The Narrative Mockery Of The Traitor’s Character To His Homeland: (Saeed The Luckless Pessoptimist) As A Model

Atalla Raja Mohammad AL-Hajaya, Sanaa Kamel Ahmad Shalan, Muna Mod Mahmoud Muhilan

Abstract

This study embark upon the allegorical fiction of a traitor’s character, which takes the Strange circumstances of the Disappearance of Saeed the Luckless Pessoptimist novel as an example [1] by the contemporary Palestinian writer Emile Habibi [2], through studying the protagonist character of Saeed the Luckless Pessoptimist, who represents the character of a traitor to his country and its people, before he ends into loss, defeat, shame and disgrace. The study reviewed how the traitor was mocked in this novel by studying the following aspects: the allegorical fiction in the novel, Saeed the Luckless Pessoptimist, the Palestinian traitor, and the satirical formation of this character, the satirical language, the satirical form of the narration in the novel, the woman opposite of the traitor’s character and the tragic fate of the traitor represented by Saeed the Luckless Pessoptimist fate.

Keywords

allegorical fiction, the traitor, The Strange circumstances of the Disappearance of Saeed the Luckless Pessoptimist novel, Saeed the Luckless Pessoptimist, Emile Habibi.

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1. Introduction

Allegorical fiction in the Pessoptimist:

The contemporary Palestinian novelist, in his famous novel the Pessoptimist, presents a funny example of mocking the character of the Palestinian who betrays his homeland, averts himself from the Palestinian militants and revolutionaries, colluding with the occupying Zionist enemy, and this traitorous character is represented by the protagonist Saeed the luckless pessoptimist. Thereby, he presents his own view about harnessing the genre fiction to be a container holding sarcasm in its harshest and formations levels, which is the mockery of treachery that vilify human dignity, existence and morals, and relegates him to inferior level, which is conspiracy with the enemy against his homeland and people.

Perhaps Emile Habibi in this novel was an example for those who saw [3], tried, and realized the painful truth. Therefore, he suffered greatly, as he felt remorse for his past dealings with the Zionist enemy, and wanted to atone for that by writing fiction in which he exposes everything in and by, and later on severely mocked even himself that he did not absolve it falling, treachery and fault. Then he wrote this sarcasm in this novel to be a witness of what happened.

This cynicism has reached to a point of black humor that grants laughter and tears in an experience of self-expression [4] with a complex mixture of acceptance and rejection of this world [5] within a linguistic structure that "produces sarcasm and pain at the same time." [6]

The mixture that Emile Habibi presented in the novel is a mixture of irony in a fictional form that combined laughter and fear in the sense that “fear is the other side of laughter” [7]. The narration and events in this novel call for outward laughter from the contradictions of state, age and circumstance, but that does not reflect a state of comfort, contentment and harmony as the appearance of the situation and the status show, but it confirms the fact that he who feels horror and laughs at him mockingly affirms his feeling of it. [8]

He started in his satirical novelist construction from the facts of the Palestinian scene that clashed with the Zionist enemy, and presented what is going on in this scene from his own observations based on the paradox that "says something and intends the opposite" [9], and "embodies the contradiction between appearance and reality." [10], within a mixture of satire, irony, absurdity and strangeness [11], leading to the basic feature of the paradox, which is "the contrast between reality and appearance." [12]
it can be said  that Emile Habibi created irony from the standpoint of "highlighting the instability, contradiction, or even irrationality in the familiar" [13], and although this familiar is not acceptable, rather it is rejected, yet it is a common and a reality, no matter how much it was denied and rejected , as there are Palestinians who betrayed their cause and collaborated with Zionist enemy, thus forming a picture of the moral downfall mainly related to the mockery and laughter that has "to do with the values collapsing in society on one hand, and the sacred values that the community treat with reverence and respect on the other." [14]

The recipient may think that Emile Habibi wrote his satirical novel out of humor, which “plays the role of a satirical philosopher who casts the critical matters with humor and belittling or with underestimation and indifference” [15], and that humor and sarcasm “combine elements that are far apart in reality or combining pure contrastive facts “[16] in order to create a sharp impression about what is going on, and this is exactly what Emile Habibi wanted; That is, to create a sharp impression on the reader's mind about what is happening in Palestine. But in fact he has condemned the Palestinian traitor by this novel, and perhaps he intended to describe himself with this betrayal in one sense or another, presenting a summary of his experience about the fate of a traitor, which is a tragic fate from which he laughs mockingly until his eyes tear, but in reality he is in shame because of this end that it can be Impalement [17], which is what will happen with his protagonist at the end of his novel. [18]

