

Check for
updates

Research Article

Section: Literature, Linguistics & Criticism

Published in Nairobi, Kenya
by Royallite Global.

Volume 4, Issue 2, 2023

**Article Information**

Submitted: 10th November 2022

Accepted: 29th January 2023

Published: 23rd February 2023

Additional information is
available at the end of the
article<https://creativecommons.org/licenses/by/4.0/>

ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

To read the paper online,
please scan this QR code**How to Cite:**

Al-Osaili, E. F. M., AL-Hajaya, A. R. M., Ibrahim, A. M. A., Almajali, H. M. M., Najjar, A. A. F. M., & Shalan, S. K. A. (2023). Saeed's, the protagonist, character in a comparative analysis in: Saeed Abi Al-Nahs the Pessoptimist "Al Mutasha'l" (Habibi, 2006) and Guardian of the Lost City "Haris Al Madena Ad Die'aa" (Nasrallah, 1998) novels. *Research Journal in Advanced Humanities*, 4(2). <https://doi.org/10.58256/rjah.v4i2.1055>

Saeed's, the protagonist, character in a comparative analysis in: Saeed Abi Al-Nahs the Pessoptimist "Al Mutasha'l" (Habibi, 2006) and Guardian of the Lost City "Haris Al Madena Ad Die'aa" (Nasrallah, 1998) novels

Eiad Fathi Mousa Al-Osaili^{1*}, Atalla Raja Mohammad AL-Hajaya², Abdullah Mahmud Ahmad Ibrahim³, Hasan Mutleb Mohammed Almajali⁴, Afnan Abdul Fattah Musleh Najjar⁵, Sanaa Kamel Ahmad Shalan⁶

^{1,2,3,5,6}Department of Arabic Language, The University of Jordan

⁴Department of Arabic Language, Al-Balqa' Applied University

*Corresponding author: selenapollo@hotmail.com



<https://orcid.org/0000-0001-5496-3206>

Abstract

This study presents a depiction of the character of the protagonist (Saeed) in two contemporary novels, Saeed Abi Al-Nahs the Pessoptimist by Emile Habibi, first published in 1974 (Habibi, 1997), and (The Guardian of the Lost City) by Ibrahim Nasrallah (Nasrallah). Both are contemporary Palestinian novelists. The first lived most of his life, died, and was buried in occupied Palestine; the second lived most of his life in Jordan, and is still alive. Saeed's character in the two novels plays the heroic role, who suffers from his own crises that shape his relationships in society as well as his perception of the difficult reality he lives in. This study presents a comparison between these two ambiguous personalities who present a special perception of unhappiness, anxiety, sadness, and falling into historical ambiguities and life circumstances. This comparison was made by examining the following aspects: An introduction to Saeed's character in the two novels: Saeed Abi Al-Nahs the Pessoptimist and the Guardian of the Lost City, Saeed character in The Strange Facts in the Disappearance of Saeed, Abi Al-Nahs the Pessoptimist, Symbolism of Saeed Abi Al-Nahs the Pessoptimist character, Saeed Abi Al-Nahs the Pessoptimist who represents Emile Habibi, character formation of Saeed Abi Al-Nahs The Pessoptimist, the fateful fate of Saeed in Saeed Abi Al-Nahs the Pessoptimist, irony and ambiguity in The Guardian of the Lost City title, Saeed the Guardian of the Lost City, Saeed's journey in his city in The Guardian of the Lost City, and finally, a conclusion and results.

Key words: Saeed the protagonist character, a comparative study, The Guardian of the Lost City novel Saeed Abi Al-Nahs the pessoptimist novel.



© 2024 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY-NC-SA) license.

An introduction to the character of Saeed in the two novels: Saeed Abi Al-Nahs the Pessoptimist and the Guardian of the Lost City

Saeed plays the absolute heroic role in the two novels: Saeed Abi Al-Nahs the Pessoptimist by Emile Habibi, which was first published in 1974 (Habibi, 2006), and The Guardian of the Lost City by Ibrahim Nasrallah, which was first published in 1998 (Nasrallah, 1998), a character who is very similar in the two works in terms of architecture, conditions, projections, and functions; Each of these two characters bears the name Saeed, although each lives absolute misery on all levels. Both are strange, marginalized, sarcastic, and immersed in delusions and riddles. However, each of these two characters-alike-makes clear references to the symbolism of the character, and represents-in one way or another-the character of the novelist, and refers to it.

Saeed, in Saeed Abi Al-Nahs the Pessoptimist and Guardian of the Lost City, is a representation of Emile Habibi's regret in his earlier life of cooperation with the Zionist enemy, and an embodiment of the reality of traitors and militants in the Palestinian scene over a period of twenty years starting in 1948, while in The Guardian of the Lost City he is a representation of the anxiety of the creative modern man in the Arab cities that live in the darkness of oppression, tyranny, dispossession and disregard for the values of justice and dignity of the Arab citizen. This is a clear feeling in the personality of Ibrahim Nasrallah, who chose Saeed as a journalist just like him. Both Saeed and Nasrallah are contemporary individuals who live in a common era of a narrative novelist for both of them to live a daily reality of torturing, marginalizing, and crushing the citizen through various forms of dispossession that subjugate him, eventually transforming him into a person who does not care about everyone around him, whether they all stay or disappear in a moment without explanation. So these two novels are two narrative methods used by contemporary Palestinian novelists to portray misery and suffering for a contemporary Arab person living in a contemporary world on different spatial coordinates with different details, but they all lead to the same fate: misery, failure, pain, and loneliness.

Saeed in the Strange Facts in the Disappearance of Saeed, Abi Al-Nahs the Pessoptimist

Saeed's character in this novel by Emile Habibi is an example of the miserable character who bears the name Saeed (happy in Arabic), and does not represent this name's meaning in any way, and the greatest form of unhappiness of this character is its shameful betrayal of its homeland Palestine, which led to a tragic fate that befits every traitor. We may claim that Saeed's character in this story is a representation of Emile Habibi, who appears to have felt immense guilt over his past relations with the Zionist enemy. Therefore, he wrote this novel to embody this pain, presenting the causes, events, and consequences. He is the one who considers himself a witness of that era and a true example for those who saw, tried, made a mistake, came to his inevitable fate, realized the painful truth, and at the end, deeply regretted his actions. Then, in this novel, he documented his behavior, fate, and remorse, leaving his mark on the course of Palestinian and Arab novels alike. Emile Habibi presented Saeed's character with a large dose of irony, which reached a level of black humor that cries as much as laughs in an experience of self-expression (Shalan, 2007) with a complex mixture of acceptance and rejection of this world (Goleman, 2000) within a linguistic structure that eliminates both irony and bitterness. (Ibrahim, 2012) On the basis that fear is the opposite of laughing, he developed this figure with a novelistic mixture of excessive laughter and intense anxiety. (Abdel Hamid, 2003) As the narrator ostensibly calls for sarcastic laughter at the inconsistencies of the scenario, the era, and the circumstances, it does not portray a state

