecting the mind to the body in order to regain agency.

The writers' resistance literature represents a consistent theme with Bhabha's 'borderland', linking different places of cross-cultural expression (20). From a theoretical perspective, these short stories' comparative analysis characterises the notion of victimhood in postcolonial and resistance literature, along with racial and political realism. Resistance literature revolutionises the victim's experience with colonialism, which is constantly marginalised along with minority literatures and native cultures. Palestinian and African literature have been continuously marginalised throughout colonial history and marked as invalidated victimisation even though their literature gives voice to their resistance and represents national pride for colonial victims. Palestinian and South African people are more than just victims of racism, colonialism, and systemic apartheid, they have utilised their sense of victimhood to produce a type of literature that reflects the victim's mental and physical condition as a response to colonial settlers and their ruling; they bear witness to colonial crimes all the while obtaining consistent objectives: national and international liberation. Kanafani and Gordimer use their storytelling to unveil the historical and colonial hidden truths that enhance the victimhood state: physical and psychological torment; mental and intellectual colonisation; political isolation and racial condemnation. The changing theme of victimhood forms a national and practical becoming, and gives a deeper insight in reforming what has been broken. As an example, in 'The Ultimate Safari', black South African families were exiled from their homes and Gordimer expresses their journey of displacement and how they attempt to reform themselves when she writes:

Sister from the clinic says we're two hundred without counting the babies, and we have new babies, some were born on the way through the Kruger Park. Inside, even when the sun is bright it's dark and there's a kind of whole village in there. Instead of houses each family has a little place closed off with sacks or cardboard from boxes—whatever we can find—to show the other families it's yours and they shouldn't come in even though there's no door and no windows and no thatch, so that if you're standing up and you're not a small child you can see into everybody's house. Some people have even made paint from ground rocks and drawn designs on the sacks.

They are reforming their national existence and changing black South African victimhood by creating new generations and decorating their sacks with pride. Borderland paves the path for modern colonial victims to cross physical obstacles and mental restraints in Palestinian and black South African realities, acting as a connective tissue in modern postcolonialism by broadening the colonial victims' borders. Cultural dimensions and native historical accounts raise the native victim's awareness (Kanafani 12) by showcasing a liberal character's marginal position between the colonial past and present.

Kanafani's objective of bearing witness emphasises the inseparability of time and place and past and present; the present encompasses struggle and loss of place, whereas the past entails memory and loss of time. As a mere example, in 'All That's Left to You', Kanafani documents the memory of loss and disappearance of safety:

Only then did he realize he wouldn't return. Far behind him, Gaza with its ordinary night disappeared. His school was the first to vanish, then his house. The silvery beach was swallowed up in darkness. (24)

Palestine lies within struggle and loss. Kanafani documents his awareness of colonial history witnessed first-hand to which he writes back to colonial rule with a profound sense of critical consciousness, since he was forced into exile. Even after his exile, he embraced the hopeful possibility of a return. Fanon sheds light on the native struggles of reaching national culture and political liberation that cultivate an international native existence and raise consciousness of the native self (245). For the literature of combat, it is necessary to take part in the movement against colonial rule that fragments the national self into a victimised one (Fanon 207). Bearing witness to catastrophe impacts mental and psychological states and emotional stability. The colonised individual's psychological responses to colonial settlers cause a traumatic cycle, which she/he falls in. The issue of colonial trauma is crucial to postcolonial literature because it circles around the value of narrative, and in the expression and prioritising of native suffering comes a recuperative and therapeutic value of narrative trauma (Herman 135). Kanafani and Gordimer narrate the injustices of colonialism through the characters' physical journeys and from within themselves. Said documents his intricate life journey that emphasises his experience with victimised displacement from his original home as a result of the Zionist colonial discourse that has created an out-of-place Palestine lost in time, leading to a Palestinian apartheid. Colonial trauma emphasises truthfulness and is presented as intergenerational in the colonial theory's ethnical orientation that necessitates empathetic connectivity in trauma narratives (Smelser 59), showing that past trauma can be healed through nurturing the future.

