

A SEMIOTIC – CULTURAL INVESTIGATION OF THE BESIEGED HOLY PLACE: THE CHURCH OF NATIVITY SIEGE AS A MODEL

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ABSTRACT

This study deals with the image of the Church of Nativity when it was besieged in 2002, which started from April 2 to May10 (Swayyed 2002). Specifically, through questioning, dialoguing and analyzing, the researcher looks closely and detects this sacred place, which look more graceful during the siege, in terms of the cultural, aesthetic and national dimensions. To be a relevant example, the researcher chose the collection of poems called “The Palestinian Odyssey” by the Palestinian poet, Jamal Salsa’a for the textual analyses.

Keywords: Church of Nativity, the siege, semiotics, Palestinian Odyssey.

THE PURPOSE OF THE STUDY AND ITS SIGNIFICANCE

This study seems to be of great significance since it investigates the besieged place. In addition, Bethlehem in general and the Church of Nativity in specific have established a spatial, historical and geographical phenomenon, a national identity, religious mythology and an aesthetic state despite the siege and the everyday suffering. Consequently, the paper has come to investigate this place, its features in the legacy of one of the Palestinian poets, who lived every moment of this city.

Questions of the study

This study will answer the following deep questions:

1. How was the spatial image of the Church illustrated from the view of the Palestinian vision and the de facto colonialism?
2. What are the cultural and semiotic signs of the place?

Methodology

The researcher will follow the semiotic reading, which is based on the poetic signs as internal data and pillars for analysis to suit the culture of the receiver.

1/ Foreword : The inclusion of the place in the literary criticism

It is worth mentioning that the place was more inherent in the story and novel than in the poetry. That is to say, almost all the studies were confined to the narrative prose and storytelling. However, everything has changed recently since all the literary genres have become interconnected and each has melted in the other. Consequently, a constellation of critics, armed with the latest research in the field of the modern novel and its basics and applications, have exerted unprecedented efforts to expound the aesthetics of this modern narrative. For example, the Italian philosopher, Croce, has pronounced the literary genres dead and together with Henry Michaux announced the birth of the melted and unified literary

genres (Vietor, 1994, p.8). Similarly, in his book "The aesthetics of the place in the Arabic literary Criticism", Dr. Abdullah Abu Heif has dealt with the unity of the place and expounded it in three chapters: the definition of the place unity in literature theory and its aesthetics and connotations, the concept of the place unity and its magnificence in the literary criticism practice in the various literary genres and approaches, tracing the developments of the applied criticism regarding the concept of place and its multiple terms (Abu Heif, 2005). This, in turn, underlines the necessity of studying the place geographically, psychologically and aesthetically.

Accordingly, recalling a certain place could mean excluding another and since it is woven in the poetic texture, it gains a new denotation or it comes to emphasize that previous denotation. The place is also an extension to an idea since it is a place, which determines the human existence. The Church of Nativity, for instance, is an internal spatial structure which has an influential rhythm in the course of life. It is not a neutral, external or marginal structure (Palestinian Cities Encyclopedia, 1990).

The collection of poems "The Palestinian Odyssey" was issued in 2005 by The General Union For Palestinian Writers. It consists of 100 pages which document the history of Bethlehem in 2002 during the Israeli incursion of the city in general and the siege of the Church of Nativity in particular and all the subsequent poetic, national and cultural events and positions.

This siege stirred the poet to address The Pope through a message, in which he beseeches the Pope to restore the pillars of peace and to intervene to stop the endless annihilation of humanity and cordiality by the wild settlers and the spears of the Israeli occupation. "Could peace, which is inspired by your noble steps, which are inspired by the Christmas Star, sneak into our windows", the poet wonders (Salsa, 2005, p.15).

When besieged in 2002, the Church of Nativity was singled out for special poetic attention. That is, the poet sees his Church more dazzling in the siege and regards the tragedy of siege as a new Odyssey.

Recalling the religious, historical and mythological component of the spatial text and then analyzing it symbiotically and investigating its psychological components is considered the backbone of the creative process of criticism.

2/ The cognitive and cultural component –An Intertextual reading for the poetic setting

The poems are not only a set of immediate emotions and passions aiming to move the readers internally and externally, "these emotions also grant literature its eternity" (Amin, 1967).

