Abstract: Life is created for a reason. Hence, everything in this life has its reason for existence, because nothing can come out of nothing. There must be a basis and a root for any obtainable subject matter. To do, to make or to write signifies there must be some further reason, which lies behind it. Authors just like any scientists, workers and experts believe that they should become innovators. To write any sort of literary writings one should add or innovate or at least something meaningful and useful to reflect the raison d'être that pushes them forward to do such a thing.

This paper tries to study two authors' works, Ghassan Kanafani (1936-1972) in his novella Returning to Haifa (1970), and Anne Holm in her novella I am David (1963). Accordingly their works, life and what has been written about them is going to be surveyed so that this work will try to figure out the raison d'être to know the thing that gives meaning or purpose to their works, or the justification for their existence. This work also tries to figure out the parallel and the paradox raison d'état and the overriding concern, the interests of the country concerned, and that will justify a political or a diplomatic action which might, otherwise, be considered reprehensible.
I: Ghassan Kanafani: A Biographical Note

Ghassan Kanafani had numerous achievements as a writer and political activist. He was considered a leading novelist of his era and was regarded as one of the foremost Palestinian prose writers in the Arab World. Ghassan Kanafani, the famous Palestinian journalist, novelist, and short story writer, whose writings were deeply rooted in Arab Palestinian culture, inspired a whole generation during and after his lifetime, was born in Akka Palestine in 1936 and died, as a result of an Israeli bomb planted to his car on 8th July 1972. He lived and worked in Damascus, then Kuwait. He got married to Anni Høver, a Danish educator and children's rights activist, with whom he had two children, later they lived in Beirut from 1960 onwards (Ashoor:18-25).

Kanafani had published eighteen books and written hundreds of articles on culture, politics, and the Palestinian people's struggle. Kanafani is a protuberant literary figure in the Arabic Literature and worldwide. His great literary talents gave his works a universal appeal. Hence, his works were translated to many different languages. Some have been adapted for radio plays and theatrical presentations in several Arab and foreign countries. During his short life he enriched the Arabic library by with valuable collection of publications, varying from novel to short story to literary researches and political essays. Kanafani wrote many stories in which children are the heroes. A collection of his short stories was published in Beirut, in 1978, under the title "Ghassan Kanafani's Children". "Palestine's Childern". (ajbha a'ashabia litahreer filsten:28-29).

In addition to the above Kanafani is considered to be the pioneer of the Palestinian Literature, which has occupied an important place in Arabic literature and witnessed a great deal of enthusiasm in the Arab as well as in the international arena. To many, Palestinian literature and in particularly Kanafani 's works were not viewed as merely Palestinian, but were even regarded as a symbol of resistance literature. His works are:

1. موت سرير رقم 12 (1961), A Death in Bed No. 12
2. أرض البرتقال الحزين (1963), The Land of Sad Oranges
3. رجال في الشمس (1963), Men in the Sun

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I .ii. Returning to Haifa.

A Palestinian couple, Said S. and Safiyya, return to Haifa in 1967 to see their former house again and to discover what became of their five-month-old baby Khaldun whom his Palestinian mother Safiyya left behind when she and her husband Said S. fled the chaos and danger caused by Britain's sudden evacuation of its Mandate for Palestine in 1948.

To discover that after fleeing war torn Europe and a Jewish European couple Iphrat and Miriam Koshen were assigned the house so long as they would adopt its Arab infant inhabitant. Another Palestinian called Faris al-Lubda returns to Jaffa (after twenty years in exile, just like Said S. and Safiyya). Faris discovers his home has been rented for decades to an Arab couple who remained in Israel after 1948. He wants to take the photograph of his martyr brother, Bader al-Lubda, back.

When Faris returns in 1967 he encounters the framed photograph draped in black hanging on the wall of his former house in Jaffa. The current Arab resident rented the house from the government after seeing the picture of the martyr Bader al-Lubda, he found consolation in it, a companion that spoke to him, to remind him of things he could be proud of. That even one of this Arab resident's son is named Bader, in the
honour of the martyr. Hence Faris feels obliged to return it the next morning because this picture bridges the gaps between them. The Palestinian couple is also obliged to leave their son Khaldun, after discovering that their son's identity has been changed not only his name into Dov. Their son feels that he belongs to his adopted parents and Israel is his home. Said S. recognizes surely he's lost himself after all this. He'll never be the same as he was an hour ago. Consequently Said S. wishes that his other son Khalid will soon join the "fidayeen" revolutionary movement, despite the fact that Said S. himself was against this idea, and Said S. also wishes that Khalid has already joined them "fidayeen", while they were in absence, being in Haifa (Kanafani:9-76).