Once the individual reaches historical awareness in the aspects of past and present, the Palestinian narrative can be traced by the international understanding of exiled intellectuals and witness writers (Hamdi 23). The stories show a sense of irony by shedding light on the characters' psychological delusions caused by their experience with colonial rule. Physical and emotional exile has led to their metaphorical death. Not being able but to accept their fate as exiles and refugees has made their physical surroundings and mental environment hostile to them. Said's

*Representations of the Intellectual* presents the intellectual self and the native's critical consciousness as forms of mental and emotional decolonisation. The worldly context of place and time in Palestinian and black South African history impacts the modern-day intellectual and builds a unified sense of critical consciousness by moving beyond the helpless victimhood mentality and forming a revolutionary one. For instance, in Kanafani's 'The Concise Principle', Abd-al Jabbar created philosophical theories and principles, which he expresses in a concise principle: 'As man was born without prior consultation, why shouldn't he have the freedom to choose the method of his end?' and concludes that 'death is the summation of life.' (123). On one dark night, before an illiterate peasant dies, he curses a corrupt leader, so Abd-al Jabbar thought of a suitable principle to mourn the man's death: 'The noble idea does not require thought, it demands feeling.' (124). As Abd al-Jabbar walked unarmed, an officer realised he was a revolutionary, and threatened him with his life to commit treason to which he said to himself: 'Betrayal is a despicable form of death' (125). Since he would never betray his cause and his people, he was shot, but still had some life in him when his comrades rushed towards him as 'one of them heard him utter his final concise principle: "It's not important if one of us dies. The important thing is to carry on." Then he died.' (126). By losing their sense of self, a damaged cultural and psychological identity has been set and their old self has become a nameless and buried stranger.

Furthering this insight, Gordimer's 'Keeping Fit' presents a voice in a land of silence, raising a gap between time, places, and memories, 'on the bed, he listened. Eyes closed.' (168). He waited for the sound to start again: 'Die. It would not die' (168), in darkness memories of life cried out, 'He jumped from the bed and burst through the house, going after her, bellowing, his hands palsied with rage' (168). This story starts with 'Breathe.' in which the character chases a state of consciousness that allows him to evict troubled realities, which represents a critique of white settlers in South Africa throwing up their hands, wondering what could be done, or just let political rulings decide what to do about the black reality of South African apartheid. Both writers present the course of historical events along with capturing the atmosphere and emotions that come with colonialism. The rendering of familial scenes produces a genuine sense of societal tragedy. Kanafani lifts the hazards of political and racial isolation, which creates a universal appeal for his characters. The collections picture Palestinian and South African conditions, rendering the native experience of pain and exile. The narratives raise the issues of colonialism and writing back from the personal experience to the historical and symbolic.

Culture is an expression of a nation, but under colonial rule this expression is stripped of any support and protection, and is attacked from all sides; national liberation is the condition for cultural existence (Kanafani 15). Kanafani writes for national existence, which allows for the revival of a nation's culture and verifies its virtues. A nation that is conceived by collective actions embodies tangible ambitions to move past the perspective of 'the victim'. The future of national existence and culture are part of the ordained values of the struggle for liberation. A people's cultural existence is a declaration of national consciousness, which forms an international dimension of existence with national liberation at its heart (Fanon 223). Resistance is part of Kanafani's literature; therefore, it represents the native's story that runs through their blood and culture. It is part of the Palestinian self and existence; through storytelling, resistance shapes a hopeful vision of return, which is a part of Palestinian culture. Kanafani adds a modern sense of appreciation to the Palestinian struggle by revaluing the Palestinian narrative when people were forced to leave their villages under military orders during 1948, locking their doors, taking their home keys, and planning to return as soon as the colonial forces allow it. Resistance literature moulds a national consciousness and it forms liberty to express in terms of time and place; it expresses the need for a national existence. Revolutionary literature represents the literary fight for liberation that retrieves the nation's rightful role in history. Resistance literature emphasises the necessity of change, improving their mental and physical state, and create a native existence instead of accepting the fate of victimhood as imposed by the oppressor.