of comfort, satisfaction, or harmony as the position and station would suggest. Rather, it confirms the truth that whoever is afraid and laughs sarcastically merely confirms his fear. (Abdel Hamid, 2003) In his story, Habibi creates irony from Palestinian reality by including all of the coordinates of the conflict with the Zionist adversary, and these coordinates are never empty of the contradiction that says something but implies the opposite (Lulu'a, 2013) and reflects the contrast between reality and appearance (Lulu'a, 2013) amid a blend of humor, irony, absurdity, and strangeness (Nabila, 1987) up to the core aspect of the contradiction, which is the conflict between reality and appearance. (Lulu'a, 2013) Thus, Habibi has generated irony in this work by highlighting the instability, contradiction, or even irrationality of the familiar (Apter, 1989), and this familiar is not acceptable, but rather repugnant and rejected. It is, nonetheless, familiar, existent, and a fact, regardless of how deniers deny it or rejectionists reject it. There are Palestinians who betrayed their cause and collaborated with their Zionist adversary, forming a picture of moral decay associated primarily with ridicule and laughter, which have to do with society's collapsed values on the one hand, and the sacred values that the community surrounds with reverence and respect on the other. (Ibrahim, 2012)

It is easy for those who read this novel to conclude that Habibi built his novel from the assumption that humor plays the role of a sarcastic philosopher who puts major issues in a lighthearted, dismissive, or indifferent sense, (Ibrahim, 2012) and that humor and irony are “compositions between divergent elements in reality or a mixture of inherently different facts” (Ibrahim, 2012, p. 154) to make a strong impact regarding what is happening. This is precisely what Habibi wanted, to leave the reader with a strong impression of what is going on in Palestine. But at the same time, he presented his immortal narrative document in condemning the Palestinian who betrays his homeland and his cause, including his condemnation from the beginning of himself and his behavior, which he greatly regretted later, after he presented his vision of the fate of the traitor, which can be summed up by sitting on an Impale, as happened with his novel protagonist at the end. (Habibi, 2006) This novel was written in the Palestinian city of Haifa over a period of approximately twenty years, from 1948–1972. It refers to the events of two historical wars, namely: the 1948 war and the 1967 war, and examines the existence of Arab Palestinians who stayed under Zionist administration notwithstanding the overwhelming forcible relocation of helpless Palestinians that resulted from these two wars It also examines the events and circumstances under which Palestinians lived and endured. This work, we conclude, beautifully displays the view of a mature and educated mind, since it is the fruit of many years of experience. (Gasic, 1980) When studying this novel, it is easy to conclude that it was built entirely on a structure of scathing irony that Habibi justified by saying that he wrote it in this way in order to make fun of what he wanted to make fun of (Al-Osta, 2012), emphasizing the fact that sarcasm can be found in every old texts from ancient civilizations. (Al-Osta, 2012) In addition, he mocks the oppressors inside the Hebrew state, for when he is not able to obtain a weapon equal to the weapon of the other, he uses irony as a weapon that tells the oppressor that he will destroy himself with his oppression, and that the weak may use this weapon to engage their enemies. (Al-Osta, 2012) He added, with boldness and frankness, that (Al-Osta, 2012) he is also making fun of his people, who admit mistakes, and he hopes with his sarcasm that he will remedy these faults and those ills. Based on these frank confessions, (The Pessoptimist) was deemed to be a “democratic” work of fantasy because it was able to recognize the experienced life as an alternative and as something that might change, transform, and take the place of another. As the author instructs and gains knowledge from his characters, puts on their tongues words he wants, and teaches

them different words when he wants to. (Darraj, 2007) In the sense that this work has progressed in an original path by portraying truth from its own point of view, which started with irony in presenting itself, explaining its reality, and choosing what would happen to the deceived and betrayed protagonist. The final conclusion is that Habibi uses irony to protect his frail ego and depict a tragedy whose specifics memory cannot handle. From this perspective, (Fakhr, 2013) it may be said that Saeed's individual tragedy takes priority over the social tragedy. (Al-Najjar, n.d.) In other words, Saeed's destiny is identical to the fate of every individual who betrays his family and country, and everyone who mocks or ridicules this fate must see its ugliness if he is the one who will bring it about. Therefore, it is of great relevance that (The Pessoptimist) urges us to look for ourselves and uncover the potential inherent in them, necessitating a comprehensive assessment and a lengthy debate with ourselves in an effort to comprehend what occurred and predict what will occur. (Boulos, n.d.) All this constitutes, in its final totality, a confused state of anxiety, bewilderment, and regret that Emile Habibi experienced while writing this novel. He is the one who frankly admitted this when he said in one of the press interviews with him: "I can't get rid of my political background, and I'm convincing myself that I'm dealing with a political environment that I've always desired. I accept personal responsibility for our country's destiny; should I, for example, give down a long-desired political opportunity? I'm not sure! I don't usually turn to literary work until I'm feeling oppressed." (Al Haifawiah, 1996)

Emile Habibi expressed his concept of the progression of time and events via the perspective of a single individual, Saeed. However, "this novel's situational dimension centered on the image of the Palestinian people in the occupied land in the face of their enemies, as well as the author's attempt to collect the history of Palestine into a single package to confirm the continuity of this land's historical time and its inherent self." (Al-Fayoumi, 2011, p. 868)

The Symbolism of Saeed, the Pessoptimist character

In short, the heart of the character of the protagonist of the Pessoptimist, is an ugly symbol for every Palestinian who intends to betray his homeland. Many analysts think that Saeed is none other than Emile Habibi, who opted to collaborate with the Zionist adversary and subsequently failed to join the Zionist society, exactly as what happened with Saeed, whose delusions, ignorance, and miscalculation of things led him to believe that it was possible for the Palestinians to live as safe, respectable, and dignified citizens inside the Zionist entity. He went on long adventures in this regard, then concluded that he was a great deceiver, and he had to believe that the only way to the Palestinians was through armed struggle to liberate his homeland Palestine from every usurper, far from the the concept of reconciliation with the adversary or the desire to integrate into it which is absurd. This bitter reality and confusion experienced by Saeed in his life and his misconceptions and convictions led him to his fateful fate. He ended up lonely, sad, rejected, despised, and crowned with the disgrace of the great betrayal of the homeland, shunned by all parties without exception.