Emile Habibi wrote his novel in Haifa in 1974, observing a time period extends from 1948-1972 of the Palestinian cause, and in his novel he portrayed the life of Palestinians over twenty years under the oppression of the Zionist occupation; For this novel to be in the status of a historical social document or a Palestinian epic that tells the pain of the Palestinian people, who were uprooted and expelled from their homeland. This novel extends through twenty years of the Palestinian cause, mentioning also the 1948 and the 1967 wars, and reviewing the lives of the Arab Palestinians who remained under the rule of the Zionist entity after the mass forced displacement of defenseless Palestinians that followed these two wars. It also reviews the events and conditions in which the Palestinian lived and suffered in them. This presentation is made in this novel in one volume, but it is divided inside into three books, thus presenting a novel of “A vision of a mature, knowledgeable mind, as it is the product of several years of experience”. [19]

This novel is built entirely on pure frank irony which has no limitation of saying anything without hesitation, shame or equivocation, and when Emile Habibi was asked why he wrote it in this sarcastic way, he replied that he had written it in this way “in order to mock at anything he wants” [20] When asked about irony in literature? He replied, “There is no ancient literature for an ancient nation devoid of mockery” [21], and when asked who is mocking, he replied, “He mocks the Hebrew state, especially the oppressors in it. For when there is no even weapon, then the weak can confront his enemy with this weapon "sarcasm" [22], Emil replied, "He also mocks his people who have faults, and he hopes, with his irony, to treat these faults and disadvantages." [23]

From this point of view, it can be said that the novel the Pessoptimist [24] constituted a work of fiction “democratically capable of creating a reality that is different from the existed, and able to see it transformable and replaceable to another as the novelist teaches his characters and learns from them, and he speaks through them”. [25] Which means that this novel created a special trend for itself in receiving reality, then presented it through its own vision that started from mockery in presentation, describing the reality of its own, and choosing the fate of its deceived traitorous hero.

It can be said that Emile Habibi “has made irony a tool that protects his fragile self, and expresses a tragedy whose details cannot be tolerated by memory” [26]. Based on that, we can say that the tragedy of Saeed as an individual takes precedence over the tragedy of the community, [27] that is, Saeed's fate is but the case of every person who commits betray his people and land, and whoever laughs at this fate, or mocks it, has to see its ugliness if he will face it.

Thus we see that the novel the Pessoptimist is a lesson in the struggle formulated by Emile Habibi in a new form imposed by his own vision. He is trying to date the cause of his people through the stages and intertwining of the Palestinian cause, and he employs an abundance of material from the lives of the Palestinians burdened with wounds, calamities, tragedies and conflicts.

In all of what we read in the novel the Pessoptimist stands the important significance that invites us to search for ourselves and discover the capabilities inherent in it, with the need for a broad self-consciousness and a profound thinking in an attempt to understand what happened and examine and anticipate what will happen. [28] Emile Habibi in the Pessoptimist presents his anxiety, experience and his confusion, in that he says in an interview: “I cannot get rid of the past of politics, the second main reason is that I convince myself that I am dealing with a policy that I have always dreamed of and i feel personally responsible about the future of this policy, I mean, when the policy I dreamed of came about, I will not abandon it? I don’t know! I generally do not resort to literary work until I’m in melancholy. [29]

In this novel, a special attempt is made to present a vision of time and events focused on one character, which is the character of [Saeed]. However, “this position dimension of this novel revolves around the image of the Palestinian people within the occupied land facing enemies in addition to the writer’s attempt to collect the
history of Palestine into one package to confirm the continuity of the historical time of this land, and his inherent identity on the other hand. [30]

2

**Saeed the pessoptimist Palestinian traitor to his homeland:**

*Saeed the pessoptimist* [31] is a symbolic character for every Palestinian who betrays his country, and is a tool to embody part of the contemporary Palestinian reality with all its crises, facts, events and denials? Surprises, shocks, pains, defeats and determination to win, no matter how arduous the way to.

Emile Habibi began from his personality, experience and life to portray this character, to the point that many researchers said that *Saeed* is nothing but Emil Habibi himself who decided to collaborate with the Zionist enemy, and failed to be a member of the Zionist community, just as *Saeed*, who was led by delusions, ignorance, and miscalculation, so that he believed it is possible for a Palestinian to live as safe, respectful and generous citizen inside Zionist entity. Then discovered that it was a delusion, and he must believe that the only way for the Palestinians to liberate their land is the armed struggle, away from the absurdity of the idea of reconciliation with the enemy, or an attempt to harmonize with.

Thus, *Saeed* ended a defeated, lonely and sad person rejected by all parties, after realizing that he was unable to change anything in his society or reality, after he presented laughter, tears and sarcastic image about people like him, who, at the end of their journey, have nothing but disappointment, sadness, shame, loneliness and loss on all levels.

Emile Habibi shaped *Saeed’s* character as a stupid, absurd figure in order to make an example out of its behavior that reveals the incidents of contemporary history, and provides a perception of the difficult reality that the Palestinians live under the Zionist occupation, as well as a picture of the different Palestinian attitudes towards it, from struggle, rejection, pride and rebellion to surrender and betrayal, which is *Saeed’s* and those traitorous who look like him.

