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## الإهداء

إلى الشمعة التي انطفأت بعد أن أنارت لي دريبي، إلى من كافح وعمل مكابداً ليوفر لي  
الراحة والسعادة، إلى أغلى الناس أبيي..... الغالي

إلى التي عندما تتكلم الأفعال تعبر عن صدق العطاء والتضحية تقف الكلمات عاجزة عن التعبير ولو  
أحاطت بكل مصطلحات اللغة، إلى من وقفت بجانبى ساهرة، إلى أحب الناس إلى قلبي.....

أمي العزيزة

إلى من تحمّل الكثير..... إلى الذي صبر وصبر..... إلى الحبيب ورفيق دريبي.....

زوجي الغالي حامد

إلى من غرس في حب العلم والمثابرة..... إلى توأم روحي..... أختي بيان

إلى النور الذي أضاء حياتي فكان السند وموطن الحماية إلى إخوتي الأحباء..... بشار

وبلال وعمار وعامر وممدوح

إلى أهل زوجي... أبو حامد وأم حامد. وإخوتي الأعزاء..... رولا وروند ورحاب ونائلة، ومحمد.

الباحثة

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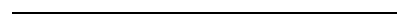
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**An-Najah National University  
Faculty of Graduate Studies**

**Intifada on Folk Literature  
in the North of Palestine**

**Prepared by  
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**Supervised by  
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**Abstract**

Folklore is considered the honest and innate way of expressing the unconscious of the whole nation, in its spiritual and psychological concerns.

The Palestinian nation was one of the most aware countries in the Arab world, about the important role that folklore plays, and their use of it in their struggle against their enemy.

Those people went on acquiring their ideas from the hero stories, tales, and the enthusiastic proverbs which created strong urges to resist the occupation. They realized that they should get attached to that folklore to protect the national identity, and the Palestinian persona in facing the enemies who are stealing this precious thing which is their folklore.

The Palestinian Intifada came up to present the needed hope, and to fulfill the needs of the people to express their purposes and hopes. Here remains the importance of this research, to know the extent of the service that the national folklore gives to the Intifada, beside the use of its types, and the importance in the influence of this Intifada on that folklore.

The main question of this research is about the relationship between the Intifada and the Palestinian folklore. Many questions come up from this big question; I will try to answer them in my research:

-What is the extent of the existence of the Intifada in the Palestinian folklore negatively and positively?

-What is the Intifada effect on the types and topics of the Palestinian folklore?

-What is the effect of the folklore on the Intifada?

-How did the Intifada seem in the national poet's eyes?

-Did the existence of the Intifada in the folklore vary to be a song, a story, or a proverb?

-Could this folklore express, and go side by side with the Intifada aims, and slogans?

Many difficulties were faced, such as: collecting data or texts which are relate to the situation, especially in these difficult circumstances in Palestine.

The nature of this research needed me to divide it to, an introduction, three chapters, and an ending or a conclusion.

I included in the introduction the blows before the two Intifadas, and the resistance of the occupation in Palestine. So I divided them into four stages or periods which are:

-First stage: from 1900-1916, embrace the Turkish rule and the punishments on the Palestinian from the Ottoman sovereign.

-Second stage: from 1917-1947, an important stage in the life of the Palestinian nation, where there were revolutions and blows made against the British colonization like; 1936 revolution, and Al-Burak revolution.

-Third stage: from 1948-1967, the most significant in this, is the calamity (Nakba) in 1948, and the migration of the Palestinian from their home land to other Arab countries.

-Fourth stage: it is the period of depression, and losing hope in coming back to their home land after being scattered out side and inside. The occupation country included what remained of Palestine and having other Palestinian lands since the beginning of 1967 war till 1987, which means before the first Intifada with few months.

Folklore came up to reflect the impression of its nation and their hope of freedom, after they interacted with the previous stages events, and pictured it with clear spontaneous flow. So it was and still represents the whole Palestinian's sorrows, and the individual sorrows.

In the first chapter I included the main stages in the Palestinian life which are the two Intifada and what comes along with it of events, blows, and revolutions from 1987 till our days. I divided this chapter to two themes:

-First theme: the first Intifada from 1987-1994 including events, blows, and revolutions.

-Second theme: the second Intifada from 2000 to our days. It was found after the study of this chapter that folklore come along with the most significant events happened for the Palestinian, and accompanied the stages of resistance, so the folkloric artist got influenced with the events then tended to express what he feels.

-Third theme: I mentioned in this theme of study the influence of the two Intifadas in the artistic image, and I divided this one to four parts where I studied in it the moves, the colors, the sounds, and the types of the image. Where I found for the image a place in this art which was not less than it in the formal art, where the Palestinian poets used many images which expressed their feelings. I included the move, the color, and the sound, some of these images were some how similar to the traditional image.

-Third theme: I studied music where I showed the influence of the Intifada on the music of the folkloric song, and I thought that the Palestinian music in the Intifada is more to the emotional kind, although at the same time it is known about its vitality. Since the original Palestinian music remained the same, and was protected during the two Intifadas. and because of the importance of the folklore in the life of the nation and its capacity in expressing their sorrows, and hopes we need to work on protecting this art and persevering it, so this will be by collecting, and editing it, then putting it in special archives for the Intifada, to keep them forever.

Finally I would thank Dr. Ihsan Al-Deck who was my supervisor on the message I wanted to acknowledge people about, where he was to me a great helper, As well as Dr.Yahia Jaber, and Dr.Nader Qasem for their patience, help, and directions in my study.