Emile Habibi chose to draw the character of Saeed in the form of a man who is absent or even stupid in one sense or another. Through this form, he recorded a dangerous historical stage in the history of the contemporary Palestinian struggle, in which actions vary from heroism, fatherhood, and defense of the homeland with all ferocity and determination. All the way to cowardice, decadence, subservience, surrender, and betrayal, represented by a dangerous segment represented by Saeed, whom Emile Habibi gave him a funny and strange name such as his behavior, beliefs, attitudes, and life, who made a forced

circumambulation journey from Palestine to Lebanon, then he returned to Palestine again, accepting to live with all the humiliation of a second-class citizen within the Zionist entity, and even work in a despicable job loyal to them in the hope of becoming a part of them. However, he fails to achieve this lowly desire and ends up believing that there is only one path for the Palestinians, which is the armed struggle against the Zionist enemy in order to liberate their homeland. But Saeed is not capable of joining the Palestinian resistance, finding himself in a predicament that has no solution and is sitting on a stake. (Habibi, 2006)

Saeed, who represents Emile Habibi

When looking at the formal structure of the novel *Saeed Abi Al-Nahs the Pessoptimist*, we notice that Emile Habibi started this novel with a side title and preface, which he called the first book. After he held it under the title *Yoa'ad*, the side title before the preface is titled *Misk Al-Khattaam*, and it includes a piece of poetry by a contemporary Palestinian poet of the Palestinian resistance poets named Samih Al Qasim (Al Qasim, 2014) and this title concludes with the words of the poet: "Take off your nightdress, and write to yourselves the letters you desire." (Habibi, 2006, p. 7)

This work presents a clear gate of clear significance that leads to the conclusion that Habibi makes a clear and forthright confession against himself, and with this confession, he wishes to condemn an entire era in order to clarify the suffering of the entire Palestinian people in the face of the tragedy of the Zionist occupation of the land. He does this by acknowledging his personal sin, which is, in fact, a shameful image of the sin of every Palestinian traitor who has committed, with all heaviness, to betraying his homeland, Palestine. He summoned an unknown friend of Saeed, the outcast, and he put it in the first book "*Yo'ad*", and he asserts that the protagonist of the novel, Saeed, sent him a message in which he claimed that aliens abducted him and chose him because he chose them first. (Habibi, 2006), as he shouts defining himself, "I am the bastard", (Habibi, 2006, p. 9) it is this cry that leads us towards the novel, where the bastard, Saeed, and his biography, which strips people like him, and shape the characteristics of a period of suffering, pain, and loss.

Habibi also compared the personality of Saeed with his own personality, and this is what he clearly stated in an interview with him before his departure from life. He said: "I used to lie, and say that the personality of Saeed is the exact opposite of mine, now, I am at an age where I no longer need to hide the truth. I was talking in the *Pessoptimist*-to a large extent-about myself. (Al-Osta, 2012) In all, we can conclude that Emile Habibi built the character of Saeed from the crumbs of his own anxiety, which he suffers from because of his shameful past with the Zionist enemy. (Mahjz, 2006) (Fadel, 2007) Emile Habibi is the same *Pessoptimist*, the torn hero, the possessor of a fractured personality who has been unable to restore unity and harmony to his fragmented self. Therefore, he will highlight his political decisions and emphasize that remaining in Palestine, even under occupation, is more advantageous for Palestinians. (Fakhr, 2013) This explains why Saeed's persona was so complicated and troublesome; he was a fantasy character who reveals the nightmare realities in which Palestinians have lived since the foundation of the State of Palestine. This is an attempt to convey the odd atmosphere in which the Palestinians live on their occupied land through a narrative style that combines several storytelling techniques. (Saleh, n.d.)

Character formation of Saeed Abi Al-Nahs, The Pessoptimist

Emile Habibi formed Saeed's character in the Pessoptimist from private elements that contributed to the distinction of the architecture of this character and created aspects of its wit and strangeness. Emile based this character from the start on a unique blend of fantasy, the miraculous, and the exotic, so that he could give Saeed's character vast spaces to fill as needed to amplify the irony that emanates in this novel from the strangeness by which they can be interpreted, if the reader determines that new rules of nature should be adopted. (Todorov, 1970) The miraculous is the hesitation felt by a being who understands nothing but natural rules when confronted with an ostensibly supernatural occurrence. As for the odd or exotic, (Todorov, 1970) this is determined by whether or not the reader believes that the laws of natural reality remain intact and permit the explanation of the facts presented. (Todorov, 1970) Emile Habibi created Saeed from the womb of an exotic, painful, and frustrating reality. Because of this, his personality is filled with contradictions that cause ridicule, and criticism and interpretations are generated in this novel, which makes it difficult to receive this novel easily and underestimate or ridicule it. The most conspicuous paradoxes in Saeed's personality are visible, beginning with his name, which is constructed entirely and entirely from the paradox. His name is Saeed (happy), but he is completely miserable, like the Palestinian people, and Saeed's nickname is Abi Al-Nahs (ominous), which is associated with him because his country was occupied in 1948, and the association of Saeed's name with the nickname Abi Al-Nahs confirms his feeling of the Palestinian people's misfortune when Zionism fell upon them from the unknown to occupy The family name, which is the oddest thing in this nominal creation, arrives after these resident omens and this non-existent contentment. This is the meaning of the name Al-Motsha'el (the Pessoptimist), which is an uncommon name in the Arab-Islamic legacy, as it is strange and has no resemblance. (Omari, 2012)

According to Mahjoub (n.d.), "the word Motash'el was formed from the Arabic words Motash'im and Motafa'il (pessoptimist and optimist) to show the clear contradiction in the intentions of the Arab resistance in terms of liberation and the Zionist aggression in tyranny and domination" (Abi Al-Nahs). The description cut from two words: optimist and pessimist; they are two dissonant terms; they allude to another cultural level, the soul and the feelings that have a major influence on the protagonist of the novel's actions. This corresponds to the reader's expectation of a certain exoticism in the tale, which was previously described as "strange." This brings us to another cultural level, which is the exotic narration that we have known examples of in ancient narrations such as: One Thousand and One Nights, the biography of King Saif bin thee Yazan, The Followers and Whistles, and other biographies. (Khalil, 2011)

Saeed says in the novel about his name with the same irony: "This is the character of our family, and that is why it was called the Pessoptimistic family. The Pessoptimist is the carving of two words that have been mixed up in all members of our family, and these two words are the Pessoptimist and the optimist. "Take me, for example. I do not distinguish pessimism from optimism, so I ask myself: Who am I? Am I a pessimist or an optimist? I get up in the morning from my sleep, and I praise Him that He did not take my soul in my sleep, and if something bad happens to me during my day, I praise Him that the more hateful thing did not happen, so which one am I? "The pessimist or the optimist?" (Habibi, 2006, p. 20) This strange formation of Saeed's character, starting from his name and his referrals, takes off the character of fantasy on this character, which quickly takes us-throughout the novel-into overlapping complex adventures in the paths of pain, humiliation, fragmentation, and self-denial, the family and

the origin that Saeed undertakes in order to become self-integrated into the body of the Zionist entity, prioritizing its service, sincerity, cooperation, and humiliation.