Emile Habibi chose a special portrait for this character, matches the narrative roles assigned to it. So he chose a strange and funny name for it *Saeed Abi Al-Nahhas the pessoptimist* that made him embark on a tiring, long and painful journey that extends from Palestine to Lebanon after the occupation of the first by the Zionists “Jews of 1948”, then returned to it as a second-class citizen in the Zionist entity, and there he act loyal to his Zionist enemy hoping that he will become part of them, but he fails to do so in spite of his intense loyalty to them and his gasping for their acceptance that no Palestinian could perceive; Because the enemy only deserves to confront him with weapons, not to appease and try to please him.

Emile Habibi chose *Saeed* a frustrated knight known for his panic, folly, ignorance, and misjudgment in order to integrate into the Zionist society, and he experienced humiliation, until he entered a Zionist prison after that, and his role at that time was to continue spaying, but there he met one of the Palestinian rebellious, and this meeting turned *Saeed* life, personality, attitudes and ideas which made him discover the fact and realize the meaning of his existence, and know that his fate dictates that he should stand by his Palestinian people.

After released, he finds himself unable to collaborate with the Zionists, so he enters the Zionist prisoner again and again, where he is subjected to humiliation and torture, and in the end he becomes unable to join the Palestinian resistance, and he finds himself in an unresolved dilemma, while he sits on a dead end. [32]

Emile Habibi began his novel with a subtitle and an introduction that he calls Book One and holds a repeated title, which ends with the poet saying: “Take off your sleepwear and write for yourself the letters you want.” [33]

Through this piece, he presents a semiotic threshold that leads us to say that Emile Habibi confesses against himself, a false admission that he wants to condemn an entire era, and reveals the suffering of the Palestinian people in the ordeal of the occupation of their homeland. He admits his sin, and attaches it to himself allegedly, but it is a fact that he wants to present to others. For him, the threshold of the novel is nothing but an announcement of the novel’s goal, which is to insult, expose and incriminate every traitor.

Emile Habibi summoned an unknown friend, and made him in the first book held under the name Yoad, and he claims that a letter came to him from the protagonist of the novel Saeed, in which he claims that “aliens have kidnapped him and chose him because he chose them” [34] And he cries, defining himself, "I am the scoundrel" [35], and this cry is what leads us towards the novel in which the scoundrel Saeed is the father of the pessoptimist jinx and his life that strips his likes of people, and draws the features of an era of suffering, pain and bereavement.

Emile Habibi also took off his character on Saeed, and this is what he openly admitted in an interview that was conducted with him before he dies, as he said: “I used to lie, and in the past I said that the personality of Saeed is the opposite of my personality, but I have become at an age in which I do not need to lie I was talking pretty much about myself”. [36] We can say that Emile Habibi, through building himself in this character, sought to highlight his existential concern, to purify himself from black history in the service and sympathize with the Zionist enemy, by virtue of being a Palestinian citizen inside the Zionist entity. [37]
"Emile Habibi is the same pessoptimist, and he is the torn hero and the owner of a divided personality who was not able to restore unity and harmony to his split self. Therefore, he will elevate his political options, and stresses that staying in Palestine, even under the yoke of occupation, is more beneficial for the Palestinians." [39] This explains why Saeed's personality was a complex and problematic one. Saeed was a fantasy figure revealing the nightmare worlds that the Palestinian lives on after the establishment of the State of Israel, and in this his attempt "to express a very strange world that the Palestinian lives in his occupied land... through a rich fictional form in which he blends different narrative styles." [40]

3 The cynical formation of Saeed the pessoptimist character

Emile Habibi went to miracle and exotic fantasy in order to provide Saeed's character with enough imaginative spaces to enlarge the mockery aspects of this character on the basis that the genre of the wondrous or miraculous determines if the reader decides that new laws of nature should be accepted, which the phenomena can be explained by [41]. The miraculous "is the hesitation felt by a being who knows nothing but the laws of nature while facing an apparently unnatural event". [42] While the genre of the strange or the exotic determined if the reader decides that the laws of natural reality remain intact and allow the interpretation of the phenomena described. [43]

Saeed came from a miraculous and painful reality. Therefore, his personality is full of contradictions that arouse a lot of irony as well provokes a lot of criticism. It is not easy to deal with Emile Habibi's literature with such simplicity and gullibility, "that mockery is a bitter irony, rather, we make it rich in connotations and an endless helper of inquiries to convey his political message with the cunning and ingenuity of the original artist". [44] The name Saeed the pessoptimist is completely ironic. As his name is Saeed (happy), yet, he is miserable like his Palestinian people, and Saeed's nickname is the luckless, which associated with him; Because his country was occupied in 1948, and the association of Saeed's name with his title the luckless confirms the feeling of the misfortune that afflicted the Palestinian people when the Zionism fell upon them from the unknown to occupy their land. The name Saeed the pessoptimist is completely ironic. As his name is Saeed, but he is miserable like his Palestinian people, and Saeed's nickname is the father of luckless, and luckless is associated with him; Because his country was occupied in 1948, and the association of the name Saeed with the nickname the Luckless confirms the feeling of the misfortune that afflicted the Palestinian people when Zionism fell on it from the unknown to occupy its homeland. Then after this jinx and this non-existent happiness comes the family name, which is the strangest in this nominal formation; As it is a mediating case between optimism and pessimism, and this is the meaning of the name of the pessoptimist, which is "an unfamiliar name in the Arab-Islamic heritage, as it is strange for which there is no similarity." [45]

