



Outcry Vs. Silence: A Deconstructive Reading Of Resistance In Ghassan Kanafani's Men In The Sun

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Keywords

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| 1. Ghassan Kanafani | 2. Men in the Sun |
| 3. resistance literature | 4. outcry |
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Abstract:

This research paper offers a deconstructive reading of resistance in Ghassan Kanafani's Men In The Sun, focusing particularly on the tension between "outcry" and "silence". The narrative highlights the Palestinian land, the Palestinian space, and time around which the resistance theme evolves. It depicts Palestinian's resistance and the attempt to escape from refugee camps to Kuwait and this endeavor ends up in tragic failure. The novella features several outcries, but these attempts are shut in silence. This clash complicates the ultimate meaning of resistance in the novella. To trace such dichotomy, the paper applies Jacques Derrida's theory of deconstruction, making use of the concepts of: binary opposition, différance, and signification to figure out the unspoken. The finding suggests that the characters' apparent silence, particularly their death within the water tank, could be viewed not as a failure, but as a profound and enduring form of outcry in the discourse of resistance. The paper concludes that the binary opposites between outcry and silence compete with each other in an endless effort which consequently promotes an understanding that leads to an infinite hand in hand progression. Thus, from a deconstructive point of view, resistance is rendered elusive, as it is constantly displaced and deferred by the array of meanings, making it an unreachable horizon.

الصرخة في مواجهة الصمت: قراءة تفكيكية لمفهوم المقاومة في رواية ((رجال في الشمس)) للكاتب غسان كنفاني

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الكلمات المفتاحية

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| 1. غسان كنفاني | 2. رجال في الشمس |
| 3. الادب المقاوم | 4. الصرخة |
| 5. الصمت | 6. التفكيكية |

الملخص:

تهدف هذه الدراسة إلى تقديم قراءة تفكيكية لمفهوم المقاومة في رواية ((رجال في الشمس)) للكاتب الفلسطيني غسان كنفاني، مع إيلاء اهتمام خاص للتوتر البنوي القائم بين ثنائية الصرخة والصمت. إذ تبرز الرواية الأرض الفلسطينية والزمان والمكان الفلسطيني بوصفها محاور مركزية يتشكل حولها جوهر المقاومة، حيث يُصوّر الفلسطيني في محاولاته اليائسة للهروب من مخيمات اللجوء إلى الكويت، وهي محاولات تنتهي بفشل مأساوي يضاعف من دلالة النص. وعلى الرغم من حضور الصرخات في العمل، فإنها تبقى محاصرة بالصمت، الأمر الذي يعقّد البنية الدلالية للمقاومة ويجعلها أكثر إشكالية. ولتفكيك هذه الثنائية، تعتمد الدراسة على نظرية جاك دريدا في التفكيك، مستثمرة مفاهيمه حول الثنائيات الضدية، والاختلاف، والدلالة، بغية الكشف عما هو مسكوت عنه في النص. وتخلص النتائج إلى أن الصمت الظاهري للشخصيات، ولا سيما موتهم داخل خزان المياه، يمكن تأويله لا باعتباره فشلاً، بل بوصفه شكلاً عميقاً ومتواصلاً من أشكال الصرخة في خطاب المقاومة. وتظهر نتائج الدراسة أن التضاد بين الصرخة والصمت يتجلى في صراع دائم يفضي إلى تلازم جذلي لا نهائي بينهما، بحيث تصبح المقاومة، من منظور تفكيكي، مفهوماً عصبياً على التحديد وقابلاً للمراوغة. فهي تتعرض باستمرار للإزاحة والتأجيل داخل شبكة من المعاني، مما يجعلها أفقاً مفتوحاً لا يمكن بلوغه بصورة نهائية.

Introduction:

"Why didn't you knock on the sides of the tank? Why didn't you say anything? Why?" (Kanafani 56). These rhetorical questions are charged with a meaning or an ideological or experiential sense. Literature, from this standpoint, acts as a crucible, transmuting the raw ore of human experiences into a transformative force. It is the conscious instrument of unmasking ideologies. Thus, it emerges to form the ground for the desire to break the intolerable silence of the dominated by allowing it to speak and exploring the unseen and unspoken. This channel of ideological undercurrent and defiant act of revolutionary narrating is what gives birth to the so-called resistance literature.