In addition, poems have to accommodate between their poetic, rhythmic and aesthetic qualities on one hand, and the cultural and cognitive dimensions, which overlap with a great number of political, social, historical and intellectual phenomena, on the other hand. In "The Palestinian Odyssey", there are a number of cultural references. That is, the poem has become 'a tool to explore its external references and investigate its cultural domain (Al-Ghuthami, 2005) "which is generated from the dynamic relationship among its components" (Buqrah, 2009) instead of being a sole linguistic unit and component subject to criticism and analysis.

It is worth mentioning that the neo-scholars used to use the intertextuality as a term of criticism based on "the mutual interaction between the various texts through the process of recalling or imitating those texts" (Dager, 1997, p. 127), "or as a term of interrelatedness of texts with another text in different ways" (Muftah, 1992, p. 121). That is to say, the interaction and the interrelatedness between the texts reveal how these texts are mutually affected and how the poets and writers have affected one another. Intertextuality also reveals the points of agreement and difference between the subsequent and the source texts. Kristiva, the Bulgarian – French philosopher, defines Intertextuality as "a literary device that creates an interrelationship between texts and generates related understanding in separate works" (Kristiva, 1997, p. 21).

In this study, the cognitive component term will be synonymous to intertextuality to be in harmony with the universality of culture, which is not only exclusive to the interrelationship between texts, but it also studies the cultural backgrounds included in the psychological interrelatedness and poetic texture.

2/1 The historical and religious component

When the events of the siege take place in the Church of Nativity, one of the most sacred spots on the earth, the poetic representation of the events in this religious place will be more affluent, especially in the aesthetic poetic representation and the objective manipulation, which is based on the cultural, real and national backgrounds.

Salsa'a, the poet of the Palestinian Odyssey, recalls the character of Herod, the Greek killer and tyrant, since it is identical in every way to that of Sharon, the then Israeli prime Minister and criminal. More specifically, Herod had previously killed the children of Bethlehem as quoted from the Bible, "After Jesus was born in Bethlehem in Judea, during the time of King Herod, Magi from the east came to Jerusalem and asked, 'Where is the one who has been born king of the Jews? We saw his star when it rose and have come to worship him. When King Herod heard this he was disturbed, and all Jerusalem with him.'⁴ When he had called together all the people's chief priests and teachers of the law, he asked them where the Messiah was to be born. 'In Bethlehem in Judea,' they replied, 'for this is what the prophet has written:

But you, Bethlehem, in the land of Judah,
are by no means least among the rulers of Judah;
for out of you will come a ruler
who will shepherd my people Israel.

Then Herod called the Magi secretly and found out from them the exact time the star had appeared. He sent them to Bethlehem and said, "Go and search carefully for the child. As soon as you find him, report to me, so that I too may go and worship him.

After they had heard the king, they went on their way, and the star they had seen when it rose went ahead of them until it stopped over the place where the child was. When they saw the star, they were overjoyed. On coming to the house, they saw the child with his mother Mary, and they bowed down and worshiped him. Then they opened their treasures and presented him with gifts of gold, frankincense and myrrh. And having been warned in a dream not to go back to Herod, they returned to their country by another route. When Herod realized that he had been outwitted by the Magi, he was furious, and he gave orders to kill all the boys in

Bethlehem and its vicinity who were two years old and under, in accordance with the time he had learned from the Magi. Then what was said through the prophet Jeremiah was fulfilled:

“A voice is heard in Ramah,

weeping and great mourning,

Rachel weeping for her children

and refusing to be comforted, because they are no more " (Gospel of Matthew 2, p.1-16).

Similarly, the Israeli occupation has killed the Palestinian people in general and besieged the Church of Nativity and desecrated its sanctity in particular . It breached all the international laws and downplayed all papal intervention and cries for the release of the Church, its monks, Friars , sisters and the other hostages.

The poet also recalls his open message to his Holiness, the Pope, in which he states, "The children of the Cave of Bethlehem are still escaping the tyranny of (Herod) and its settlements and checkpoints. The child of the Cave is still roving and wandering about fearing the settlers lusts which keep chasing Bethlehem's Star"(Salsa, 2005,p.16) . Undeterred and scared by these bestial acts, he proceeds saying," Inside the Church, I see my homeland more beautiful and magnificent. O son, how could I sell the dream and abandon my Horse when (Herod) is still and keeps digging my grave in front of the Church of Nativity? Neither will the Church candles wither away in my heart nor will the face of my homeland will be detached from my soul"(Ibid.p.57). He even insists that the good is eternal and the bad is perishable: " Herod passed away, whereas Jesus is still alive, and Sharon will inevitably disappear, whereas Bethlehem will remain forever" (Ibid, 58).