It seems that "the word "pessoptimist" was formed out of the words optimist and the pessoptimistic to show the clear contradiction in the intentions of the Arab resistance in liberation and the Zionist aggression in tyranny and authoritarianism. [46]

Then comes the contradiction in the rest of the name, combining happiness Saeed and its opposite, luckless then his title which derived from two words: optimistic and the pessoptimistic, which are two contradictory words, and refer to another cultural level, which is the soul and the feeling that has a strong influence on the behavior of protagonist.

This intercedes for the reader to expect something of the exoticism in the novel that was previously described as the Strange and this refers us to another cultural level, which is the strange narrative that we have known examples of in old narratives, such as: The Thousand and One Nights, King Saif bin thi Yazan biography, and AtWabe ' Waz Zwabe', and other biographies. " [47]

Saeed says in the novel about his name with sarcastic: "This is the character of our family that is why we were called the family of the pessoptimist. Pessoptimist is a words' mixture that confused my family, for I can't distinguish between the two feelings, so I ask myself: what am I? Pessimist or an Optimist? I woke up in the morning, praising God for not taking my soul while sleeping, and if I got harmed in my day I praise him too for it could be worst, so who am I? Pessimist or Optimist?" [48]

This fantasy character takes us on an adventure with its pain and failed attempts to integrate into the Zionist society, which rejects it despite its loyalty in a series of funny and weird strange events until Saeed comes to a certain conviction, as he discovers that the Zionist will never accept him, and that he in their eyes, the Palestinian who owns the right in this land who will keep worrying him, and at the same time he will fail to become the Palestinian who defends his homeland, so he finds himself entraped in an eternal tragedy, a fantasy that is embodied in finding himself on a impaled that he cannot escape from like many of traitors who lost everything for the sake of some gaining: "I found myself once again squatting and alone on the head of that headless impaled." [49]

Saeed has ended, just as Emile Habibi himself regretted his political history, his actions and his words regarding the Palestinian case, which he did not support as he should, like other heroes. He realized too late that he had
lost the way for happiness and victory, and he did not offer himself what it deserves, his betrayal brought him nothing but misfortune, loss, humiliation, pain and shame. 

*Saeed* is an exotic character since named to the circumstances of his family and his life, which are primarily represented in his shameful insistence that he will be safe among the Zionist instead of being the front line confronting his enemy like all the other noble fighters, ending with his sinister fate where he is abandoned from both his enemy and his people.

He moves to the miraculous in his strange fate, where he ends impaled, then he seeks the help of his unknown alien friend to save him, and fly him to an unknown place and fate that we do not know.

*Saeed* has achieved miraculous relationship with the aliens who chose him after he chose them, according to him: "How did they choose me? It’s for I chose them, I kept searching for them throughout my life, waiting for them, and seeking refuge from them." [50] Without knowing anything about this alien friend, or why he chose this defeated failed *Saeed* friendship, for this friendship is miraculous and meaningless, just as *Saeed*’s life that was without meaning, purpose, or any honor.

As for the character of the alien creature, *Saeed*’s friend, it was a miraculous figure in the sense that the miraculous person is determined upon his departure from the laws of nature [51]. In confronting the Zionist occupation of Palestine from 1948 until this moment, severe events in this way may justify the emergence of the alien friend character, especially since no one can provide impossible assistance to *Saeed* in his dilemma except for a character with supernatural abilities like his mystical friend in illusion and concealment, and we do not know where he came from or why he came, or even why he helps only *Saeed*, where he is nothing but a traitor to his people and his cause, and he does not deserve any help.

Perhaps Emile Habibi wanted to say that he who betrays his people cannot find a human to help them, and they must search in vain for an unknown assistant who is attached to their situation, and will not find him in reality, but they have to imagine his existence, just as *Saeed* imagined the presence of an alien friend helping him, while everyone gave up on him. This is what it really happened, as the alien friend helped *Saeed* hide and escape from his precarious reality, while he said why they chose him: "As for how they chose only me, I am not sure that I am the only one who met them, and when I asked them to speak of what happened to me, in order for the world to know, they smiled and said, "There is nothing wrong, but the world will not know and your friend will not believe you, because not everything that descends from the sky is angle, this is one of your miracles." [52]