The term "resistance literature" (Adab al-Muqawamah) was first used in 1966 by the Palestinian writer and critic Ghassan Kanafani while speaking of Palestinian literature in his study "Resistance Literature in Occupied Palestine" (Harlow 2). Kanafani belongs to the Palestinian libertarians who witnessed and experienced the *Nakba* since its early moments. Kanafani, the boy from Galilee, left Akka (Acre) as a twelve-year-old refugee and spent his all-too-brief years—in Damascus, Kuwait, and finally Beirut, searching for home with his words. This short journey was soon ended when he was assassinated in 1973 in Beirut. Khoury mourns saying that "the fragments of his pulverized body splattered across the pavement, left behind hundreds of pages in the fleeting book of life" (87). Harlow and Riley, the translators of *Palestinian Children* by Kanafani, mention that Kanafani was an author who produced several novels, short stories, and political news articles while living in Lebanon, and that his critical works are a major contribution to modern Arabic literature (3). The flow of Kanafani's life and career was determined by the political, social, and human realities that envisioned the Palestinian history. Fadl al-Naqib points out that Kanafani "wrote the Palestinian story, then he was written by it" (41). His existence was intertwined with the lives of others, as he consistently prioritized

their welfare. Thus, he had an immanent force both as a political leader and as a writer.

Kanafani's influence was profound, inspiring a multitude of writers to engage with his works. Barbara Harlow drew on Kanafani's work and authored a monograph under the title "Resistance Literature," where she explores various critical commentaries revealing the Palestinian resistance literature. For her, this written literature by Palestinian writers inside or outside Palestine "has been largely excluded or ignored" in the field of literature in English (xvi). But, Kanafani's transformative perception of literature has given rise to writers from the local to the universal in later stages. Mahmoud Darwish, who was to become the Palestinian national movement poet, stresses that "the history of the inception of modern Palestinian prose starts with Ghassan Kanafani" (13). Moreover, Darwish contends that literary writers of Palestine, including himself, remained "unknown until Ghassan Kanafani declared their presence, resilience and talent" (20). As a proponent of literature, Kanafani, though being educated in French, opted to write in Arabic, and it would take him sometime until he was able to "enrich his Arabic and rid it of foreign expression" (Harlow & Riley 2). The choice of the language in his case, Harlow emphasizes, is a "political statement" in which he asserts his right to express his reality without the mediation of another language or culture (18). Alkhatib stresses that this literature aims "not only at freeing the oppressed from dominating powers and overturning the authority but also at liberating the humans from oppression" (1730).

Since the *Nakba* (or Catastrophe), resistance to the hegemonic force has become the major concern of every Palestinian. Kanafani stands as a fearless commando in the face of the Zionist occupation in Palestine. His outcry for a change drives him to create the novella *Men In The Sun*. It stands as a testament to his unwavering commitment and contribution to resistance literature. According to Abrar, literature is "a process of resistance because the writer cannot conform to his surroundings and based on this conflict, he

creates literature" confirming that "all literature is resistance and every writer is rebellious" (qtd. in Raziq and Sadiq 31). *Men In The Sun*, from this point of view, emerges as a literature that is heavily loaded with this discourse of resistance.