There are continuous attempts to lure native intellectuals of colonised lands to join the Zionist circle in the case of the Palestinians (Kanafani 11), and believe in black inferiority in the case of black South Africans, which emphasise the impact of colonial victimhood. In the Palestinian condition, colonial authorities are not concerned with the Palestinian intellectual's support of settler colonialism as long as she/he join a non-Arab organisation that allows intellectual writings to be presented in a Zionist establishment and publish articles and literary works that do not speak of native Palestinian nationalism. On a worldly scale, resistance literature recognises a profound commitment to a native revolutionary movement to which resistance literature stems from a sense of commitment that reveals the depths and dimensions of native victimisation and writing back to colonial victimisers. Writing as a form resistance creates a change in the power dynamics and shifts the dominant narrations of colonial perspectives; it is considered to be the native intellectual's way of restoring lost power. Martin Luther King and especially Malcom X believed in 'black nationalism' (129), which can be applied in the black South African condition. While he calls for black people to 'amass the political and economic strength to achieve their legitimate goals', King also refers to the embedded knowledge of systemic racism; in this case, it is from white colonial authorities in South Africa. The black South African apartheid is connected to the civil rights movement, since there are multiple acts of racism and discrimination. King raises the question of what happens next from an international perspective: will it be chaos? Or community? He calls for a long-lasting faith in black advancement (202) while speaking to the inner self in a modern constructive tone. In

a similar tone, Nelson Mandela's physical imprisonment has not affected his free spirit when he says that he is 'fundamentally an optimist' and emphasises its impact on the victimised: 'keeping one's head pointed toward the sun, one's feet moving forward', he also explains that 'There were many dark moments when my faith in humanity was sorely tested, but I would not and could not give myself up to despair' (30).

International solidarity proved successful in dealing with the South African apartheid, and yet has not been able to globally eliminate racial discrimination, which raises the question: what is there to be learned from the struggle against colonial apartheid? Palestinian exile and black South African apartheid represent blatant racism and colonial domination. *Mass killings have taken place throughout the apartheid regime, and as a result, native people were taken from their homes and separated from their families, which creates retribution. As an illustration, Gordimer's 'Some are Born in Sweet Delight' demonstrates the consequences of political conditions where an immigrant (Rad) was politically forced to leave his native home and family to live with a white one as a result of his country's political and economic deterioration. Out of racial and political ignorance the girl of this white family (Vera) expresses how he must feel in a childish tone to which he 'nodded, as if in sympathy for her imagined loss, but made no admission of what must be his own' (56). As a consequence of exile and resentment, Rad, an immigrant lodger, was motivated to be sexually involved with Vera, thus impregnating her, and convinces her to visit his politically occupied country to meet his colonised family to which she agrees, according to his political plan, but she never reaches her final destination: death; the gift he gave her led to her explosion. His plan is an act of revenge for the way his people were bombed and killed, political statements such as this one raises the question of 'Where will it end?' (57). Vera's white existence ends when 'the airliner blew up in mid-air.' and 'The black box was recovered from the bed of the sea and revealed that there had been an explosion in the tourist-class cabin followed by a fire; and there the messages ended; silence, the disintegration of the plane.' (65). But the vengeance seems never ending, since the victimised people (natives) become the victimisers especially in Vera's case.*

After this disaster, another one occurred and there was a 'statement from a group with an apocalyptic name representing a faction of the world's wronged, claiming the destruction of both planes in some complication of vengeance for holy wars, land annexation, invasions, imprisonments, cross-border raids, territorial disputes, bombings, sinkings, kidnappings no one outside the initiated could understand.' (69). The statement entailed that a member of the group was a young man named Rad who 'had placed in the hand-baggage of the daughter of the family with whom he lodged, and who was pregnant by him, an explosive device.' (69). They claim that 'Vera was chosen' (69), she was collateral damage to their greater purpose, 'she had no voice' (58). In South Africa, the National Party came to hold power and forced the toxic ideology of apartheid as a state policy (Clingman 165); people of different racial backgrounds were prohibited to live in peace. Apartheid is a human rights violation on a national and international scale, in which the objective is to annihilate the native's hope for national liberation. The grave circumstances of black South Africans in apartheid as an affront to colonial rule is perceived to be a threat to national and international peace, along with the Palestinian displacement and apartheid colonial attitudes towards natives forced Palestinians and black South Africans into exile and despair; colonial apartheid laws kept the colonised victims in their designated districts. Colonial settlers perceive native history as a resource to take advantage of and transform native society into a colonised one.