In his poem “The Darkness of Death”, in which the poet has included live everyday scenes from the siege like the merciless tanks and artillery reinforcements, the slow killing, the extinguish of the candles when shelled, the patriotic poet keeps introducing and including the character of (Herod) and its close affinity with Sharon. He says, ”Once again, (Herod) comes back, surrounds Bethlehem targeting its head, light, childhood and morning” (Ibid, 52) .

Although all the tragic events had taken place in Bethlehem, which has a holy status for the Christians, the poet does not distinguish between Muslims or Christians. This, in turn, highlights and recalls the joint history that had started from the story of Omar’s Mosque and the Church of Nativity. This evidently reveals the nature of the revolutionary and national texture, which is woven with the soil of the homeland: Ahmad, the person who provided the besieged with medicine, and Shawqi, the monk, who provided the besieged with food and bread, will be ever shining examples for the national and revolutionary coexistence in Bethlehem. The poet also underlines this historical relationship between the Muslims and the Christians stating, “When the two Leaders, the Arab-Muslim Sa’ad Bin Waqqas and the Arab-Christian Al- Muthanna Bin Haretha had united to fight the occupation and hoist the flag of Islam" (Salsa,2005, p.56).

Therefore, when the poet writes about the place, he does not intend to decorate it; on the contrary, he writes to document its everyday biography, “which has a major role in the making of the events and shaping the human behavior. Writing about the place aims to explore its ability to practice a certain hidden authority” (Ben Sleem,2005, p.386) to transform a closed nightmarish potential place into a promising and achievable one.

2/2 The mythological component

This study does not intend to explain the justifications for the employment of mythology in poetry. On the contrary, the researcher mainly adheres to the relationship between mythology

and its associations with the Palestinian issue. However, the researcher's view is not far away from that which regards mythology as a form of a pure expression of the fresh human experience with life and nature; in addition, both poetry and mythology, which express the human experience and its aesthetic and psychological secrets and causes, are closely associated with the human experience' (Balhaj, 2004, p.34-35)

The mythological background based on the intimate affinity between the senior poem (Odyssey) and its junior (The Palestinian Odyssey) sets up an intertextual relationship through recalling the similar events in the two poems. Specifically speaking, the poet gears the senior poem to suit the Palestinian state since he regards the experiences of the human existence as a means to recall heroism and emancipation.

The Greek "Odyssey" was written by Homer to glorify Odysseus, one of the notable Achaean heroes in the Trojan War. This Greek epic narrates the heroic deeds and adventures of Odysseus during his risky ten-year journey to his home Ithaka, his kingdom's headquarters on the western coast of Greece (Al-Sayeh, 2008, p.56). Likewise, the siege of the Church of Nativity and its painful ramifications, i.e. the expulsion of the Palestinian fighters and deporting them to different strange and foreign countries. Although the Greek fighters of Odyssey had come back home except for one, the Palestinian poet is still clung to the hope of the return of all the Palestinian deportees. Additionally, the poet endeavors to elevate the everyday Palestinian situation to the level of the epic. This evidently appears in his focus on the revolting and resisting Palestinian and his steadfastness on his homeland inspired by the promising and optimistic vision. But, the question is :

How could we develop our homeland poetically to be a new Odyssey?

In his poem (My homeland is developing into Odyssey/24/), the poet casts away the language of slavery and death. Instead, he invites Yahia, the prophet, to come and live in Palestine and consolidate his presence by the palm trees of the impossible despite the Zionist oppression and terror. He says, "How then will the occupation succeed in the formation of my home in a eulogy to be read in the mourning occasions? And the home is new Odyssey washed by the creeks of giving, weaves from the threads of sun a place glorified by the eternity of the martyrs and establishes from this space of loyalty, Odyssey ... odyssey Odyssey" (Salsa, 2005, p.25).