I.iii. The Raison d'être and Raison d'état of Returning to Haifa.

It is describing the Palestinian experience of the Middle East conflict involves a child, a victim of circumstances, who nevertheless participates in the struggle towards a better future. As in Kanafani's other fiction, these stories explore the need to recover the past by action. He has written his novella, Returning to Haifa (1969), tells the story of Sa'id and Safeyya, who fled their home in Haifa during the 1948 (Nakba) calamity. In the chaos and violence of their escape, their five-month old son Khaldun is left behind. Twenty years later when the Mandelbaum Gate is opened they return to Haifa, “to see” as they tell themselves. They find their home occupied by Miriam, a widow whose husband died in the war eleven years earlier, and Dov, their son Khaldun, an officer dressed in an Israeli military uniform. The novelist expertly handles the question of identity and the issue of "going home" when "home" has drastically changed (Anaqash:48-50).

According to Dr. Radhwa Ashur it is also the question of identity and issue of going home. Although that home has been changed there was a solution for getting it back throughout the venture of the other son Khalid, to be a redemptive. It is the story of two generations. That shows the error of what the Palestinians had done, by leaving their home and crying for it, and the pride that the other generation confirms via sacrificing their lives for their home (Ashur:137-141).

Within the story of Khaldun there is the other story of Bader Al-Lubda, who is considered to be the hero of this novella (Anaqash:50). He is the first martyr, who started fighting for his home. Although there is nothing but his picture, which was hanged on the wall of his house, many can be revealed about him and his deed speaks louder than what words do. It is the condensed and the symbolic words that give many ideas within little words. Faris al-Lubda came back to Jaffa to his old house twenty years ago, to bring back the picture of his brother Bader al-Lubda who was martyred for the sake of his country’s independence. But he felt that it belongs to the one who has dwelt with it all these years; therefore, he
decided to return the picture to its place, since the new owner of the house found consolation in it. It reminded him of things he could be proud of. And he believed that getting rid of it would be unforgivable betrayal. Hence Faris also decided to defend his home by fighting which is the positive side that Kanafani wanted to reveal throughout his symbolic work. i.e. Sa'id S. and Faris were no more than a negative side of the Palestinians. While after making their decision to defend their home is the required accomplishment that each homeless who is deprived of his right, by force, must do to live in peace. It is the positive side of the Palestinians (Ashur: 141-142).

Kanafani’s most important contribution to the society was his help with Palestinian movements and devotion to his political affiliations. When asked about the relation between his writings and politics he said, that his political position sprang from his being a novelist. In so far as he was concerned, politics and the novel were an indivisible case and he could categorically state that he became politically committed because he was a novelist, not the opposite. As his political ideas developed, he moved toward Marxism believing that the class struggle within Palestinian and Arab society was intrinsically linked to the struggle against Zionism and for a Palestinian state. (Ibid.26-29)

Kanafani is considered to be an author in the trend of socialist realism as it is a style of realistic art which was developed in the Soviet Union and became a dominant style in other socialist countries. Socialist realism is an ideologically-oriented style having as its purpose the furtherance of the goals of socialism and communism. Although related, it should not be confused with social realism, a broader type of art that realistically depicts subjects of social concern. Unlike social realism, socialist realism often glorifies the roles of the meek and working class and the struggle for its emancipation (Yeganeh: 94-97).

To stand for the loss of home, Kanafani goes furthermore than using a story or the loss of an infant baby Khaldun. What's more he uses the other story of Bader al-Lubda to show the contrast between the two situations and also the condensed words of new owner of the Faris's house said that "[ ... ]the picture does not solve your problem, but with the respect to us, it's your bridge to us and our bridge to you (Kanafani:57)." These words reflect that the Palestinians still have an invisible thread of hope, that they could have their home back, in case that they will sacrifice their lives for their country. Dov, Khaldun, also speaks to his biological parents concerning their quest, which goes in vain, to take him back with them that they were paralyzed and did nothing but crying for twenty years. "Tears could never bring their lost son nor would all the tears of the world be able to carry a small boat holding two parents searching for their lost child." (ibid:71) It is that very moment when Said and Saffiyya
realize their duty towards their situation it is somehow the epiphany, which is the sudden manifestation or perception of the essential nature or meaning of something (Webster). It is his style of making his characters think what to do and reach a conclusion throughout their agony.