Being a significant narrative representing the Palestine literature, *Men In The Sun* has been studied by many scholars; each from a different point of view. Sami and Jayashree (2022) examine the novella's authentication of the oil-centric life by understanding that oil is the main driven factor for refugees and this is analyzed in accordance with the theoretical support of kinetic model of exile, displacement and resettlement as proposed by Egon F. Kunz. The concept of home in the novella is addressed by Shamallakh et al (2021). They study the concept of home from a dialectical point of view. They discuss the paradoxes of home for the Palestinians in the aftermath of the Palestinian *Nakba*, focusing on Kanafani's perception of home. Their study adopts Georg Hegel's dialectics of thesis, antithesis and synthesis. The theme of identity crisis is adopted by Alqasass (2021). He investigates the death of the characters as being a metaphoric indication that adversely affects their identity. For Alqasass, Kanafani "is by no means guilty of silencing his characters" (4). Their death is a representative of the death of the Palestinian Cause. Elmahdi and Hezam 2020 study the deep meaning of symbolism in *Men In The Sun*. For them, the novella is full of symbolism and what characterizes it is an integrated part of the text and not imposed upon it. The Sun, the water tank, and even the four main characters are all symbols that can represent different things. Neimneh (2017) looks into *Men In The Sun* as a postcolonial Arabic narrative. He examines its underplayed postcolonial existential and naturalistic aspects. Through the postcolonial lens, the author investigates the effects of colonization/imperialism. Neimneh thus approaches the novella as a politicized work that resists and protests against different forms of oppression like discrimination and imperialism. For him, Kanafani's politics "is one of shame and aversion through an act of

mourning, a relentless preoccupation with the Palestinian issue at ontological and naturalistic levels" (246).

As it is evident from the previous literature referred to above, *Men In The Sun* is loaded with colossal amount of ideologies and dimensions which made it stand as a seductive destination for many academic scholars. Still, *Men In The Sun* remains a chain of thoughts that is yet not fully untangled. As far as this research is concerned, no study has been devoted to examine *Men In The Sun* from a deconstructive point of view, shedding light on how outcry and silence interrelate to form a possible meaning pertinent to resistance.

Statement of the Problem

The tragic end of *Men in The Sun* culminates to leave the reader with a lingering feeling of sorrow and despair. From this point of view, this research is born with the intention to go beyond what is apparent and literal. Through the lens of deconstruction, this study attempts to undertake a reverse reading which goes against the grain in an effort to produce a kind of different meaning to the narrative. It penetrates the theme of resistance with a particular emphasis on how outcry and silence conspire to eventually formulate a new meaning and provoke different thoughts.

Research Objectives

The objectives of this research are:

- 1- To study the theme of resistance in the novella and its interplay between "outcry" and "silence".
- 2- To apply the deconstructive terms of binary opposition, difference, and signification on the theme of resistance.
- 3- To formulate a new meaning of resistance under the lens of deconstruction.

Methodology

This study aims to investigate *Men In The Sun*, the novella which is engulfed with multifaceted dimensions that weave together various threads of thoughts of resistance. To unravel this inextricable fabric and bring forth a new thread of meaning, the study adopts an analytical-descriptive method applying a deconstructive reading to help explore the conflicting forces within the text undermining

the stability of the text's structure and revealing meanings as an array of undetermined possibilities. To approach such aim, Jacques Derrida's *Of Grammatology* (OG) is the main source of application to attempt to do an account-reading of the novella under scrutiny.

Theoretical Framework

Deconstruction is often frequently read along with poststructuralism. "It is the first version of poststructuralism to reach the United States" (Bertens 93). Jacques Derrida is widely known to be associated with this philosophical movement (Nayar 265). Deconstruction is a mode of philosophical and literary analysis which interrogates basic philosophical categories and concepts to reveal inconsistencies and contradictions. This strategy is what constitutes the name "Deconstruction" (Bertens 102). It is a deliberate attempt to go against any too rigid protocols or methods. Thus, deconstruction "emerged through the impingement of poststructuralist thought on an American New Critical tradition already showing symptoms of internal strain and self-doubt" (Norris 17).

Binary oppositions are among the dominant principles for deconstruction. According to Derrida, thoughts exist in bipolar structure where one meaning occurs to be involved in the other. Barry, in this point, emphasizes that "things cannot be understood in isolation- they have to be seen in the context of the larger structures they are part of" (39). However, in this binary journey, deconstruction problematizes the final resolution of the these polarity because it deconstructs (dismantles) the privileged term from the binary. Spivak notes that Derrida insists that there is always a "violent hierarchy. One of the two terms controls the other... holds the superior position. To deconstruct the opposition is first ... to overthrow [reverse] the hierarchy" (Ixxvii). Thus, Derrida revolts against the Western traditional thought of finding origin which Derrida calls the "metaphysics of presence" (OG 74), he also terms it "logocentrism" (Spivak Ixviii). Deconstruction, in this metaphysics of presence, attacks "the history of determination of being as presence", and claims