However, after a long series of strange and bizarre fantasy events, it leads to one predictable fate; as he discovers that the Zionist enemy rejects him, and will always reject him, and rejects such traitors, it is not possible to change his skin, his origin, and his truth, no matter how much he denies it. He also discovers, among other things, that in the eyes of the men of the Zionist enemy, he will remain a mere Palestinian, just as all of them will never leave the fact that the Palestinian land belongs to its people, no matter how long the occupation and oppression last, and that this land will remain a right for the Palestinians. But the tragedy of Saeed, the traitor, is that he failed to become a Zionist, as he later failed to return as an honorable Palestinian fighter defending his homeland; Here, in particular, it reaches the affliction of failure from all sides, as it reaches its natural end, which is the end of every traitor to his land, "I once again found myself sitting alone on the head of that headless stake," he says, as he finds himself locked in an everlasting tragedy, a fantasy embodied in finding himself on a stake that he cannot let go of, like countless traitors who have lost their present, past, and future in the expectation of gains." (Habibi, 2006, p. 219)

This ugly fantasy ending is not limited to the traitor Saeed, but rather the end of every other traitor, as Emile Habibi reveals that it is his own end, as he came to regret his political history, deeds, and words in the face of the Palestinian cause, which he did not fully embrace, as other free and brave individuals of his people did. His treason brought him nothing but disaster, loss, humiliation, suffering, and shame. Accordingly, it is no wonder that Saeed continues to fail, disgrace, and reach a miraculous end, as he seeks the assistance of his mystery alien companion to save him from what is in him after he finds himself forced to sit on the impale. So this strange unknown friend rescued him, and He took him to a secret destination and to an unknown fate, of which we do not know what it will be, and by this he confirms the bad consequence of his punishment, and does not at all suggest that the traitor may find an opportunity to escape or salvation, as there is no salvation for the traitor to his homeland.

"How did they choose me?" questioned Saeed of his relationship with the aliens that chose him after he chose them. I kept searching for them, yearning for them, and seeking refuge in them because I chose them." (Habibi, 2006, p. 12) without knowing anything about this alien companion or the basis for his association with the defeated loser Saeed. This friendship is odd and pointless, just as Saeed's life was meaningless, purposeless, and devoid of honor. The alien entity, Saeed's friend, had a miraculous personality (Habibi, 2006), in the sense that the miraculous is determined when it deviates from natural laws. (Habibi, 2006) Perhaps Emile Habibi made it in this way to be a facet of those miraculous and strange events that the Palestinians lived through in the journey of their misery and suffering in the face of the Zionist occupation of Palestine from 1948 to this moment.

Harsh circumstances in this way may legitimize the formation of the alien buddy character, especially as no one can provide impossible help to Saeed in his difficulty except for a character with supernatural qualities, such as his enigmatic alien friend in illusion and invisibility. We have no idea where he came from, why he arrived, or why he prefers Saeed above others, and he is nothing more than a traitor to his people and his cause who does not deserve any assistance. Perhaps Emile Habibi meant to say that he who betrays his people will not find a human to help him, and he will have to look in vain for an unknown assistant who will accompany his condition, and he will not find him in reality, but will have to imagine his presence, just as Saeed imagined the presence of an alien friend to help him when

everyone had given up on him.

This is exactly what happened, as Saeed's alien companion assisted him in hiding and escaping from his tough reality: "As for how they chose me without anyone else, I am not convinced that I am the only one that encountered them." When he told them to tell you what happened to me so that the rest of the world would know, they grinned and replied, "It's okay, but the rest of the world won't know, and your friend won't believe you, since not everything that falls from the sky is alive, and this is one of your wonders" (Habibi, 2006, p. 11) Habibi's ability to make his concealed friend, who received a letter from him at the beginning of the story, a friend who would accompany him throughout the novel is exceptional. But he changed his mind and contented himself with sending him a message and asking him to convey his message to the people without knowing who he was or why he chose him for this mission, and he contented himself by saying: "You too, Master, have become chosen, for I have chosen you to tell the strangest wonder about me, so that you stretch out the wonder!" (Habibi, 2006, p. 11) (Habibi, 2006, p. 222)

Indeed, that alien helped Saeed to escape from his reality, and he ran away with him on his back after he reproached him, saying: "This is you when you can't endure your horrible reality and can't handle the price of change, so you seek my assistance." (Habibi, 2006, p. 222) But what is the worth of an alien's assistance to Saeed? In fact, it is a painful aid equivalent to desertion; this aid has reinforced his isolation and rejection by his Palestinian people and his Zionist foe, as well as intensified his humiliation. Because he is the one who has vanished, gone away, and left the scene for other noble Palestinians defending their homeland, whereas traitors like him are met with forgetfulness, scorn, isolation, and abandonment from everyone.

The fateful fate of Saeed in Saeed Abi Al-Nahs, The Pessoptimist

Emile Habibi drew the character of Saeed in his novel on the condition of a traitor, ignoble, despicable and despicable, so he deserved to drop the accounts of his Palestinian people as he fell from the accounts of his Zionist enemy, because he preferred betrayal, the hoped-for profit, weakness and apathy in the face of defending his land. He also fought a long war with himself and his community, which included both his countrymen who were not on his side and his foes, the occupiers, to whom he attempted to join. And to appease them after a long journey of alienation and self-disgust, and after that, it all led to failure, shame, and death, represented by the disappearance of his body after all parties rejected him, and they all looked at him with contempt and contempt.

Emile Habibi created the figure of Saeed with a stinging irony derived from human philosophy, tools, and his own perspective of how he communicates his emotions. It is a complex of acceptance and rejection of this reality (Ibrahim, 2012) in which each person responds based on his positive and negative emotional record inside a consistent linguistic structure that "eliminates both irony and bitterness" (Goleman, 2000, p. 307) This story monitors a complicated network of components of laughter, terror, and melancholy all at once, and irony, in light of modern conceptions, is a response based on an emotion that exceeds pity and a slide towards mental illness. 2003 (Abdel Hamid) It also expresses contradictions in the meaning or situation in general to the extent that a person feels a desire to get out of the circle of forms with systems (Abdel Hamid, 2003) and close to the circle of play with order (Nabila, 1987) and to create structures that carry contradiction and black laughter together.

In *The Pessoptimist*, Habibi resorts to a harsh tone denouncing the occupation and glorifying

the resistance, and he does so with a professional and intelligent irony (Mahjoub, n.d.), for example, we see the clear irony in the story of barbaric terrorism in which Saeed describes a group of Zionist guards who gathered around him, torturing him in various ways. "You saw me standing in the center of a circle of long-blind jailers, each with two lazy eyes, twirling forearms and two hefty thighs, one mouth and a sad expression, as if they had all been poured into one mould," he adds (Habibi, 2006, p. 181) Even if the depiction of the steely Zionist guards is entertaining, it calls for mockery of those strongmen who exact revenge on a weak prisoner like Saeed.