It is noteworthy that Emile Habibi could have made his hidden friend who received a message from in the beginning of the novel as a friend to accompany him throughout the novel, but he changed that, and was content with sending him a message, and asking him to convey his message to people without knowing who he is, and why he chose him for this task, and only said to him: "You too, O Master, have become chosen, for I have chosen you to tell about me a wonder, so you shall be!" [53] However, Emile Habibi decided to choose the alien a friend to Saeed, and he was the one who begged him in the end of the novel to help him, saying to him: "O master, master of aliens, I have no one but you." [54]. He was carried on his back after he reproach him saying: "This is you when you cannot bear the endurance of your miserable reality, and you cannot afford to pay the price necessary for a change you turn to me." [55]

But what is the value of the alien support for *Saeed*? In fact, it is no less painful than its abandonment. This support has perpetuated his isolation and rejection of his Palestinian people and his Zionist enemy, and increased humiliation and contempt, and he is the one who disappeared, moved away, and left the battlefield to other honorable Palestinians who defend their homeland, while those like him are traitors who only attain forgetfulness, contempt, isolation and abandonment of all.

### 4

**Satirical language:**

Emile Habibi presented irony in his novel through the linguistic structure that consolidated the idea of self-mockery of the other, society and the surrounding situations. So we find *Saeed* sarcastically saying: “I am not a leader and so leaders perceive me, but, I am the rascal [56].” The beginning was when I was born again thanks to a donkey ... However, I see an outstanding person” [57]. “You said you have never felt me, because you are dull sense.” [58] “My name, which is *Saeed* the pessoptimist, suites me well.” [59]

In many locations of the novel, the irony of the language grows into a mockery of the same situation, drawing satirical scenes that indicate pain in terms of surprise, shock and astonishment, and *Saeed*’s talk about calling his family “the pessoptimist” is one of the strongest examples of this. He says: “My mother is also from the family of the pessoptimist. My eldest brother was working in the port of Haifa. So a storm blew up, uprooting the winch he was driving, and threw it into the sea on the rocks, so they wrapped him up, and brought him back in pieces, without a head or entrails. He married a month ago. Then his bride sat wailing and lamenting her luck. My mother sat crying with her in silence. Then, when my mother was agitated, she clapped twice, saying: its fine that it’s happened in this way and nothing worse happened! No one astounded except for the bride who was not from the family and not aware of the rules.” [60]
Sarcasm appears in all the details of Saeed's attempts to integrate into the Zionist entity, with all the funny and crying failures that bear, ending with leaving the Zionist prison, discovering that he was deceived, misleading and foolish all the time, to end the narration to the culmination of the irony of the situation where he finds himself impaled, he does not know what he should do. "Once again, on my own, over this steep pile, I look at God's creation from above.” [61]

5 The form of satirical narration in the novel:
Emile Habibi built the narrative structure of the novel to deepen the idea of irony in it, and by evoking many overlapping narrative forms that deepen this feeling for the recipient, for this novel is a mixture between humor, history, confession, old tales, stories of historians, the narratives of narrators, and many ancient traditional narrative forms and modern experimental narrative forms.

This narration is dominated by the voice of the knowledgeable narrator who narrates with complete knowledge, and there is the narrator's voice that we do not know about anything except that Saeed has sent him a letter asking to tell his story, and to tell people that he has disappeared, but has not died [62], and he is the narrator in some chapters of the novel.

This narrator is “present from the atmosphere of Arab folklore, where Emile Habibi disguises himself in the costume of a storyteller who recites a story in a café, or in a house, where people stay up late and talk” [63]; In his narration of the story of the name and lineage, he traces us back to the time of Tamerlane and Abjar bin Abhar, and there is nothing wrong with him citing a poetic testimonial evidence mimicking the way of news tellers in their writings: “Oh Abjar bin Abjar, you who divorced your wife when you felt hungry.” [64]

In The Pessoptimist, the younger narrator of unknown name and self makes a desperate attempt to find out who Saeed is, but his efforts fail, and he concludes the novel by saying: “How will you find him, gentlemen, without stumbling upon him.” [65]

As for the internal structure of the novel, it is based on the shape of the chapters, each chapter of which begins with a long narrative descriptive sentence that resembles those names and sentences with which the popular narrators used to start their nights. We find Emile Habibi names some of his chapters, for example: "Saeed claims the meeting of creatures from deep space” [66], and "Said declares that his life in Israel was the bounty of a donkey!" [67], “How Said participated in the war of independence for the first time” [68], and “How Said was forced to stop writing for security reasons.” [69]

It relies on the big story from which small stories reproduce, branching out into the narrative, and leading it to smaller storytelling circles, then these narrative circles return to pour again into the crucible of the great story that is the story of the protagonist of a novel: He invokes the stories of Aladdin's lamp and the demon, who shouts to him, "Were you your servant in your hands.” [70]

He also recalls the story of Abbas Ibn Firmas, the story of the sheikh of the Sufism Muhyiddin Ibn Arabi, and the story of Imro Al-Quais bin Hajar, the poet who went to Caesar in hoping of restoring his father’s kingdom from Bani Asad who killed him.