that this binary opposition is originally a result of what Derrida calls *différance* (OG 278). Derrida coins the term *différance*, which consists of two ideas: the difference in meaning and the process of deferral of meaning. In French, the verb *différer* means both "to differ" and "to defer" (Johnson ix). Derrida has made up "différance" by writing it with an "a" rather than an "e". It is a neologism which indicates that "presence" is always different from itself and deferred with relation to itself. The concept of *différance*, actually occurs due to what Derrida refers to as "the movement of signification" (OG 70). It is worth noting here that it was Ferdinand de Saussure who first used the concept of sign which he describes the sign as having two parts: a signifier, which is a material element such as a written or sound image, and a signified, which is the immaterial idea or meaning or content to which a signifier refers. Derrida cites Peirce's definition of a sign. For Peirce, a sign is "anything which determines something else (its interpretant) to refer to an object to which itself refers (its object) in the same way, this interpretant becoming in turn a sign" (OG 50). Derrida believes that the actual movement of language is from signifier to another signifier and this structure by all ways "conceals and erases itself in its own production" (OG 7). Thus, in this interplay of the signifiers, the ultimate meaning keeps on moving in an infinite series of signifiers

Men In The Sun is structured to release a site of contestation, where opposing themes, "outcry" and "silence" clash and intersect. This inconsistency is a key feature towards finding more about the unseen and unspoken. Hence, the research attempts to conduct a deconstructive reading of the themes of "outcry" and "silence", explicating the contradictions and internal oppositions allocated in the novella to form a new perception within the discourse of the Palestinian resistance.

Analysis and Discussion

Outcry and Silence in *Men In The Sun*: A Dialectical Tension

Kanafani's *Men In The Sun* projects a series of push and pull dynamics. The three main characters: Abu Qais, Asaad, and Marwan exhibit their outcry and silence in two opposite sides in which each resists for getting a final resolution. The three characters hope for a good life. They are trying to get to Kuwait because, for them, Kuwait is "a destination full of all the things Kanafani had been deprived of" (Al-Nakib 89). "To find a crust of bread?" is a rhetorical question raised by Abu Qais in a monologue (Kanafani 24). He dreams to get his son into "school, buy olive trees, and build shack" (Kanafani 27). Similarly, Asaad, the young adult man, appears to be searching for a decent life in Kuwait. Kanafani introduces him in an office which undertakes to smuggle people from Basra (Iraq) to Kuwait. Elmahdi & Hezam describe this character as "a political person and a fighter fleeing the country to get more freedom, the character of the Palestinian pursuer" (95). Asaad says in a desire for getting a good life in Kuwait "a man can collect money in the twinkling of an eye there in Kuwait" (Kanafani 32). "I want to work. You know things are there" said the third character, Marwan, whose dream is to receive education and get the experience to "be a doctor" (Kanafani 43). The men's adventure towards Kuwait has been out by depicts the egotistical inclination of some people who are willing to feed off the Disaster, for their own material benefits (Mir 125). This collective ground of a shared socio-political circumstances has evoked the sense of hope to resist, galvanizing their collective struggle against oppression. But, Armstrong and Paynter point out that meaning, for deconstruction "is determined by its position within the linguistic system, and not by any fixed property of "meaning" that is indissociably bound to it" (64).

This meaning of outcry, for deconstruction, does not operate in isolation, because it is actually an effect produced by the interrelationships among the terms of a language. Consequently, neither concept in an opposition of contrast has an identity that is entirely independent of its opposite. From