Whereas in the second poem "The Alphabets of the Palestinian Odyssey/26", the poet is engaged with the mythological component. He encapsulates his vision of the future of Palestine by keeping reiterating the diction of place as synonymous to freedom to eventually draw the morning anecdote mixed with tears and bloods. As a matter of fact, the reader can come up with three alphabets which suit the Palestinian state: resistance, love and beauty.

The Land has never been as magnificent as it is now;

it is because I pray in its Mihrab.

It is dear to my soul since I fight for its soul.

What poured its gold in my blood?

It's the big love for its sun and freedom.

The poet also keeps his unbalanced comparison between the occupation's bestial acts triggered by blood, storming and invasion and that of the occupied Palestinians and their unarmed resistance based on the stone, tears and debris. It is logically assumed that the

victorious party is always the strongest, but the poet in his poetic eloquence supports tears saying," When the tears glitter in the eyes of my home , I will be in labor" (Ibid,26).
 " When the invaders burn the land, I see my home glistening on the arms of a child" (Ibid,27).
 "When your love to your homeland is seen as a crime, then you are inevitably getting closer to the doors of the morning"(Ibid,32).

This comparison represents sort of " Paradox Literature", which entails an ongoing controversy between the personal and the objective, freedom and necessity and the superficial appearance of life and the reality of art"(lu'lu'a,1993,p.109).

The " Palestinian Odyssey" is textually interrelated with Homer's Odyssey and the tragedy of its hero (Odysseus) ,who returned to his home after going through a tragic experience in the ten-year captivity. This totally consolidates with the tragedy of the Nativity Church deportees who are still exiled from their home and families.

The poet has successfully employed his cultural and artistic talent to confront the tragic reality and shape the real identity of the place despite the siege. That is, he investigated and interrogated the mythological epic to come up with a new writing experience and open up more horizons for human experience conforming to the contemporary human philosophy "(Balhaj,2004, p. 71).The poet, Jamal Salsa, by using his creative abilities has been convincing in describing the siege of the Church of Nativity. More clearly, he has succeeded in turning the tragic , painful and fatal siege into an aesthetic state whether personally or creatively. He states that " I see my home more beautiful inside the Church"/57" and " When I am in the siege" 47. The researcher argues that these poetic rituals has developed for Salsaa through the religious rituals of Resurrection of Jesus and the Sacrifice of Jesus Christ and the historical defeat of Herod and eventually intertwined poetically with the national vision and the psychological dimension as shown in the equation below:

- The Church	-The state (siege)	- A real news message	- A sign of mystery and silence
- The Church	- the state (siege)	- A poetic message	- A route to discover the beautiful being

Salsa even tries to stop the other from turning his home into a eulogy by squarely addressing the occupation:

" But our home is in our souls baptized by the palm trees of the impossible. Its pains and cares are scents on our shoulders.

How then will the occupation succeed in the formation of my home in a eulogy to be read in the mourning occasions and the home is a beautiful Odyssey? (Salsa, 2005, p. 25).

The city – home in the stanza can be classified into two axes:

Homeland image \Rightarrow The state (killing) \Rightarrow (According to the real expression) \Rightarrow Eulogy
Homeland image \Rightarrow The state (killing) \Rightarrow (the poetic expression) \Rightarrow A beautiful Odyssey

This aesthetic formation of the space undoubtedly erases the black picture and replaces it by a more shining, optimistic and overflowing picture.

The above-mentioned cognitive components, i.e. religious, historical, mythological and literary components, have provided the reader with a world, which overflows with knowledge and culture on one hand, and romanticism on the other hand.

3/ Semiotics of the besieged place

It is worth mentioning that what has been written about semiotics, its theories and principles surpasses what might be mentioned in this paper. However, semiotics is the study of signs and symbols and the analysis of the nature and relationships of signs in language, usually including three branches, syntax, semantics, and pragmatics on one hand, and the psychological analysis of the textual discourse on the other hand (Benkrad, 2012, p.11). In this study, the researcher tends to focus on the procedural more than the theoretical in two axes to achieve the purpose of this study, which is the place embodied in the siege of the Church of Nativity.

3/1 Semiotics of the thresholds of the literary text

The title of any text is one of the most important parallel thresholds. It helps clarify, investigate, construct, and deconstruct explicit and implicit meanings of the text.