He saw himself - and lost in one of the prisons in Acre, "the diamonds" - looking for a way out for himself like the Imro Al Quais who rushed to Caesar saying with his friend: "We are trying for a king or we die, so excuse me.” [71]

This novel writes news, dates and real events, but by passing through the amazing miraculous and strange worlds in which the possible mixes with the impossible to present a historical realism based on events that took place in Palestine, which are stranger than fiction according to Emile Habibi who expresses them all with a sarcasm accompanying him word by word, reaching the inevitable end that Palestinian must walk to, which is the inevitability of redemption and armed resistance against the Zionist occupation, within a narrative space that accommodates a large amount of side comments, small stories, secondary details and internal reflections. [72]

6 The woman opposite of the traitor's personality:
Although the traitorous man in Saeed’s character was the mockery of Emile Habibi, the woman in this novel escaped this mockery and was a place of his appreciation. Because she committed himself to defend her homeland, and rejected treason in any form, and fulfilled her struggling and humanitarian role in the best possible way. She was a great mother, educator, and a fighter defending, for she is the woman of truth who lives in history and conscience and in the heart of the conflict, and triumphs over pain, sadness and tyranny. She did not fall into illusion, alienation and dreams, as happened with Saeed, but she was victorious and strong.

Emile Habibi presents three mistresses for the protagonist [Saeed], and he named each of those three granules after one of the three parts of the novel, and this choice did not come by chance. Yo‘ad AL Haifawi [73] represents Palestinian before 1948, while Al Baqya Al-Tantouriya [74] represents the spirit of resistance, clinging to the land and Arab identity in the face of the uprooting and deportation attempts after the catastrophe until the rest of the Palestinian lands were occupied by the year 1967, as for Yoad II, the daughter of Yoad I, she embodies the new stage of Palestinian consciousness that crystallized after 1967 war and the start of the Palestinian revolution. [75]
The three of Saeed's mistresses fought against the Zionist enemy, and they refused to surrender like Said did, and they rejected the idea of melting into the Zionist entity, and they called for one idea, which is the armed struggle to liberate homeland, and they had a struggle role and a revolutionary act, and they carried the burden of their cause, they participated in defending their homeland, and incited to do so, in the dispute of Saeed, the coward and traitorous person who preferred surrender, comfort and submission to the Zionist enemy instead of fighting it in all forms.

Emil set out in portraying them from a clear point among Palestinian writers, who often view the rebellious woman with respect and appreciation. Because she is more in revolt than a revolution, [76], “If the Arab man was in revolt against the occupation, and the national oppression it represents and the relations of production, and the economic and social oppression it represents, then the Palestinian Arab woman is rebelling like him against both oppressions, and she is revolting against her social reality that binds her and revolting against her traditional femininity, and lazy life that Arab women usually enjoy.”[77] This revolution was drawn within the validity and sincerity of the details surrounding female figures. [78]

As for the role that emerged for women in this novel, the least that is said is that it violates the norm and prevalent in depicting women in literature. Here, she plays a non-marginal role [79]. unlike usual, she is the one who tries to save the heroic man from his ordeal, she tries to discover the secrets, and equips the resistance with weapons, and she raises the banner of steadfastness and disobedience in the face of the occupation and the executioners, and in her movement she goes beyond what is possible, thus confirming that the apparent structure in the novel hides another behind it, for the defeated generation does not transform without another generation emerging from it who will say: enough no more defeated and the enemies have to stand where they are, for it has broken the barrier of fear, and the time of the agents has passed forever. [80]

Emile Habibi chose names for the women in this novel that are appropriate for their positions and the roles they played. So he chose a name Yoad for the protagonist's first mistress. Because the name symbolizes every Palestinian woman who will return to her homeland, after she became a refugee abroad after the catastrophe in 1948, and the second is named Bageya, and it is a symbol of the Palestinian woman who clings to staying in her homeland and refuses to leave, whatever the reasons and constraints, as for the third, her name is Yoad the second and it is a symbol of the return of all Palestinians to their homeland, no matter how long the diaspora takes place.

We can say that the woman of Emile Habibi was the voice of truth, the voice of conscience, and an indication of the compass of the right path, although Saeed was determined to live the illusions of love, and to imagine himself as a knight of a great love story, and that he had to warn his lover with his alleged heroism that he did not do anything but a fall after a fall.

7 **The tragic fate of the traitor represented by the fate of Said:**

Said as Emile Habibi portrayed in his novel, was nothing more than a lowly who was nobody for his people as well his Zionist enemy. Because he preferred cowardice and inaction on defending his homeland, as he had entered into a long battle with himself and his society, a mixture of his countrymen who were not on their side, and of his occupying enemies who tried to belong to them, and to appease them through a long path of alienation and self-contempt which all lead to failure, shame and death.