this point of view, the men's "outcry" becomes juxtaposed with its opponent "silence". Abu Qais's determination to reach Kuwait is clearly revealed, but it is immediately followed by a silence. Abu Qais after spelling out his hopes while being in Kuwait, he falls in silence as Kanafani describes him saying "He was trying to say something, but he was unable to" (27). Marwan, after revealing his intention to be in Kuwait to work, he "suddenly fell silent and stood still" (Kanafani 38). Kanafani, further, describes the scene saying "a thick blanket of silence covered everything" (39). As for Asaad, he comes to feel "the unuttered insult wounded his throat" right after revealing his desire to "collect money in the twinkling of an eye there in Kuwait" (Kanafani 32). Clearly, the characters' desperate thoughts eclipse their attempts to find a safe haven. In this regard, Derrida reveals that "the self in that space 'between' binarisms which contains both absence and presence while remaining irreducible to either of them" (qtd.in Bellou 20). This indicates that binaries for deconstruction are not two separate identities, but each strives to convey a meaning. The characters' outcry for hope would not be understood without the meaning of despair. Also, the meaning of despair cannot be understood without the presence of hope. Derrida emphasizes that "presence is at once promised and refused" (OG 141). The men's struggles and voices are both acknowledged and erased which highlights tension between presence and absence. In this ideological battle, deconstruction questions the very logic of binary opposition. Thus, the ultimate meaning of this clash becomes unfixed property of meaning. In these three contexts, the characters' changing in thoughts and actions is self-evident of Derrida's argument of the unified meaning or essence.

The idea of metaphysics of presence suggests that everything has a fixed meaning. Spivak describes it as "a shorthand for any science of presence" (ixx). The characters' outcry for hope creates a value of presence which suggests a conspicuous difference between what is central and marginal or periphery and this hierarchy is what forms binary opposition (Spivak Iviii). The dualistic oppositions between hope and despair which construes a hierarchy that privileges one term, i.e. hope over the other, i.e. despair. Abu Qais, the old man, appears on the parched earth

waiting in vain for life-giving rain. Abu Qais's posture is depicted meticulously as someone laying down against the earth trying to feel any rain drops. For a moment, Abu Qais gets a dim thought that "the damp earth... was no doubt the remains of yesterday's rain", but he soon reconstructs his thought to admit that "No. yesterday it had not rained. The sky now could rain nothing but scorching heat and dust" (Kanafani 21). His wish to have rain in each attempt differs and becomes a deferred aim. Similarly, Saad is given some hope by smugglers promising him "you will find yourself on the road" (Kanafani 29). This thought of salvation remains different and deferred each time the character attempts to find a way to reach to Kuwait. Saad himself admits that his wish to reach Kuwait is not fulfilled as he says: "they all talked about roads. They said: 'You will find yourself on the road!'" (Kanafani 30). The third character, Marwan, though he keeps on asking questions like "why do they do that? Why do they deny ...?", his quest to know more remains unfulfilled (Kanafani 42). Clearly, the characters' assumed presence is trapped between the consciousness and the unconscious and their deferral to reach aims is bound to experience Derrida's *différance*. Johnson explains that *différance* "inhabits the very core of what appears to be immediate and present" (ix). Their outcry (which is the consciousness) and their silence (which is unconsciousness) lead them nowhere; they remain, as Derrida would describe them, disseminated. Thus, meaning becomes in "dissemination" which means that meaning is like the seed that is scattered abroad (Spivak xi).

The characters' outcry and silence, in the context of resistance, remains in an ongoing process which is a result of signification. Asaad's asks Abul-Abd, a smuggler to Kuwait, "When will the journey begin?", and Abul-Abd responds "As soon as there are ten of you" (Kanafani 32). In this context, the signifier is the utterance of the character in this case, it is the start of the journey with a group of men towards Iraq and the signified is the actual representation of it. From a deconstructive perspective, however, the interpretation of these utterances does not stop at such linguistic and conceptual meanings, it extends to bring

forth an array of possible meanings. One of them is that Asaad's inquiry is addressed to the whole Palestinian nation to start moving on the path of resistance against the occupation forces; similarly, the smuggler's reply can be interpreted as a collective invitation to the Palestinians to contribute to the revolt. This interpretation goes in compliance to Radwa Ashour's proposition. She states that *Men In The Sun* reflects "نصا يخص امة وليس افرادا في فترة تاريخية... و انه عمل فني اساسي في صرح الادب القومي الفلسطيني" (qtd. in Al-Atawneh 28). "The text, within a historical timeline, is devoted to encompass a larger nation rather than individuals...It is inherently an artistic work conducted to contribute to the Palestinian National literature" (my trans.). This enhances the collective knowledge of the men and amplifies their attempt towards a national resistance, rather an individual.