In actuality, however, it reveals the cruelty of the Zionist machine of tyranny, which murders Palestinians, tortures them, and subjects them to the cruelest forms of pain because they stick to their country, refuse to leave it, and refuse to hand it over to their Zionist adversary. In this novel, Emile Habibi deliberately embodies unreality, deviates from logic, breaks expectations, and exaggerates things on the basis that irony in them is a fantasy in looking at things, so that we meet the real as unreal, and the unreal as real, (Ibrahim, 2012) and slip into a contradiction that is either amusing or frightening, or both. (Abdel Hamid, 2003) He also benefited in this formation from the concept of the strange and the miraculous in the events, on the grounds that the departure from the laws of nature and the tendency toward the miraculous or even the strange (Shalan, 2007) may be a form of confirmation of the rule that he deviated from and violated, as the exit draws attention to it and emphasizes it in every evacuation. (Klito, 1983)

Emil Habibi used apparent irony to lay the groundwork for his bitter irony of his reality, (Nabila, 1987) It inhabits the harshest human reality under the shadow of a vicious and Zionist aggressor who denies even the most basic of his rights, as well as the opportunity for a normal life. (Al-Qasim, 2010) In conclusion, it appears that Emile Habibi devised the character of Saeed, as he wrote the novel *Pessoptimist* in order to mock the failed attempt of the treacherous, stupid Palestinian to adapt into the racist Zionist society. He credits this irony to the protagonist of his novel, Saeed, who, in the first volume of the novel, attempts to make all concessions to the state in order to ensure his life and safety, and he presents these concessions in a scathingly sarcastic manner.

In the second novel, Saeed is torn between his desired ambivalence and being a traitor to his homeland, while his son picks up weapons and seeks sanctuary in the mountains and caves against the racist regime to which he is loyal. In the third book of the narrative, Saeed realizes that he must take up arms against his country's enemy instead of making peace with him, and he ends up being burned at the stake after determining that his concessions to the enemy accomplished nothing but humiliate him and those like him. However, Saeed remained far from victory for his country despite the participation of his countrymen in their struggle against their enemy, "and once again you found me sitting alone on the head of that headless impale" (Habibi, 2006, p. 219) "Alone, once again, and from the lofty height of this impale, I gaze upon God's creation" (Habibi, 2006, p. 220)

Saeed met a tragic end because he was determined to vanish into the shadows, and because of the effect of cowardice on courage. He was the scoundrel who made all concessions to the Zionist state in order for it to accept him as a citizen, and he failed miserably. Therefore, he was destined to escape and vanish, as he sought the assistance of his friend, the alien being, and took him to nothingness forever. (Habibi, 2006, p. 221) As a result, he relieved himself and everyone around him of their agony and humiliation. There is no use for a Palestinian in his territory if he does not defend him, and he closes this scene with a satire of himself as he flies with his alien companion in the sky, while his wife Yo'ad points

to Saeed and his alien companion and exclaims, "When this cloud passes, the sun rises!" (Habibi, 2006, p. 223)

In this novel's miraculously ironic and coded climax, the voice of paradox emerges. Saeed was not content with himself or others, and no one was content with him; his demise exemplified the contradictions in his life, name, actions, and dreams. It is a conundrum that makes us laugh and cry because we laugh so hard at the paradoxes of our time and existence. But this laughter does not confront the horror that exists in the world; rather, it confirms it, because the person who feels the horror laughs at it and confirms his feeling of it (Abdel Hamid, 2003) within a coherent linguistic and narrative synthesis that benefits from the data of this life that is based on a paradox that says one thing but means the opposite. The discrepancy between appearance and reality of the scenario (Lulu'a, 2013) is embodied in a blend of satire, irony, absurdity, and weirdness, up to the core aspect of the paradox, which is the contrast between appearance and reality. (Nabila, 1987)

The irony distributes a sense of humor in areas where tears are called for; it assumes the role of a cynical philosopher who encounters wonderful things with a sense of humor and belittling or with scorn and indifference. (Lulu'a, 2013) It also blends disparate aspects of reality or facts in order to generate a distinct sense of what is occurring around us. (Ibrahim, 2012) It appears that the irony surrounding scorn and laughter has to do with the collapsed values in society, on the one hand, and the sacred values that the community reveres and respects, on the other. (Ibrahim, 2012)

Irony and ambiguity in The Guardian of the Lost City title

The novel, titled *The Guardian of the Lost City*, (Nasrallah, 1998) by the Palestinian novelist Ibrahim Nasrallah, was published in 1998. Assume for a moment that this novel is a fantasy novel about parallel mythical or imaginary worlds in which cities have vanished, in keeping with the familiarity of many fictional, legendary, and popular stories that talk about telling the stories of entire cities that have vanished without a known reason, as seen in the tales of a Thousand Nights, as their people abandon them and vanish without reason or news of them, so their homes, things, and belongings vanish. Some of these cities have turned their people into human statues, or that they are covered in an eternal sleep from which they do not wake up, as if they are suspended between the worlds of death and life.

As for the last caste of the destinies of those strange cities afflicted by strange events, it is a list of cities that disappeared in one moment from their beginning, as in the tribes of Aad, Thamud, Jadis, and Jarhum, and other famous tribes of the extinct Arabs, along with other cities in history. But Ibrahim Nasrallah's *The Guardian of the Lost City* adds a new strange and miraculous element to this city that was lost, or to be precise, its people lost according to what we will see in one of its stories; where a new strange element is added, which is the Guardian chosen by fate to escape the unknown end that everyone has fallen to for one reason or another; where a new strange element is added, which is the Guardian chosen by fate to escape the unknown end that everyone has fallen to for one reason or another; where he will be the only survivor, and continues to practice his life without caring about what happened to all its people. So the title of the novel's role of guarding the city becomes a metaphorical meaning that indicates his salvation from the fate of those who vanished, except that in reality he lives his life in its monotonous details without considering searching for its people or trying to find an explanation for their sudden disappearance.

Saeed, the Guardian of the Lost City

Saeed, the hero of the novel *The Guardian of the Lost City*, is the fictional character that Ibrahim Nasrallah chooses to play the role of guarding the city in light of the sudden absence of its people. The heavy demands of daily life in the city of Amman. Saeed wakes up one ordinary morning to find the city of Amman completely empty of its residents. This is similar to the events of the famous Arab play that was shown for the first time in 1972 by the Rahbani brothers, and its funny events revolve around a city ruled by an unjust king, who is trying to impose unjust taxes when all the people of the city decide to leave the city and leave him alone in it. However, the heroine of the play, Zad Al-Khair, decides to remain alone in the city with the king, to negotiate with him after the people hand her the keys to their homes, so that she would be the key guard.

