



Remembering War: A Corpus Based Comparison of Palestinian and Jewish Novel through the Lens of New Historicism

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ABSTRACT

This research aims to study the collocates for the key words “war” and “homeland” in the novel Mornings in Jenin (2006) and The Tale of Love (1988), and explores the treatment of the selected words in the light of New Historicism’s claim that fantasies of any age affect the writing process and that historical narrative is inherently subjective. The study finds by looking closely at the collocates of the selected words that same events have been recalled under the impact of their ideological allegiances. It has also been observed that semi-autobiographical account also reflect impact of the socio-political situation triggered by 2nd Intifada (Palestinian uprising of 2000).



Introduction

Literary works are not only the product of imagination but also carries explicit or implicit messages which are loaded with author’s intentional or unintentional agendas. A word might take on both negative or positive connotation just on the basis of the company it has, and while corpus linguistic let us study in detail the co-occurrence of certain words, New Historicism can help us understand the motive behind this intentional co-occurrence and does also study the effect such co-occurrences might produce in the construction (or in the manipulation) of past. The current research does focus on three words where one is common noun “war” and “homeland”. By selecting two novels written in the backdrop of 1948 and 1967 wars, the current work focuses on the relative frequency of the words: “homeland” and “war” and collocates for these words in both works. This analysis is intended to understand that how the exclusion, inclusion and repetition of

certain words show the working of author's historical surrounding and agency of literary product as a new active historical document. The researchers also studied the collocates for word "war" to examine that how the selected works.

Literature Review

The current study based on the comparison of two novels which discussed same historical event but with considerably different perspective. The difference in perspective is displayed in the way the words are used and the focus of the current study is on the word **War** and the differences that lie in the context in which the word has been used. The word context here refers to textual context that may change shade of the meaning a word may carry. The novel has been selected as they talk about same event, have been written in the same time period and are the best choice for comparing the attitude of writers where one is the representative of the Jewish community and the other represents the feelings of Palestinian people about the eventful year of 1948. The involvement of writers 'personal past in the creation of their works and the ideological use of the words is investigated by using the guiding principles of new historicism and corpus based analysis of the keyword **War** gives a detailed view that how the selection of certain words for the textual context of the word War can change the semantic prosody of the word and this change in the shade of meaning can be studied in the characters' account of the event of war and its impact. The play of author's own biographical background and preferred ideologies is studied through the guiding principles of Stephen Greenblatt and corpus analysis is done to check the collocation of the key word. This exploration is further employed to study direct or indirect involvement of author's personal and collective history.

Fiction despite its proclaimed working of imagination has its roots in reality and historical fiction shows this bondage more overtly. It's not like that fiction is dependent on reality for its survival rather it is also about history which is conserved by and recalled (rewritten) through fiction. This intimacy of history and fiction is best described by Hayden White who says, "The conjuring up of the past requires art as well as information" (2007). He finds Virginia Woolf giving information about the reality of a specific part of London as the backdrop of the imagined happenings in the life of her fictional character and moves on to call it "Witness Literature" (p.147). He alludes to the example of Scott as discussed Professor Harry E and further elaborates this interplay of literature and history by saying that Scott invented historical novel to "deal with political issues a new conception of what was 'realistic' and what was illusory in a moment of profound historical disruption" (p.148). Though Hayden White does not make any direct reference to New historicism, we found his article related to my work as it establishes a connection between literature and history. Our reading to this article makes me look at literature as a creative space which uses certain moment of history as temporal and special setting for its fictional events and characters, and as a process which inquires the possibilities which have not been materialized as facts. This investigation of possibility is a personalized way of looking at history and it echoes Greenblatt's proclamation that the way that literary work is not only the production of a historical moment is ha the stamina to write history.

Author's preference of choosing one event over and idiosyncratic manner of looking on selected event is displayed through language and the handling of words.

We find it necessary to start with the difference between traditional and new historicism (though very briefly) before heading towards the detailed introduction of new historicism and the relationship between new historicism and fiction.

Greenblatt and the critical works inspired by the principles of Greenblatt studies text as situated in a certain society and the work of an author whose work is informed by the working of the culture

he/she belongs to, but I could not find any study which has employed New Historicism to study the situation of single lexical item and its semantic prosody in the backdrop of the ideology of author and the history which gives birth to that ideology. This study investigates authorial presence as a representative of certain age/society.