Kanafani presents Palestinian victimisation from the conception of catastrophe in an occupied nation in his literary texts. His realistic vision regarding victimhood demonstrates chaotic oppression and connects the native's victimhood to nationhood. Both collections are a response to the native's witnessing to colonial reality. Kanafani's and Gordimer's literature does not only represent the Palestinian and black South African victim, it also creates an international connection between those who have been forced out of their homes. Kanafani figuratively embodies the individual's and collective people's sense of victimisation, and how they have lived the lives of incriminated victims in their colonised psyche. The oppressed people's sense of collective victimhood stems from being politically and racially targeted by colonial settlers, and this powerfully impacts native individuals and groups; there is a focus on the colonised people's response to collective victimhood and how their response shapes inner and outer relations as Gordimer writes in 'Safe Houses' that the 'Best safety lies in crowds' (128), enhancing the notion of collectiveness. Collective victimisation is rooted in intense and traumatic collective violence (Herman 170). The consequences of colonial violence entail a victimised affect over native cognition and cultural behaviour, which shape the collective self. The dimensions of collective victimhood include structural and direct colonial violence: structured colonial violence involves cognitive damage by structuring racial and political discrimination, along with enhancing laws that employ inequality in different aspects, such as housing, employment and education. Direct violence entails physical colonial occupation, slavery, ethnic cleansing, identity flight, and genocide (Andermahr 20).

Palestinian and black South African groups have been exposed to direct and structured colonial violence. Collective victimhood influences the group's existence, such as physical suffering (including injuries and deaths), material suffering (entailing political catastrophe that results in the loss of rightful property), and cultural suffering, leading to affect worldviews and ways of life such as native values and beliefs (Andermahr 21). Each of the colonial influences constitutes psychological and mental dimensions of suffering, causing traumatic distress. Given how extensive collective victimhood is, it extends to members who have not yet experienced direct colonialism but



identify themselves with the victimised group. Indirect encountering of collective victimhood occurs due to genetic (intergenerational) exposure to violence corresponding to the condition of modern Palestinians and black South Africans on a worldly scale, and filiating one's self with the native cause of the oppressed similar to Gordimer's stand. The suffering of national groups can be transmitted and emotionally experienced by international groups. Following the experience of colonial catastrophe, victimised groups experience diminishing control and loss of native agency. However, colonised people still have a sense of motivation to recreate their positive self, in which the victimised group attempts to restore their agency by writing back and breaking the passive silence to reduce colonial degradation.

In contrast, the colonisers responsible for native upheaval, morally fall backwards from a humane and ethical dimension, excluding them from moral communities, similar to the case of the white man in 'Jump' and the parents in 'Once Upon a Time'. Consequently, the colonisers are motivated to restore an impaired ethical dimension by politically portraying a false image of their colonialism; for instance, white colonies in South Africa claimed the blacks to be savage animals who needed to be controlled, and therefore, saved by inhumane colonialism. A way in which native groups can apprehend their victimisation is by connecting their colonial experience with a different native group, such as the Palestinians and black South Africans, creating a cross-cultural understanding between different racial groups worldwide; therefore, a sense of unity is formed internationally. In addition to the native's desire of national agency, they prove their existence such as Maryam and Hamid in 'All That's Left to You' and the little girl in 'The Ultimate Safari': Maryam frees herself from the chains of abuse and regains her agency, Hamid goes on a journey to seek his true self and get his mind back, whereas the girl takes a stand and states:

I'll go back. I'll go back through that Kruger Park. After the war, if there are no bandits any more, our mother may be waiting for us. And maybe when we left our grandfather, he was only left behind, he found his way somehow, slowly, through the Kruger Park, and he'll be there. They'll be home, and I'll remember them. (37)

The victims must acknowledge their personal and collective victimisation to avoid any kind of denial and move forward. Given that notions of helplessness, low or no agency, and human degradation are aligned with victimhood status, it may as well seem counterintuitive that native groups would rise against colonial rule whether it be through literature and storytelling or healing from colonial trauma (Herman 165) and regaining agency over their mental and physical self. This paradox can be resolved through the examining of victimhood and its psychological and social functions that create a form of national retaliation; for instance, intellectuals such as Kanafani and Gordimer, shed light on national cohesiveness and strengthen cultural identification by constructing colonial narratives that tell historical truths of suffering and emphasise that the victims can no longer remain silent.

Kanafani and Gordimer call for conception from a native angle and to perceive the colonised individual beyond the borders of victimisation. They re-define native existence and their sense of self and identity. They also render the imagination of listening to the native voice: the voice of national construction rather than colonial destruction by rebuilding a native cultural existence. The acknowledged lessons of collective victimhood perceive the notions of human rights and a sense of belief in resistance that can help explain the negative impacts of destructive political control and the social consequences of colonialism. A mentality under siege represents the Palestinian's and black South African's witnessing to colonial aggression; this unified narrative of pain has started to rebuild a collective Palestinian and black South African identity.

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