Zad al-Khair takes advantage of this dangerous task that it is carrying out, and initiates negotiations with the king, and threatens him with the demise of his kingdom, as she is a final symbol for the people leaving the city, and she asks him to stop the unjust grievances and taxes on the people, until she succeeds in this dangerous task, so the king decides to invite the people to return to the city after he promised to fulfill all their demands, so all the people return to the city, and the play ends with this happy end, after the celebrations are held in the city to this happy ending. (Qaraan, 2002)

On the other hand, we find Saeed in *The Guardian of the Lost City*, who wakes up to find all the people of Amman have disappeared in a strange event. In the face of this mysterious event, we have to stop and think about this narrative, and we also have to wonder whether the disappearance of Amman's residents is real or not. Or is it merely an expression of "the depth of the hero's sense of isolation?" (Al-Kubaisi, 2000, p. 51) For the sake of argument, let us assume that the people of Amman exist, but the hero does not see them, and in this case, the disappearance becomes a symbol or an indication of the severity of the isolation experienced by modern man in the city and his loss, (Al-Kubaisi, 2000) as represented by Saeed, the only survivor of the disappearance for an unknown reason until now. Is everything a dream and "all fictional and realistic narrative and dialogue images are dreamy flashes and snapshots?" (Shukri Al-Madhi & Hind Abu Al-Sha'ar, 2001)

Whatever the truth of the answer to this enigmatic question, it is an answer that cannot be accepted and satisfied except in light of the laws of the world that are as they are, i.e., the natural laws of existence, with the rare occurrence of such events. Based on this, we can say that we are in front of a strange account of strange events that cause doubt, dread, suspicion, and fear in the soul of the hero of the novel, Saeed, and in the souls of the recipients of this novelistic achievement, within a dream building that works on the distance between reality and imagination. This construction "depicts a real world, but its realism is a kind of dream that does not require rational explanation, in the sense that it is not necessary to have an explanation for everything. The dream, despite all interpretations, like myths and legends, remains open to all semantic possibilities. (Al-Kubaisi, 2000) Nasrallah formed his novelistic construction on the techniques of deliberate deconstruction of the event, on the game of identification, on the implications of arranging titles and transferring the reader from the imagined world to the real world, and on the multiplicity of interventions and direct comments to keep the reader immersed in his living world and not immersed in the world of art (Al-Kubaisi, 2000) in a framework of dreams that "frame all narrative, descriptive, and dialogue images". (Shukri Al-Madhi & Hind Abu Al-Sha'ar, 2001, p. 99)

It can be said that the narrative structure in *The Guardian of the Lost City* plays the role of

working on the cohesion of the event and deepening its exotic character, given that irony and black laughter are among the characteristics of an exotic narrative. In this novel, Saeed represents a marginal character in life, and he is. However, he suddenly changes some of his character and makes a decisive and bold decision, which is to be the faithful guardian of the city of Amman in the absence of its people. He delegates himself to this noble task and becomes, overnight, according to him, assigned to search for “one and a half million citizens who suddenly disappeared, leaving him wandering in the wilderness of their absence.” (Shukri Al-Madhi & Hind Abu Al-Sha’ar, 2001, p. 100) Then he thinks about what to do about this bold decision. After thinking for a long time, he decided not to do anything, and was satisfied with waiting for the people of the city to return to it without bothering to search for them. Rather, he firmly believes that they deserve what they have reached, without knowing exactly what happened to them, but he is satisfied with gloating over them, whatever fate they have reached. However, he sometimes believed that there were good and lonely men like him who roamed the streets of other cities and capitals to protect them at these moments, if the facts of his strange day went beyond the borders of Amman.

All this leads us to the fact that Ibrahim Nasrallah has tried to present a novel based on exotic narration and the better use of its data in a narrative construction that presents itself in a new intellectual melting pot that “expresses reality without reality”, (Nasrallah, 1998, p. 47) It “reveals the destruction and lack of understanding of the psychology of the Arab personality, which is under the influence of arbitrary regimes of power, after it failed to confront the real enemies and turned against its people, underestimating them and their dignity in order to impose its authority on them and silence any voice of dissent that might face it.” (Shukri Al-Madhi & Hind Abu Al-Sha’ar, 2001, p. 102) In summary, the novel (*The Guardian of the Lost City*) is “a strange adventure novel in its material and in the transformation into a novelist formation that contains strangeness; it conceals and reveals the secrets of the writer; it conceals and reveals the secrets of the novelist, it conceals and reveals the secrets of the hero.” (Fahd, 2000, p. 88)

Saeed’s journey in his city in the novel *The Guardian of the Lost City*

In the novel *The Guardian of the Lost City*, Saeed wakes up, whose name we did not know until we later learned that his nephew was named Saeed after his name. He works as a simple auditor for one of the Jordanian daily newspapers, which is the newspaper *Al-Rai*, and he goes to work in the morning, as per his daily habit. He waits in vain, and soon realizes the horrific truth that “something is happening, something strange that does not belong to the realm of chance,” (Yaghi, 2022, p. 292) and what happens “does not belong to the category of everyday events that he is experiencing and affecting him.” (Nasrallah, 1998, p. 11) “The streets are all empty of people; the graves are silent”, (Nasrallah, 1998, p. 11) carts, service cars, and taxis have abandoned parking lots; the possibility of “completely diverting traffic” (Nasrallah, 1998, p. 2) is no longer acceptable, and walking on two feet to work is the only way to do so in the streets that have become his sole property, though he has kept walking on sidewalks and crossings are from the designated places for that in case something might happen. Abo Ali newsstand was open like other kiosks; he paid ten piasters, and read today’s newspapers. There is no information about the disappearance of Amman’s residents, “and the daily headlines are the same.” (Nasrallah, 1998, p. 9)

After a long journey on foot, he reached the center of the country, bypassing the Hashemite

Square, then Raghadan Complex, King Abdullah Mosque, Ministry of Works, then Jet Travels, Hijjawi Library, Dar Al-Shorouk, Fouad Restaurant, Jabri Restaurant, and Al-Sahel Al-Akhdar Restaurant. He found that the doors of the Arab Bank were open without a guard, and that inside the bank's boxes was circulating money. He contented himself with "going up the stairs and taking a look at the spacious lobby" (Nasrallah, 1998, p. 130) and closing the doors until the citizens returned. "What if the police were reassured that security and order would be established, then he could sit comfortably on top, watching security while he roamed freely in the streets?" (Nasrallah, 1998, p. 132) wondered Saeed. At Al-Salam Restaurant, he managed to save the chicken on the grill before it was burned. The situation in Hashem's restaurant was not different. 'He was amazed that the dishes on the tables were the same: plates of Foul, Homos, Msbaha, Qudsyia, and Prita bread. Some were untouched, some were missing a bite or two, and others were empty.'" (Nasrallah, 1998, p. 128)