New Historicist rejects the notion that man has “an autonomous free transcendental essence” and finds “human self a construct, not an essence” (Veenstra, 2012, p.180). For Greenblatt embeds the process of textual production in its social context and proclaims that “socio-historical context conditions its textual representations and likewise a text informs and sometimes even conditions the historical process” (Veenstra, 2012, p. 180). This overt role of social context in the textual production is seen through authorial presence in the text which makes Greenblatt define text “as the manifestation of the behavior of the author (the object of biographical studies)” (Veenstra, 2012, p.182). The conditioning of social historical context is seen through the peculiar usage of the selected keyword and it is also discussed that how this conditioned text is very much capable of shaping history through personalized remembrance. The detailed analysis of Shakespeare’s play *Measure for Measure* by Greenblatt and his focus on the “staging of anxiety” shows that in the backdrop of Shakespearean theater (which in turn is historically situated in Renaissance) the terms anxiety exceeds its dictionary meaning and takes “grief” as one of the various concepts that state of anxiety entails. King James I’s technique of arousing anxiety by granting pardon to those waiting for their execution enters the domain of theater with several other implications and, according to Neema Parvini, “Greenblatt’s dependence on this wider sense of ‘anxiety’ gives him scope to appropriate any text he fancies for his analysis as long as there is a degree of human pain or suffering involved” (p. 23, 2012). Greenblatt’s extension of dictionary meaning in the backdrop of Shakespearean theater and its historical context can be used as a point of departure to start more basic level of investigation that how the background of the author (or the age of the work) serves as a context and builds negative or positive association for the given words. The influence of these neighboring words on the meaning of the given word can be studied in more technical way with the help of the concept of collocation. Dirk Siepmann’s work is the corpus-based study of repetitive collocation patterns that assign words semantic category and create literariness for the given piece of work because of repetitive expressions (2015). This work highlights the relationship between the repetitive appearance and the literary effect of this repetition without discussing any case where the same word conveys different mood because of different neighboring words. The relationship between collocation and semantic prosody is discussed by Walkern (2011) shows that how negative and positive prosody of the words affect the collocation process, and for this very prosody help listener to understand novel words. Semantic prosody has also been discussed as mood conveyed by the given word which Louw (1993) and Partington (2004) call “Semantic Aura”. If a word usually co-occurs with negative words, it will carry a negative evaluation itself (Gerbig & Muller, 2006).

The effect of neighboring words on the shade of the given word’s meaning has been discussed by Firth who says that “collocations of a given word are statements of the habitual or customary places of that word” (Firth, 1968, p.181). Firth’s use of habitual and customary alludes to the intention of the author which further explored by Hoover (2003) who studies frequencies of collocation to distinguish an authors’ preference for certain collocation which distinguish their style from others. Kay Halasek (1999) looks at style as an embodiment of authors’ social orientation and their ideology, and this ideological influence on the collocational process has been studied Amir H.Y. Salama (2003), who directly links the preference for certain collocates over other with the ideological stance of the author. The selection of words is made by author and authors’ perspective itself is determined their historical background, the articles has tried to make

use of corpora of to selected novels to investigate the interplay of history and collocational process.

Theoretical Framework

The current article studies collocate of the key words to understand that how the collocational process employed by the authors of selected novels can further be explained by guiding principles of New Historicism. New Historicism's interest in the involvement of history in the work of fiction based on its primary goal to have an idea that how history is represented. Giving the example of documents and records related to American Revolution, Lois Tyson finds that New Historicists are interested in that what do these representations tell us about how the American Revolution shaped and was shaped by the cultures that represented it?" (p. 282). New Historicism considers history a text that can be interpreted the same way literary critics interpret literary texts, and conversely, it considers literary texts cultural artifacts that can tell us something about the interplay of discourses, the web of social meanings, operating in the time and place in which those texts were written. (Tyson, pp. 286-287).

As has been mentioned before that research is based on the analysis of Key Words "War" and "Homeland", the collocates of these node words (key words for which collocates are being studied) is further studied at two levels: as a result of the history of authors and as an agent for the construction of history by adding more to the meaning of the word for the future readers. Stubbs (2007) considers collocation the most basic unit of the model of extended lexical unit. Amir H.Y. Salama argued that collocation is the basic unit to which the two concepts of 'semantic preference' and 'semantic prosody' strongly relate. In his work which heavily relies on Fairclough's analysis (2001) of discursive process of ideology making. He proposed that "collocational span on either side of a node word may be packaged in a certain meaning relation that can discursively sustain or resist an ideological representation of a belief or an idea" (p. 321). He further describes ideological representation at collocational level under the heading *intertextual oppositional paradigms* which he describes "as a set of collocates frequently co-occurring with a node word in one text could constitute a paradigm opposing another set (with almost the same node word) in another text", he further adds that "oppositional paradigms work ideologically in or across text(s) to serve the discursive function" (p.322). He alludes to the work of Allen and Burridge while saying that collocates of node words may ideologically re-lexicalize each other (intertextually or intratextually) by standing oppositionally as euphemisms versus dysphemisms. (p .322). Salama's exploration of this ideological representation in the collocates of node words provides a theoretical framework as the current research proposed that key words carry different collocates in two different texts and this difference has its roots in ideology of the author, and this ideology is traced with the respect of specific historical moment employing New Historicist method.