“Returning to Haifa is a novella that is valuable literarily - both intrinsically (the quality of his style has been compared to James Joyce's [1]) and for its transcultural and transnational implications. Nonetheless, its ideological claims threaten to overshadow its literary, narrative complexity. Through a number of interrelated plots concerning return and a sustained examination of the problematic metaphors of home and land, Returning to Haifa concerns the impact of Palestinians who had fled during the 1948 war with Israel returning in 1967 (when the borders between what was formerly the Jordanian West Bank and Israel were reopened)” (Singer:1).

Kanafani is a figure of political persuading within Palestinian culture and specifically its literary corpus, his text bears political and ideological significance. That is why he was assassinated by a car bomb activated by Israeli Mossad agents in Beirut in 1972 in retaliation for his leadership role in the Marxist Popular Front for the Liberation of Palestine, which was responsible of organizing the Lod Airport Massacre earlier in 1972 that resulted in dozens of people killed or injured. (Ibid.) He states in an interview that his project goes beyond reporting and probing Palestinian issues set against the past 1948 topography: "At first I wrote about Palestine as a cause in and of itself[...]. When I portray the Palestinian misery, I am really presenting the Palestinian as a symbol of misery in all the world". (Ashur:28-29)

Barbara Harlow views that:

"'geographies of struggle'...represent[ing] the transformations and reversals that have resulted from... the historic move - political, discursive, critical – from interrogation and assassination to negotiation... 'resistance literature' is discovering... other, alternative narrative possibilities in the paradigmatic contradictions on the grounds of human rights' reporting... [that] entails both documentation and intervention."

(Harlow: 153)

Additionally the names of his characters were used emblematically. That the names of Khalid and Khaldun were derived from the same root, which are adjectives of general usage as well as meaning “eternal”. The use of these two similar names reflects the desire of keeping alive the memory of their firstborn baby without directly admitting his possible death. (Harlow:191) Despite the fact that their son was alive, he believes
that he does not belong to them anymore. Hence again the same idea of belligerent for their right and home is reproduced.

Within the events of one day and by using flash back techniques Kanafani tells the story of more than twenty years. His story is inevitable to sense the Palestinians' characters, actions, and the events that the reader is hurriedly immersed in the world, misery, and reality of the characters. The reader cannot help but share the agony and hardship which Kanafani's characters endure. In short, the theme of his novella is the reality of the Palestinian people (Shammout: 11-12).

Returning to Haifa is a text that appeals not only to the Palestinian and larger Arab community, but also interests a more diverse university-educated community, including many (Western) Jews. This amazing novella has been adopted by a Jewish playwright Boaz Goan, who believed that his adopted work makes a controversy that some say that Goan presents an over-sympathetic view of the Palestinian's cause. And others affirm that Goan's version depicts the Jewish couple as more compassionate than Kanafani intended (Goan: 3).

Although Said S.'s repeated question - "What is a homeland?" - is forward thinking. Said S. concludes, "The homeland is where none of this [exile and dispossession] can happen[...] Palestine is something worthy of a man bearing arms for, dying for[...] We were mistaken when we thought the homeland was only the past[... ]the homeland is the future". Thus, Said S. disavows the "worthless whip he used to call fatherhood" in favour of the newly shaped and renewed passions of the younger generation (Kanafani: 74-76).

Kanafani several times uses a device that denotes that the speaker is addressing his statements rhetorically to the Palestinian [or Israeli] community in general rather than to the one or two specific individuals, by using the second person plural (Arabic has a singular, dual, and plural in the second person) (Singer:4). Thus, Returning to Haifa presents a powerful message about the complex psychological interplay between conceptual border crossing and armed struggle. Due to that fact the novella has an open ended that it seems to be ambiguous ending with the intention of a need for resolving and determinations to grasp its aim.