Saeed walked for a long time in the empty city of Amman. He contemplated the place from the top of the Sports City Bridge and wished he could scan it from the top of the Housing Bank complex or the Postal Tower, but he was afraid of heights. He started wasting the dirt, its little red specks, removing the gravel, the dry weeds, nylon bag crumbs, decomposing leaves" (Nasrallah, 1998, p. 135) but in vain, his only hope became to find a single organism, even if it was a "one-celled animal." (Nasrallah, 1998, p. 162) When he found no one, his only consolation was that "Britain—our historic friend—will at last send a group of scientists from Scotland, and they will clone the Jordanian people using my cells." (Nasrallah, 1998, p. 162) The only being he came across on that peculiar day was a cat, "as it climbed the stairs next to the barbershop, and when it was right in the middle of it, it disappeared, melted, no longer a trace." (Nasrallah, 1998, p. 163) Finally, Saeed was convinced that he was the only survivor among the people of Amman from the unknown fate that they all fell to for unknown reasons; "I did not survive to follow them, I survived because fate wanted me to survive." (Nasrallah, 1998, p. 137)

This new conviction led him to believe that the city of Amman had "become his responsibility", (Nasrallah, 1998, p. 139) "and he must preserve it until its people return." (Nasrallah, 1998, p. 127) "Fate burdened him with what he could not easily bear, and placed on him the responsibility of finding one and a half million citizens who had suddenly disappeared, and left him wandering about their absence." (Nasrallah, 1998, p. 133) The question that Saeed kept repeating in his mind in the manifestations of his strange day, as he described it, was, where did the people of Amman disappear? In an attempt to find a convincing explanation, a universal explanation was necessary for the phenomenon, after it was completely ruled out that the government was responsible for their disappearance, (Nasrallah, 1998) and he also ruled out any cosmic invasion. (Nasrallah, 1998) He thought about "the possibility of deceiving the eye, as if the whole thing were an opposite mirage phenomenon. In the mirage, we imagine that we see water, and what I can confidently call now the Amman phenomenon, we imagine the disappearance of humans". (Nasrallah, 1998, p. 21) "But if it's about aliens, I'm sure their respect for me will cause them to bring them back", (Nasrallah, 1998, p. 90) "If they haven't become invisible", (Nasrallah, 1998, p. 323) and they're afraid someone will find out."

In the evening, Saeed arrives at his job at Al-Rai newspaper. He rushes to the newsroom of the foreign and Arab news agencies to find nothing about the disappearance of the people of Amman, who believe in himself that they "deserve more than just disappearance, because they are less beautiful than their city." (Nasrallah, 1998, p. 205) He spends his scheduled working hours as if nothing strange is happening, and at eight thirty in the evening he leaves the place, stamping the work card to be "the

biggest proof that I was here in this world when the others disappeared.” (Nasrallah, 1998, p. 214) He comes home tired, and sleeps without the slightest worry or insomnia, and in the early morning he wakes up to the commotion of the people of Amman. He goes as he used to every day to work. He stands in the long queue everywhere as he used to, and he is forced to be slapped in exchange for shortening his standing in this queue: “Instead of trying to understand what happened, i.e., this state “of absenteeism, he was surprised by a new system for every person to start his work, i.e., his daily life, which we can call the system of slapping, which is being slapped, and then going to do your work! As if half a century of humiliation is not enough” (Nasrallah, 1998, p. 341), and he deals comfortably with this humiliating situation and forgets about the disappearance of Amman’s residents for a day after he decided, “If they don’t talk about it, I won’t.” (Al-Kubaisi, 2000, p. 64)

Conclusion and Results

In his novel Saeed Abi Al Nahs the Pessoptimistic, Emile Habibi presents the parable of the unfortunate traitor who faces the worst end. He embodied this narrative example in Saeed’s character, who betrayed his homeland, losing everything; himself, his life, abilities, and fortunes; even his son refuses to be a picture with him, and he walks the opposite path that his father walked. He decides to take up arms and join the Palestinian revolutionaries, while his virtuous Palestinian wife Yo’ad watches him and his extraterrestrial companion sail into the distance, she raises her head. She is unconcerned by his departure, and considers it a positive omen that he has vanished. She says to those rejoicing around her, pointing to Saeed and his alien friend, “When this cloud passes, the sun rises” (Nasrallah, 1998, p. 354) as if she views the disappearance of Saeed and other traitorous Palestinians like him as good news for the Palestinian people, who need only nobles who defend their homeland until the last drop of their holy and pure blood.

As for Ibrahim Nasrallah, in his novel *The Guardian of the Lost City*, he presents the example of the marginalized, oppressed, and abolished human being to the extent that he does not feel the presence of any human being around him, and no one feels his presence. Nasrallah chose the name Saeed for the hero of his novel, a name unlike the case of this hero, who lives misery in his wakefulness and dreams and knows nothing of happiness in his existence, as if this name came as a paradox to refer to the great unhappiness of this character, according to sarcastic evidence, saying one thing and intending the opposite.

Saeed’s character in this novel represents the state of emptiness, alienation, marginalization, exclusion, sadness, loneliness, and deprivation experienced by the simple citizens in the city of Amman, and by doing so, they turn into mere enslaved human beings. They every day and night pursue a life that is drenched in suffering and humiliation that Nasrallah called the “obligatory daily slap” that the citizens forcibly receive in their miserable daily quest. In the end, Saeed and his ilk become crushed and marginalized citizens, as if they live in worlds abandoned by all of their people due to the severity of his isolation in these harsh worlds, to the point of grinding them on a daily basis without mercy.