Methodology

By using *Antconc*, the frequency of and collocates of selected keys words have been studied.

Keys Words	Frequency in Mornings in Jenin	Frequency in A Tale of Love and Darkness
War	51	86
Homeland	9	14

For key word *war*, 11 out of 86 concordances are co-occurred with the word "Independence" and 5 times it has been used to refer to *world war II* . The frequencies of *homeland* in both novels is not really different, though a little higher instances of the key word in Jewish novel has been analyzed in the backdrop pf religious ideology in later sections.

The last section of this article based on Louise Montrose's claim regarding interplay of non-literary and literary texts. To explore his argument, I have studied the collocations of the key words in the light of the news paper's coverage of the event of Intifada (also known as second Palestinian uprising), and have tried to understand the influence of non-literary narratives on the fictional work as claimed by Louise Montrose.

This vivid contrast in the treatment of the same historical incident builds the ground for detailed collocational analysis for the word "war" and "Homeland" in both novels.

Collocational Analysis for word *War* and *Homeland*

Collocational analysis has been done by keeping in view the claim of new historicism that interplay of different prevailing discourses which surrounds the moment of writing does influence the process of writing. And new Historicist are interested in the multiple narratives of past and how they differ from each other. Here it is important to consider that though both authors belong to two opposing groups with distinct agendas, they write these novels at the time of 2nd intifada which is also known as 2nd Palestinian uprising. In terms of Amos novel, I will focus on collocates of war by excluding the word independence as we have given its instances in previous section. Here, we would focus some other collocates along with their implication. So, the very vivid presence of the phrase "War of Independence" gives a positive semantic aura for the word war for the characters of the novel and also for the readers (which will later be discussed in the light of new Historicism). This vivid presence for War of independence (War of 1948) in Amos's novel (Fig.1) has can be compared with relatively low occurrence with the word of war for the war of 1948 as probably from the Susan Abdulhawa's point of view 1948 was simply a forced evacuation of helpless Palestinians.

Fig.1

was to work for ten years after the War of Independence and the siege of Jerusalem when
of the state the great victor in the War of Independence and the Sinai Campaign His enemies
tough way he treated the Arabs in the War of Independence and the reprisal raids It is
had been killed at the end of the War of Independence by a Jordanian sniper The snipers
from the rest of the town in the War of Independence He would come home at five
here in Hulda I had even missed the War of Independence I was born too late to
nior commanders of the Haganah In 1948 during the War of Independence Major General Yigael Yadin who was
asked Ephraim if he had ever in the War of Independence or during the troubles in the 1930
sitting on a kitchen stool Just before the War of Independence the room where my mother was
campus on Mount Scopus was blocked in the War of Independence we asked for the newspaper department
that were captured by the Arabs in the War of Independence without exception were razed to the

Though she used word war for 1967, that incidents involve the armed resistance from Palestinian side. Beside this relatively low occurrence of word war for 1948 and 1967, the complete absence of the phrase for "war of independence" in Abdulhawa's novel speaks for the perspective of the author (Fig. 2).

Fig.2

ulhawa was born to refugees of the Six-Day War of 1967. As a teenager she moved to the United
father, Hasan, read Arabic verses. But in the war of 1967, Hasan disappears, Dalia loses her wits, and youn
There were no 138 soldiers then, before the war of 1967. Our wants were simple, but they could not

Amos's focus on World War II sounds like a justification for his remembrance of these historical events at the time of 2nd Intifada where creation of Israel was being challenged. Here interestingly the word war (when it refers to World War II) has words which tells about the crimes committed against Jews and it does sound like he is building a supporting for the creation of Israel by looking at the part of the history which made Jews homeless.