That is, "the title is a paramount key to comprehend the context and prepares the receiver to get ready for the next job" (Al- Jazzar, 1998, p.45). In the "Palestinian Odyssey", the thresholds, which entail spatial components, are: (The Darkness of Death in the Church of Nativity Courtyard/51),

(Inside the Church, I See My Home More Beautiful/57), (In the Monastic cell of Duty/67) and (The Martyr's Blood in My Church is a Prayer/86).

In this study, the researcher will analyze the last threshold since holds the denotation of the place and overlaps with two components, one of which is national and patriotic, which is (The Martyr) and the other is religious, which is (the prayers).

The analysis of the threshold will be based on three themes: the content, the wording, functionality, and their assimilations in the text since the threshold possesses the the text and summarizes it in an interrelated context and structure governed by denotative and syntactic relationships. For example, the title "The Martyr's Blood in My Church is a Prayer" is a syntactic sentence denoting immovability because it is time-free, and so time freezes and melts into the three components of the title (the blood, the Church, The prayers) as follows:

Blood: It is a color element, which is seen as a symbol of martyrdom and sacrifice and is one of the most important poetic symbols in Palestine. It is extracted from a live, everyday and recurrent scene attached to the human element, which is the martyr. However, the peculiarity of blood in this study is highlighted since it was shed in a holy place – the Church.

My Church: It is a spatial component, which is highly elevated historically and religiously. In this study, the adhesive relationship between the poet and the Church is inseparable. This relationship is defined by Sufism as "the Spiritual Union".

The prayer: It is a physical, mental, and spiritual act of worship. This kind of worship transcends man from being a simple piece of earth into a true believer in Allah,

The wordiness of the title is now clear and every misconception has been disambiguated, and also this well-defined title is closely associated with an independent deep world of imagery (The Blood of the Martyr is a Prayer). The poet says:

The annunciation of peace is in my Church
Paradoxically, the pigeons still lament
Never will its light glitter without my blood
My blood is an annunciation (Salsa, 2005, p.87)

Then the title splits into consolidated images into the body of the poem; the Church, which is geographically located in Bethlehem, is hankering for ease after the long journey of discomfort, tears, blood, bullets, darkness and artillery. Paradoxically, Bethlehem will not find its relief and comfort unless the bloods and tears are transformed into a hymn and prayer:

Cannons are polluting the prayers in my Church
Chasing spring

...

In the lips of my privacy
Therefore, it longs for its prayer
But it only sees our martyr
Whose bloods are a prayer
So the Church bell tolls tears (Ibid,p.88)

The poet keeps analyzing the three axes of the text's threshold in each stanza of the poem as an objective pillar, which is compatible with the wording and the phrasing of the text. This harmony has contributed to change the controversies and conflicts into postulates, which derive its stability from the sentence of the title. For example, the occupation changes the place into the cannon sounds and the shaking of the amplifiers which, in turn, silence the sounds of the Church bells and hymns and consequently the poem, which is considered the objective and spiritual correlative for the bells' echo.

Although the death by the occupation is premeditated and committed through the bullets fires to extinguish the candles of the place, the martyr's blood will always be the sable and steady alternative and one of the constants of the spiritual inspiration: (Ibid,p.86-87)

On the horse of our dream
I resort to my Church
Which is a wounded poem
Being assassinated by their bullets
How could, oh my Church, my desire vanish from
Among my fingers
When our dream on the shadows of our wound
Is candles

The stand up tragedy and the tragedy of the scene of the siege of the Church of Nativity rise together to convey the pivotal message of the Palestinian Poetry of Resistance, which is the space of optimism. This optimism is undoubtedly the fruit of the blood of martyrs and the learning from the previous human experiences. This intertextually resonates with the Greek Odyssey: ((Ibid,p.89)

And in the eyes of Bethlehem
The tears of kneeling do not move
And we get on the back of the horse of the new Odyssey
After which the morning neighs in the bloods of our love
And writes chapters in the Odyssey of sacrifice