The characters' attempt to reach their destination; Kuwait ends up in a tragedy. The three men are led by Abul Khaizuran, an emasculated Palestinian refugee, who works as a water-tank driver for a Kuwaiti Sheikh whose hobby is game hunting. At the second checkpoint on the Kuwaiti borders, they get bogged down as a result of a slow process of doing bureaucratic paperwork to get clearance. Before going through clearance, the three men end up trapped inside the water tank where they suffocate to death; they perish inside the cistern under the scorching sun of August. Abul Khaizuran drives the lorry off into the desert and pulls over to a garbage heap where he strips the three corpses of their personal possessions, including their identification papers. The smuggler blames Abu Qais, Asaad, and Marwan (the now dead bodies) for not knocking on the burning sides of the tank: "Why didn't you knock on the sides of the tank? Why didn't you say anything? Why?" (Kanafani 56). This tragic ending "reflects the flaws and limitations of the characters, who are traumatized by their circumstances as refugees and remain unable to overcome the obstacles they face" (Gada 129). From another broader angle, the characters' passivity and inaction extends to encompass the Palestinian

experience. Sheergojri reveals that the characters better represent "Palestinians, who are overwhelmed with passivity and overdependence on others, dream of a future which they have neither the knowledge nor the power to bring into being" (340). El-Hussari also reflects saying that "the symbolic association between the tightly-closed water tank and the Palestinian refugee camp as an enclosure does not lend itself to further interpretation" (186). Moreover, Kilpatrick emphasizes that when *Men In The Sun* was published, "many readers took the ending literally", but he continues to say that "there is more to than that" (11).

Deconstruction takes its turn to rattle that tragic end and comes up with a new meaning. Derrida operates a revolution against the Western metaphysics of privileging one term over the other. The characters' outcry for resistance ends up being silent. This hierarchy is not acceptable for deconstruction, because each term of this binary opposition is, in fact, two parts of the same coin. They are not separable because the one cannot exist without the other, and vice versa. The novella applies more elements of resistance other than humans; it makes use of the vast desert for a purpose. Elmahdi and Hezam explain that the desert becomes the place "that intertwines with the characters, with the parts of the story, and with the dialogue, in adding a hellish form surrounding the things that the text includes" (98). The implementation of the desert injects life into the narrative. The three men's death, becomes a sign of a rebirth in that "the desert suddenly began to send back the echo: "Why didn't you knock on the sides of the tank? Why didn't you bang the sides of the tank? Why? Why? Why?" (Kanafani 74). The echoing of the desert generates an infinite reverberation of voicing. Their actual death which is the metaphysics of presence; the central meaning of death is thus challenged and replaced by a new kind of meaning. The binaries of the outcry and silence both conjure to project the theme of resistance. Although the characters appear to be ending up being silent, their silence is what has extended further the meaning of resistance to an infinite play of sign-to-sign relation.

Hence, for deconstruction, the characters' resistance becomes different and deferred. Throughout the narrative, the attempts to resist are in a crisscross pattern. The men's outcry is bound to be met with death, and death, for deconstruction, "the movement of différance to the extent that movement is necessarily infinite" (OG 143). From a deconstructive point of view, the novella becomes a process which cannot be defined in one definitive term or meaning. It remains an open-ending conjunction of signifiers that weave many possible array of meanings. Resistance, in this stream of thoughts, becomes the sign that contains an infinite series of significations, which makes it impossible to reach to a stable meaning or thought. When asked by a Western correspondent about her husband's attitude about death, Anni Kanafani replied:

Of course death means a lot.