The co-occurrence of the words like Died, Outbreak and Genocide with the word *war* when it refers to 2nd world war contrasts with the co-occurrence with of the word "Independence" with the word "*war*" when it refers to the war of 1948. It also shows that surrounding unrest prompts the writer to remember the year of 1948 with a justification which can only be coined through the remembrance on 2nd world war. In Palestinian Novel the world war takes on negative adjective and nouns which convey the meaning of loss and pain (Fig 4). It is also important to look at that though Novel was written during Intifada, it talks as great length about 1948 Exodus and use the word war only once for this incident as has been discussed in previous section. The year of 1967 is remembered as year of war, which shows the hope that Palestinian attached with this event and the way they remembered it, shows their dismay. The collocates like Changed, Crime, Death shows that 1967 was as devastating for Palestinians as the Exodus of 1948 was shocking.

One concordance line for word war in Jewish novel shows that word war has been used from Palestinians perspective that how that got affected. This will be discussed in detail in next section with the reference of non-literary accounts of the context of the novel.

Fig.3

Hit	KWIC
1	an army HQ Toward the end of World War II the garden of Finns house was surrounded
2	hills Gone were the heroic years of World War II the genocide of European Jewry the partisans
3	by the British at the outbreak of World War II The gentlemannered secretary ignored my shaking b
4	its victims millions of refugees from World War II were still wandering around Europe entire populat
5	chool in Leningrad Anna died before World War II while Daria or Dvora and her husband

Fig. 4

youth betrayed by their leaders for symbols and flags and war and power. Suggested reading Khaled Hosseini, The Kite Runn
to live with her mother and brother soon after the war. But she and Amal still spent their days together and
five years, selfishly tuned the world out. The Yom Kippur War came and went in 1973, as did further turbulence in Palesti
as big as the universe and all its planets. The war changed us, Mama most of all. It withered Mama. Her
Jews would invade again, but I believe Baba sensed the war coming. I thought Baba would be around forever. I don't
n other circumstances called a terrorist atrocity. It was a war crime. Jenkins and I were so overwhelmed by what we
to serve. So in June 1967, when his country went to war, David already had served in the Israeli army for one
and sound that seemed to turn up one notch into war, death, and the debasing surprises of lonely bullets that t
, Yousef had acquired a deliberate manner of speech and the war had consolidated an intensity to his character, which would

A more vivid contrast can be observed in terms of the use of word Homeland (Fig, 5). In Jewish novel Israel is referred as Jewish homeland and the world homeland has collocated like spiritual, salvation, Hebrew. The word Homeland along with its collocates show alludes to the importance that New Historicists give to operation of ideology on the formation of identity and it also look at how religious history as a text is interpreted differently to facilitate the ideological needs (Tyson).

The collocates for word Homeland have strong religious connotation as Jews build their argument on religious ground. Conversely in Palestinian Novel, the word homeland has collocation like "loss", "shattered" and "expulsion" (Fig.6). These words convey the feeling of lost past quite opposite to the hope that *homeland* connotes in Jewish novel.

The effect of Jewish narrative is so strong that Abdulhawa that two concordance lines shows her using homeland for Jewish state. Though three concordance lines shows that homeland has positive collocations like “family”, “community” and “people”, yet any religious association is missing which has very vivid presence in Jewish novel in terms of collocation of *homeland*.

Fig.5

Hit	KWIC
1	dares to treat us here in our own homeland as though we were still in the Diaspora
2	found in the literatures of Europe his spiritual homeland He did not see why he should leave
3	articles on Saul Tchernikowsky The Poet in His Homeland Immanuel of Rome Longuss Daphnis and Chloe and
4	simple ideas that the Jews must reestablish their homeland in the Land of Israel and that he
5	to their fleshpots instead of settling in the Homeland Occasionally one of the male guests would venture
6	world that doesnt deserve to have a little homeland of its own And what about what weve
7	translate for her Tchernikowskys O my land my homeland Or Jabotinskys There Arabs Nazarenes and we shall
8	the way we Jews are returning to our homeland so they ought to go back honorably to
9	perhaps Grandma Shlomit inclined him to seek a new homeland somewhere a little less Asiatic than Palestine an
10	by their first names They were taught arithmetic homeland studies Hebrew and history but also subjects like
11	of a deserter from the battlefield where the homeland was being built Most of our neighbors were
12	them of a single chicken to their historic homeland which he called Arabia Souadia Just the way
13	ority justly fairly generously we would share our homeland with them share everything with them we would
14	the return of the Jewish people to their homeland would hasten the salvation of the world More