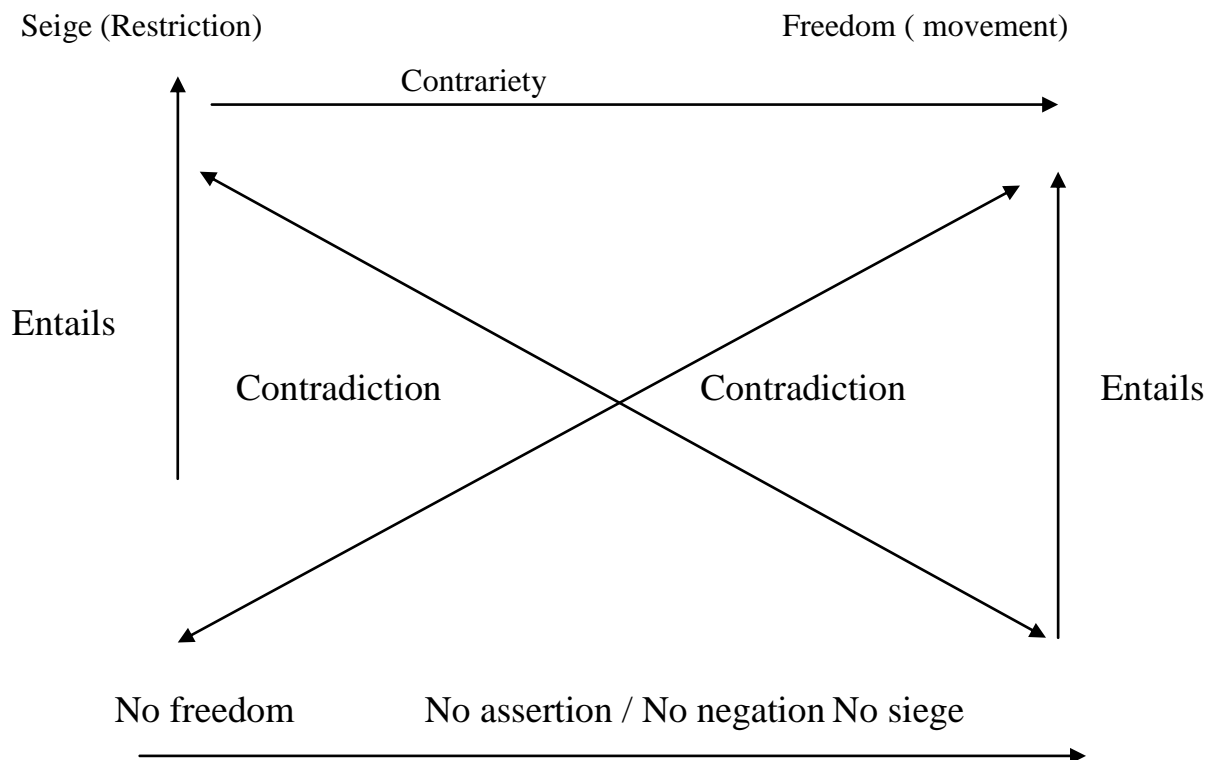
The denotations (neighs, the morning, our love, sacrifice) are metaphors of the inevitability of God's will in this universe. The poet had to close this poem with a denoting, summarizing and salvaging sentence with national and religious features (**And the Church bell tolls the resistance**) to pave the atmosphere for the people to get prepared for the rituals of liberation.

3/2 The intertextual structure of the besieged place - a procedural study (Greimas_Semiotic Square)

In the above-mentioned pages, the researcher explained the backgrounds and cognitive components, and then clarified the threshold of the literary text. In the following part, the researcher will analyze the structure of the place semiotically with reference to Greimas Semiotic Square, which is formed by an initial binary relationship between two contrary signs “which are regarded as the procedural basis of the semiotic theory... This binary relationship (the contradiction and opposition relationships) is derived from the theory of the structural linguist, Jakobson Roman (Buitah,2013).

Mohammed Muftah shows the philosophical and theoretical backgrounds of Greimas Square stating, "The semiotic square was derived from Aristotle's logical square of opposition and developed by Greimas. This opposition of concepts produces various relationships : contrariety , contradiction , negation , assertion and non assertion and non negation"(Muftah,2000,p.54-55). It should be noted that Greimas semiotics proposed four relationships in a geometric shape called the semiotic square : contradiction , contrariety , Overlapping , non-assertion and non-negation.

The researcher will employ this square to clarify the binary antonyms in the "Palestinian Odyssey" to discover the primary denotations and central conclusions between " the siege" and "freedom "as shown in the figure below:



3/2/1 The structure of contrariety

"The Palestinian Odyssey" is focused on binary contrariety between the occupation and Palestine as a whole, from which two binary relationships arise:

1. The siege of the Church of Nativity , which is the hindering doer and represented by the occupation assisted by the hindering suppressive procedures.