Emile Habibi portrayed this character with biting irony that stems from the philosophy of the human being, his tools, and his own vision of how he expresses his feelings [81] for it is a complex of acceptance and rejection of this world [82] in which every person responds according to his positive and negative emotional record, within a linguistic structure cohesive "produces sarcasm and bitterness at the same time." [83]

This novel captures a complex web of laughter, fear, and sadness at the same time, irony in the light of modern perceptions is a response based on emotion that outweighs the feeling of pity and the slide towards mental illness [84], and it expresses contradictions in meaning or situation in general to the extent that a person feels “a desire to leave the circle of organized forms” [85].

Of closed systems play circle [86] and the production of structures that carry contradiction and black laughter together, so we sometimes laugh because we sincerely want to cry.

Emile Habibi resorts in The Pessoptimist to the sharp tone in denouncing the occupation and glorifying the resistance, and he does so with clever professional sarcasm [87]. For example, we see the apparent irony in the story of barbaric terrorism in which Saeed describes a group of Zionist guards who have gathered around him, denouncing him. Various types of torture, he says: “You saw me standing in the middle of a ring of tall, symptomatic jailers, each jailer with two sleepy eyes, and with two forearms rolled up, two thick thighs, and with one mouth distracted from a smile as if they were all poured into one mold.” [88]

Although this portrayal of the Zionist guards is a humorous depiction that calls for mockery of those strongmen who deserve a weak prisoner such as Saeed, but in reality it exposes the brutality of the Zionist machine of oppression that kills, tortures, and inflicts the most heinous types of torture against the Palestinian human being because he clings to his homeland, refuses to leave it, and refuses to hand it over to his Zionist enemy.
In this novel, Emile Habibi embodied the unreal, deviated from logic, broke expectations, and exaggerated things on the basis that mockery contained "an imagination in looking at things, so that we meet the real as being unrealistic, and we meet the unreal as being realistic," and slipping into contradiction, which may be amusing or frightening or both together, as he benefited in this formation from the idea of the strange and the miraculous in the events on the basis that breaking the laws of nature and the tendency to the miraculous or even to the exotic may be a form of confirming the rule from which he departed, and violating it, because the exit draws attention and clearly highlights it.

It also calls for the clear paradox in order to lay the foundations of his bitter sarcasm from his reality in order to carry it through his mockery from a contradictory reality that the Palestinian lives in his captive homeland, who lives in the ugliest human reality under the shadow of a brutal Zionist enemy that deprives him of obtaining his least rights, it deprives him of the opportunity to live a normal life in the shadow of a free and independent nation.

Emile Habibi in his novel *The Pessoptimist* mocks that failed pursuit of the traitorous Palestinian who tries to integrate into the racist Zionist state, and attributes this mockery to the hero of his novel Said, who tries in the first book to make all concessions to this state, in order to ensure his life and security, and he makes these concessions in a cynical and disgraceful way.

In the second book of the novel, Saeed stands torn in his desired ambivalence, and he is a traitor, while his son takes up arms against this racist state that he belongs to, and he takes refuge in mountains and caves, and in the third book, Saeed reached the fact that it is necessary to carry weapons against the enemy of his country instead of his peacemaking, and he ends up impaled after realizing that his concessions to the enemy did not bring him and his ilk other than humiliation.

But Saeed remained far from the victory for his country despite the participation of his countrymen in their struggle against their enemy. "You found me once again impaled", "alone, once again, and on this impale look at God's creation from up."

Said has a sad ending, because he was determined to disappear in the shadows, and preferred cowardice to courage, and was content with being the dishonest who made all the concessions to the Zionist state in order to accept him as a citizen, and he failed in that miserably, so his fate was to escape and disappear, as he sought the escape of a humble person who betrays his homeland, takes sides with his enemy, loses his family, loses his homeland as well, and then does not find him any refuge or supporter. And ends with remorse, fall, and contempt from everyone, and even when he flies away with his unknown alien friend, he does not find a son or wife to grieve for him, or to panic for his separation. His son refuses to be a traitor like him, and carries weapons with the Palestinian militants, but his wife Yoad raises her head as she watches him fly with his alien friend towards the far, and she does not care about his departure from her, and she sees good news in his disappearance, and she says to those around her, referring to Saeed and his alien friend, "When this cloud passes, the sun rises," as if it sees the disappearance of Saeed and the disappearance of others like him from traitors, good news for the Palestinian people, who need nothing but the honorable militants who defend their homeland Palestine until the last drop of their holy blood.