The important thing is to know why. Self-sacrifice, within the context of revolutionary action, is an expression of the very highest understanding of life, and of the struggle to make life worthy of a human being. The love of life for a person becomes a love for the life of his people's masses, and his rejection that their life persists in being full of continuous misery, suffering, and hardship...This is a maximum expression of attachment to life. (Kilpatrick 15)

Thus, Kanafani emerges to impose his ideological scheme in general terms. Al-Tebouli points out that death in *Men In The Sun* becomes "نهاية خصبة وواعدة بحياة أفضل، وأن بقاء الإنسان سجل بين الحياة والموت، وإن كانت الغلبة في نهاية المطاف لإرادة الحياة التي أرادها غسان لشعبه بعيدا عن بؤس المخيمات، وماسي الشتات، تلك الإرادة جعلت موته حياة" (98). "Fictional death, in Kanafani's novels, can be seen as a fertile and hopeful conclusion that gestures toward a better life. Human existence is an ongoing struggle between life and death. If the story ultimately privileges the kind of life Ghassan envisioned for his people-one removed from the despair of tent life and the tragedy of diaspora-then his death itself becomes a source of renewed life" (translated by Qahtan.). Alsubari also views the

death of the three characters as "the symbol of escape to the new life and the symbol of the dark Palestinian night that brings a new dawn, which is the Palestinian revolution" (418). For Fadl al-Naqib, the men's death implies a provocation for resistance: "عندما قرأنا القصة... وشعرنا مع الكلمات بنبض قلوبنا يرتفع كصوت طبول تأتي من بعيد، تشد مع كل مقطع، مع كل صفحة، وتعلو في النهاية كصوت طبول الموت، فتضيق أنفاسنا ونحن نرى القبر يلتهم واحدا منا، ونجبر على أن نتساءل: متى يأتي الدور" (المقدمة). "When we read the story...we were carried by the compelling force of its words, our heartbeats started to rise in a crescendo like drums coming from a far, growing louder and more intense with every paragraph and every page, until they finally prevail as the tolling sound of death; life then grows narrower, and as we look at the graves concealing one of us, we were compelled to ask: when it be our turn?" (Translated by Qahtan).

From this standpoint, the three men's outcry and silence create a liminal space where the boundary between hope and despair blur; rattling the theme of resistance and stretching it to nowhere. Thus, the men's death does not drive the narrative to an end; rather, it detours from the actual representation to reveal that the ultimate tragedy of the men in the water tank is differently perceived. From a deconstructive lens, the characters' inability to literally raise their voice, "outcry", from within the tank is re-imagined as an act that amplifies their message. The "silence", in this context, turns to be a powerful echoing "outcry" that transcends their individual fates, challenging the reader to reconsider the very nature of resistance and its enduring impact.

Conclusion

This study has attempted to demonstrate that reading Ghassan Kanafani's *Men In The Sun* through the deconstructive lens can provide a nuanced and profound understanding of resistance, transforming beyond the conventional interpretations of its tragic ending. Drawing on Derrida's notions of binary opposition, *différance*, and signification, the study has explored that the obvious dichotomy of "outcry" and silence" is not in a state of flux, but rather it goes into a bilaterally intertwined relationship.

Deconstruction with its refutation of logocentrism of finding a center or a meaning and through its concepts of binary opposition, difference, and signification delves into Kanafani's vision and rattles the conspicuous theme of resistance. The narrative is doomed to be full of contradictions and unspoken issues. The characters' choice to be shut in the tank may be interpreted as their surrender and despair. Their rigorous resistance perishes once they let themselves trapped in the tank. And this dilemma becomes intensified once they opt not to make a noise or knock down the sides of the tank. Approached from a deconstructive perspective, however, this voluntary action does not necessarily mean failure because failure is just another side of success and both remain in a state of flux.

The character's outcry and silence are not opposites, rather each gives a sense to each other. Their resistance becomes different and deferred in each attempt. The tank releases an implication of their silence and suppression. From a deconstructive point of view, the tank does not necessarily form the container of their silence, but it is a means of their outcry. Consequently, the deconstructive reading does not reject the character's failure; instead, it places it within an endless dialectical relationship with the idea of success. The silence of three men inside the tank is not the end of resistance, but it is necessary and deferred condition. It is the outcry that continues echoing in the emptiness left by Abul Khaizuran's unanswerable questions. From this perspective, the novella transforms from a tale of despair into a text open to infinite possibilities of meaning regarding resistance, confirming its place as a cornerstone of Palestinian resistance literature.

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