Hindering sender (The occupation) \Rightarrow The message (The siege) \Rightarrow The receiver
(The poet/ the Palestinian)

Trying to get rid of the siege, which is the value of freedom being searched by the positive active self.

Hindering receiver (The occupation) \Rightarrow The message (Freedom) \Rightarrow The sender
(The poet/ The Palestinian)

The square investigates the changes of the positive self and its movement towards the value of freedom, which stirs the poet to write after the siege because the siege restricts and limits the movement of the positive self. Consequently, the switch from the silence to the movement anticlockwise is done, which will necessarily reflects to the ability of the self to act , and create the action , and so fulfilling its being and the intended achievement. This achievement is represented in the deep structure of the poem, where a magnificent picture is drawn about the place when it was besieged : (When I am in the siege the / 47) , (Inside the Church I see my homeland more beautiful / 57) , (The Blood of the Martyr in my Church is a prayer /86). Despite the place in the surface structure is infested with the hindering doer represented by the siege, bullets , darkness ,and the smell of death, the poet says: (Salsa,2005, p.47)

When I am in the siege, my love to my homeland in my heart is greater.
When I am in the siege, I recall the dearest things to my soul,
then my homeland rise in my memory as an eternal love.

That is exactly what the two above-mentioned squares illustrated. More clearly, the binary relationship between (The siege) and (The freedom) is the relationship of contrariety not contradiction; the siege definitely means the absence of freedom, but the absence of siege does not mean the presence of freedom.

If we go down in the square, we notice the No assertion/ No negation relationship represented by the two statements (No freedom) and (No siege). This shows the nature of the period in general; the siege might end, but at the same time the freedom is still absent.

It is a mercurial state featured by fluctuations and self fragmentation.

3/2/2 The contradiction relationship

The relationship of contradiction refers to a clash relationship in every way: the mental, existential and personal (Muftah,2000,p.56). In " The Palestinian Odyssey", this form of contradiction appears in the diction and features. That is, browsing the square, the reader finds that the contradiction lies in the relationship between (The siege) and (No siege) and (The freedom) and (No freedom) since there is no possibility whatever for them to meet; the siege totally contradicts the no siege state and the freedom also contradicts the no freedom

state. Practically, if we apply these contradictions to " The Palestinian Odyssey", we will find how much they are valid and relevant.

1. **The diction:** (The darkness, the morning) , (Life, death), (Herod, Jesus) and (The cannons which pollute spring and spring).
 2. **The actions of the hindering doer:** (Preparing our death , the hang the peace of our prayers , the tyrants are bargaining my insistence and their carousing bullets) and we can include (Inside the Church , I see my homeland more beautiful/57)
 3. **The actions of the positive doer:** (Our life on the palms of our bread resists the bullets, so how can the tyrants break my song ,The Church tolls resistance) and (The darkness of death in the courtyard of the Church of Nativity).
- Overall, the feature of contradiction can be grasped poetically by the self and the other in the both mentality and action , but they will never meet.

3/2/3 Entailment relationship

The two vertical arrows in the square points to the entailment relationship from the bottom to the top as follows:

1. The statement (No freedom) entails the presence of (Siege),which is clear when we talk about the siege of the Church of Nativity, its events , diary and results. It does not anything else. That is , the siege does not poetically negate the presence of freedom in the basic and deep structure of the text on one hand, or the way in which the poet envisages the real state of the place from inside. He says" When I am in the siege/47) and (Inside the Church , I see my homeland more beautiful/57).
2. The statement (No siege) entails the presence of (Freedom) as a value and poetic discourse, which is mentioned in all texts.

To sum up, the attempt to clash between the contradiction , contrariety and overlapping in the poems of " The Palestinian Odyssey" , as explained in Greimas Square, underpins the importance of the semiotic study and investigates the intensive tensions in the states of the self and the other.

CONCLUSION

To conclude, this study has revealed the importance of writing about the place as a realistic everyday setting and a possible to achieve dream ,especially, in the age of crises and conflicts. The study has also underlined the power of the poetic language in writing about the spatial biography proudly bypassing the colonial clash and conflict and turning the aggressive turnouts into a lever of knowledge, culture and resistance.

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