Fig.6

had not wanted all this. He had wanted wholeness: a homeland, a wife, a family. He had fought to save the ound herself reading everything there was to read about her homeland and her people, but she did not lift a pen conflicts of our time, revealing the universal desire for a homeland, community, and safety. For discussion 1 Mornings in Je his dreams, the aspirations of the Jewish people for a homeland. He had unveiled the secrets of the Irgun, the atrocities herself in America, forever scarred by the loss of her homeland, her family, and her love. Only a visit from an nian Catastrophe: The 1948 Expulsion of a People from Their Homeland. New York: Olive Branch Press, 1991. Rumi, Jalal al-Din. er daughter. Together, Amal and Sara rediscover a shattered homeland that may never be the same. Mornings in Jenin unveils the Abulheja family through upheaval and violence in their homeland. The family has deep roots in Ein Hod, a tranquil .\x92 They\x92re going to make it a Jewish homeland. \x94 \x93Father has been saying for years that this
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Recording or Reshaping History: Remembering War Through Literary and Non-Literary Medium:

New historicist ‘s concern is to look that how literary text describe events and attitudes of the past how the discursive practices of the text (and discursive practices of those reading it) re-build the given moment of past through the given text. History is recorded and received with an ideology and Literature written is under the impact of ideology and then itself becomes a source of ideology for its readers. This Cyclic process is discussed by Montrose in his discussion about Midsummer Night Dream. “The fantasies by which the text of Midsummer Night Dream has been shaped are also those to which it gives shape” (p.114). I would very briefly compare the selected text with the account of 2nd intifada published in *The Guardian* which was context of the novels in terms of their publication date. The selected texts are produced during Al-Aqsa Intifada or second Palestinian uprising, which is remember by Israel as The Oslo War. “Former Israeli army general and then opposition leader Ariel Sharon visits al-Aqsa mosque with his entourage, sparking a violent reaction from Palestinians. Israel reoccupies the Palestinian territories amid fighting between the Palestinian resistance and Israeli army. A second intifada begins which, according to Israeli human rights organization BTselem, kills 3315 Palestinians and 972 Israelis as of 15 September 2005” (“Al Aqsa Intifada Timeline”, 2005).

The study shows that despite speaking from opposite sides, and despite having a very peculiar stance regarding their people and history, both authors seemed reluctant towards a violent solution of the conflict. Susan Abdulhawa's protagonist even has a brother who is raised as Jew after being kidnapped by a Jew Soldier, and with whom remains in contact till her death. Despite these instances of tolerance are overshadowed by the detailed account violence committed by Israel and also the proud description of armed resistance by Palestinians. It will not be a very logical, if we compare Abdulhawa's narration with a non-literary accounts published in a newspaper of the death of Palestinian child. In October 2000, a feature retails a Palestinian's account of killing "'This time they don't want to arrest people, and there is no policy of broken bones," he says. "They aim to kill - 75% of those shots have been hit in the upper body." The feature published in September 2000 by Guardian ends at the note "What was taken by force can only be returned by force". It shows that novel was shaped by the armed resistance known as 2nd Intifada and, despite all the efforts of a literary mind to make it a reconciling voice, the novel is very much under the influence of the time in which it is written.

Guardian being a neutral newspaper (we call it neutral on the basis of the location of its publishing and on the basis of its ownership), gives some other account of Palestinian killings: "The Israeli response was ferocious. Twenty Palestinians were killed in two Israeli attacks in Gaza. Major general Ahmed Mefraj, deputy commander of public security, was among the dead. He is the highest-ranking Palestinian officer killed in a clash with Israelis" (Staff & Agencies 2002). The same report presents the conflict as armed resistance on both sides, yet the concluding lines show that death toll is considerably higher at Palestinian sides: "Palestinians attempted three bomb attacks against Israelis yesterday, and 13 Palestinians were killed. More than 100 Palestinians and 30 Israelis have been killed this week" (2002). Another report of the same newspaper related armed conflicts with post-traumatic stress disorder gives similar account of killings: "During the intifada more than 630 Palestinian minors under 17 have been killed. According to the Palestinian Centre for Human Rights, another 3,700 have been wounded. Reeham is one. She is a beautiful seven-year-old with glossy hair. She takes out one of her eyes" (Jordan, 2005).

It seems that the world was watching and taking its notes and effect of these narratives can be seen in Jewish novel where the word war (be it the war of 1945 or 1948) has been described throughout from Jewish perspective, except one concordance line where war has been viewed from Palestinian perspective and is presented as the cause homelessness for them.

Recommendation for Future Research

Though the current article has studied in detail the collocations of key words to understand the influence of authors' ideology and historical background. This analysis has restricted itself to the collocations of key words *war* and *homeland*. Researchers interested in this field can targets some other key words too. Similarly, the second last section of the articles compare non-literary documents with the selected novels, yet this comparison does not involve any exploration of concordances for key words in the selected news reports. An interesting work can be done to check and compare the collocations for the key words in both literary and non-literary text talking about same issue.

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