**Conclusion**

Emile Habibi, with his biting sarcasm in this novel, was able to present from the character of the traitor Saeed, the Pessoptimist an example of a humble person who betrays his homeland, takes sides with his enemy, loses himself, loses his family, loses his homeland as well, and then does not find him any refuge or supporter. And ends with remorse, fall, and contempt from everyone, and even when he flies away with his unknown alien friend, he does not find a son or wife to grieve for him, or to panic for his separation. His son refuses to be a traitor like him, and carries weapons with the Palestinian militants, but his wife Yoad raises her head as she watches him fly with his alien friend towards the far, and she does not care about his departure from her, and she sees good news in his disappearance, and she says to those around her, referring to Saeed and his alien friend, “When this cloud passes, the sun rises,” as if it sees the disappearance of Saeed and the disappearance of others like him from traitors, good news for the Palestinian people, who need nothing but the honorable militants who defend their homeland Palestine until the last drop of their holy blood.
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In the last year of his life he dedicated himself to publishing a literary magazine called (Masharef), and Emil left in May 1996, and asked for these words to be written on his grave: "Staying in Haifa".

His literary works are considered immortal fingerprints in the Arabic novel, such as: (Sudasiat Al Ayam AsSittah), (The Strang Circumstances of the Disappearance of Saeed the Luckless Pessoptimist), (Luk'ka bin Lu'ka), and (The Myth of Saraya Bint Al-Ghoul).
3- Intertextuality with the famous phrase “He who saw” that began with the tablets of the Epic of Gilgamesh that support the parallel act towards knowledge and reaching the truth: Firas Al-Sawaa'h: Gilgamesh, The Eternal Rafidin Epic, Ala'a Al-Din Publications, Damascus, Syria, 1996, p. 107.
6- Zakaria Ibrahim: The Psychology of Humor and Laughter, the Library of Egypt, Cairo, Egypt, -196, p.: 88; Shaker Abd al Hamid: Humor and Laughter, the National Council for Culture and Arts, Kuwait, Kuwait, 2003, p. 456.
8- Ibid.: p. 338
10- Ibid.: P.2
12- Abd al-Wahid Lu’lu’a: Encyclopedia of the Critical Term Part 4 p. 163
14- Zakaria Ibrahim: The Psychology of Humor and Laughter, P.96
15- Ibid.: P.154
16- Ibid.: P.154
17- Impalement: It is a method of execution and torture at the same time, which was famous during the days of the Ottoman Empire, and it represented one of the worst methods of execution. The victim's body is pierced with a long, sharp stick on one side, and then removed on the other side; the impalement is sometimes inserted from the victim's mouth, and generally from the anus, after the impalement is fixed to the ground, and the victim is left hanging to death. Most of the time, the impalement is inserted in a way that prevents immediate death, and the impalement itself is used as a way to prevent bleeding, thus prolonging the victim's suffering for as long as possible, up to several hours, and if the executioner is skilled, it can reach a full day.
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21- Ibid.
22- Ibid.
23- Ibid.
24- I will always refer to the novel (The Strang Circumstances of Saeed the Luckless Pessoptimist) with (the Pessoptimist) as an abbreviation of the name according to what is commonly used.
28- Habib Boulos: Emile Habibi's additions to the story of Janner, the Levant Book Association website, link: http://www.ahewar.org/debat/show.art.asp?aid=223030&xr=0
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30- Saeed Muhammad Al-Fayoumi: The Dialectic of the Self and the Other in the Novel of the Questioner as a Model, Journal of the Islamic University, Volume 19, Issue 1, 2011, p. 868
31- I will always refer to the name (Saeed the Luckless Pessoptimist) as (Saeed).
32- Emil Habibi: The Strange Circumstances of Saeed the Luckless Al-Mesil p. 219
33- Samih Al-Qasim, one of the most famous contemporary Arab and Palestinian poets, his name was associated with the poetry of the Palestinian revolution, and he is a former member of the Communist Party. He was born to a Druze family in the city of Zarqa in 1939, and received his education in schools in Ramah and Nazareth in Palestine, a school teacher, and a political activities in the Communist Party before leaving the party, to devote himself to his literary work. He has many collections, including: a sadness more than water, new selected poems, and Samih al-Qasim full works of the poet
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51- Ibid.: p. 44
52- Emile Habibi: The Strange Circumstances of the Disappearance of Saeed the Luckless Pessoptimist Al-Maseel, p. 11
53- Ibid.: p.11
54- Ibid.: p. 222
55- Ibid.: p. 222
56- Ibid.: p.9
57- Ibid.: p.13
58- Ibid., p. 15
59- Ibid., p. 15
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61- Ibid.: 220
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65- Ibid., p. 226
66- Ibid.: p.9
67 - Ibid.: p.13
68 - Ibid.: p. 22
69 - Ibid., p. 97
70 - Ibid., p. 35
71- This portion is taken from the saying of a man of measure: “So I said to him: Do not cry for your eyes, but we are trying to get a king or we will die so we are sorry.”
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<table>
<thead>
<tr>
<th>Author Information</th>
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</table>
| **Dr. Atalla Raja Mohammad AL- Hajaya**  
full time lecturer , Language Center/ The University of Jordan |
| **Dr. Muna Mod Mahmoud Muhilan**  
Associate Professor , Language Center/ The University of Jordan |
| **Dr. Sanaa Kamel Ahmad Shalan**  
Associate Professor, Language Center/ The University of Jordan. |