References

- Abdel Hamid, S. (2003). *Humor and Laughter* (1 ed.). Cairo, Egypt: Alam Al Ma'arefah.
- Al Haifawiah, M. (1996). Haifa, Palestine. (9), 23.
- Al-Fayoumi, S. M. (2011). The Dialectic of the Ego and the Other in the Novel of the Mistress as a Model. 19(1), 868.
- Al-Kubaisi, T. (2000). *Textual Readings in Jordanian Narratives* (1 ed.). Amman, Jordan: Greater Amman Municipality.
- Al-Najjar, M. (n.d.). *Collective Tragedy and Individual Concern in Palestinian Actions*. Retrieved from Asharq Al-Awsat Newspaper: <http://aawsat.com/home/article/239031/>
- Al-Osta, A. (2012, August). Sabbath's Infidel. (28). Retrieved from <http://www.tanwer.org/tanwer/news/2031.html>
- Al-Qasim, S. (2010). Paradox in Contemporary Arab Storytelling. *Fosoul Magazine*, 2(2).
- Apter, T. E. (1989). *Fantasy literature: An approach to reality* (1 ed.). (S. S. Al-Saadoun, Trans.) Baghdad, Iraq: Dar Al-Mamoun.
- Boulos, H. (n.d.). *Emile Habibi's additions to the short stories*. Retrieved from the website of the Levant Writers Association: <http://www.ahewar.org/debat/show.art.asp?aid=223030&cr=0>
- Darraj, F. (2007, July 27). The Impact of Don Quixote on Literature. *Al-Hayat newspaper*.
- Fadel, J. (2007, March 8). The Troubles of Emile Habibi: The Pessoptimist, was he a Jew by loyalty? *Riyadh newspaper*(14136).
- Fahd, S. (2000). *The Jordanian Novel 1980-1990- A study and an Assessment*. Ministry of Culture.
- Fakhr, S. A. (2013, January). *Emile Habibi: Identity Fission and the Creative's Anxiety*. Retrieved from Voice of the Voiceless: <http://palestine.assafir.com/Article.aspx?ArticleID=2440>
- Gasic, T. L. (1980). The Discontented Palestinian. *Asharq Al-Awsat Magazine, The Saudi Research and Marketing Group*, 34(2), 70.
- Goleman, D. (2000). *Emotional Intelligence*. (L. Al-Jabali, Trans.) Kuwait, Kuwait: The National Council for Culture, Arts and Letters.
- Habibi, E. (2006). *The Strange incidents of the Disappearance of Saeed Abi Al-Nahs, The Pessoptimist* (2 ed.). Amman, Jordan: Dar Al-Shorouk for Publishing and Distribution.
- Ibrahim, Z. (2012). *The Psychology of Humor and Laughter* (1 ed.). Cairo, Egypt: Library of Egypt.
- Khalil, I. (2011, May 12). *Emile Habibi's masterpiece "The Strange incidents" in the light of cultural analysis*. Retrieved from website around the corner: www.qabaqaosayn.com
- Klito, A.-F. (1983). *Literature and Strangeness: Structural Studies in Arabic Literature* (2 ed.). Beirut, Lebanon: Dar Al-Tali'a.
- Lulu'a, A. W. (2013). *Encyclopedia of Critical Terminology*, (Vol. 4). Beirut, Lebanon: The Arab Institute for Studies and Publishing.
- Mahjoub, S. (n.d.). *A Reading of the Pessoptimist's Novel by the Palestinian Novelist Emile Habibi*. Retrieved from Star Times Forums: <http://www.startimes.com/f.aspx?t=15139578>
- Mahjz, K. (2006). *Emile Habibi: Illusion and Truth* (1 ed.). Damascus, Syria: Quds for Publishing and Distribution.
- Nabila, I. (1987). *The Paradox* (Vol. 7). Cairo, Egypt.

Nasrallah, I. (1998). *Guardian of the Lost City* (1 ed.). Amman, Jordan: The Arab Institute for Studies and Publishing.

Omari, S. (2012, 4 21). A Study in the Novel of the Strange incidents of the Disappearance of Saeed Abi Al-Nahs, The Pessoptimist. *Al-Sabah Newspaper*.

Qaraan, M. (2002). *Sociology of Theatrical Art for the Rabbani Brothers*, (1 ed.). Beirut, Lebanon: Bashariya for Publishing and Distribution.

Saleh, F. (n.d.). *Emile Habibi, a torrent of stories*. Retrieved from Anfas.net website: <http://anfasse.org/index.php/2010-12-30-15-40-11/2010-12-30-15-36-49/5229-2014-01-26-16-04-26>

Shalan, S. (2007). *The Exotic and the Miraculous Narrative*. Doha, Qatar: Al Jasra Cultural and Social Club.

Shukri Al-Madhi & Hind Abu Al-Sha'ar. (2001). *The Novel in Jordan*. Mafraq, Jordan: Al al-Bayt University.

Todorov, T. (1970). *Introduction à la littérature fantastique* (1 ed.). (S. Boualem, Trans.) Cairo, Egypt: Dar Sharqiyat.

Yaghi, A. a.-R. (2022). *On Applied Criticism* (1 ed.). Amman, Jordan: Greater Amman Municipality.

Emile Habibi (1921- 1996) is a Palestinian writer who was born in Haifa. He completed his secondary education in both Acre and there. He started out as a construction laborer before becoming a presenter on Al-Quds Radio. After that, he resigned to work as an employee in Mandate army camps, then as an editor in the newspaper Al-Ittihad, and in 1946, he founded the Haifa-based Al-Muhamaz magazine. After the foundation of the Zionist state, he battled against the British mandate and its customs. He was chosen as one of its representatives in the Zionist entity's Knesset, and he remained a member of it until 1972, when he resigned to devote himself to writing. The Palestine Liberation Organization awarded him the Jerusalem Medal, the highest Palestinian decoration, in 1990. When the Zionist entity gave him the Creativity Award in 1992, Palestinian and Arab voices urged him to refuse it. He accepted the honor and then declared his donation of its monetary worth to the Islamic Maqasid Association, which cares for Intifada wounded. In his final year, Emil was busy editing a literary magazine called Masharef, and when he died in May 1996, he requested that these lines be placed on his grave: "Staying in Haifa." His literary works, such as Sextuple of the Six Days, The Strange Incidents in the Disappearance of Saeed Abi Al-Nahs the Pessoptimist, Loka' Bin Loka', and Khorafiat Saraya Bint Al-Ghoul, have left indelible fingerprints on the Arabic novel.

Ibrahim Nasrallah (1954 -) is a Palestinian writer who was born in Amman in. In 1976, he received a diploma in education and psychology from UNRWA teachers. He worked as a teacher in Saudi Arabia and in Jordanian newspapers such as Al-Rai, Al-Dustour, Voice of the People, Markets, and Al-Hassad Magazine. He was a cultural counselor and activity coordinator at the Abdul Hameed Shoman Foundation, as well as a member of the Jordanian Writers Association. Among his works are: Wild Waves (novel), Awo (novel), Only Two (novel), Storms of the Heart (poetry), Morning songs (poetry), Birds of Caution (novel), Streets Olive (novel), The Guardian of the Lost City (novel), The Eraser Child (novel), Safe Weddings (novel), Under the Morning Sun (novel), The Time of White Horses (novel), Lanterns of the King of Galilee (novel), The Spirits of

Kilimanjaro (novel), The Three Bells (novel) The Second Dog War (novel).

Samih al-Qasim (1939-2014) is a well-known modern Arab and Palestinian poet whose name is synonymous with Palestinian revolution and resistance poetry. He was a member of the Communist Party in the past. He was born in 1939 to a Druze family in Zarqa and educated in Palestine's Ramah and Nazareth institutions. He began his career as a teacher, then moved on to political activity in the Communist Party before leaving the party to focus on his literary work. More Grief than Water, Selected and New Poems, and the Complete Works of the Poet Samih al-Qasim are among his many collections.