II. i. The Significance of Anne Holm in world literature

Anne Holm was a Danish journalist and children's author, born on September 10, 1922 – December 27, 1998; she married JC Holm in 1955 and never divorced him. At times, Holm also wrote under the penname Adrien de Chandelle. Her works embrace elements for children and adult readers. She produced a volume of poetry at the age of 20, but waited another 20 years before writing I Am David in 1963 before writing her best known book, I Am David (1963) which tells the story of a 12-year-old boy who escapes from a concentration camp and travels through
Europe, adapted for a 2003 film; (also published as North to Freedom). (Perrone:1) It won the ALA Notable Book award in 1965, the 1963 Best Scandinavian Children's Book award and the Boys Club of America Junior Book Award Gold Medal. Other well known books by Holm are The Hostage, 1980, The Sky Grew Red, 1991, and Peter (1966), which tells the story of a teenage boy who travels in time to ancient Greece and medieval England. (https://www.fantasticfiction.com/h/anne-holm/). She was not an obvious candidate for the writing of such a passionate story as I Am David. Yet she lived to see books written about her masterpiece. When translations from abroad were becoming increasingly rare in children's fiction, Anne Holm's achievement in spreading her humane message to such a huge, international young audience remains a proud one. That the book, originally written in Danish, has been translated into several languages, including Norwegian, Swedish, Finnish and German (all 1963), Dutch (1964), English (1965), Afrikaans (1981), French (1986) and Frisian (1987). In the United States, the book was first called North to Freedom, but it is now also being published as I am David. (Perrone:2).

II. ii. I am David: plot summary

Motivated and assisted by a character referred to only as "the man", David, a 12-year-old, escapes from the concentration camp. He tells David how to look out for the right time to make his change, and that he must eventually make his way to Denmark. Although David is not sure that the man can be trusted, yet David takes him at his word, and as a result gets away from the concentration camp and starts on his long journey. Along the way, he is assisted by several friendly travelers, and by what he believes to be the spirit of his friend Johannes, who directed him through the early years of his life in the camp and after his died, David resolved never to care for anyone again.

David finds his way to a small town in Italy, after hard times of traveling by night and resting by day. Finally he finds himself a hiding place that quickly becomes a sort of temporary home. During his investigations and examinations of the town, he finds himself drawn to the church, which inspires him with its beauty but which he is afraid to enter. He is also inspired to pray for the first time in his life. One night he overhears some of the people of the town talking about him and, fearful that they will turn him over to "them" (the Nazis who ran the concentration camp) David flees. As he continues making his way north towards Denmark, he encounters more friendly travelers, some of whom comment on his unusual ability with languages, on his watchful eyes, and on his apparent inability to smile.

On one occasion, David saves the life of a beautiful young girl, Maria, on
his journey through Italy. In gratitude, her parents take him into their home, there; he enjoys good food, nice clothes, the opportunity to read, and a contented and relaxed bed. However, David again fears that he will be returned to the Nazis and escapes, after overhearing Maria's parents express their concerns to each other about how strange he seems.

David makes his way to Switzerland, drawing closer and closer to Denmark. He continues to develop his prayerful relationship with God, always ending his prayers with the declaration "I am David." In Switzerland, he meets a woman named Sophie, who looks after him and tells him a story of a woman from Denmark whom David quickly becomes convinced is his mother. Determined to find her, he leaves the comfort and safety of Sophie's home and continues his journey, but, unfortunately, the bad weather of the approaching winter erodes him near collapse. He is taken in by a farmer and his family, all of them treating him like a slave all over the winter and planning to take him to the police in the spring. During this time, however, David makes friends with the farmer's dog, who (the dog) follows him when he eventually escapes.

At one point in their journey, David and the dog accidentally encounter a group of "Nazis" operating a garrison. Terrible of capture but aware that his only option is to run, David is paralyzed with indecisiveness, but the dog rushes out from their hiding place and distracts the guards, sacrificing its life so that David can get away. David becomes lonely, nonetheless he is more determined than ever to reach his goal, and ultimately makes his way to Copenhagen, the capital of Denmark where, at the point of exhaustion, he is reunited with his mother. (Holm:1-97)

II. iii. Agony in I am David

The story, which is about a young boy's epic journey across Europe, shows his budding emotions and sense of the wonder of life. Anne Holm’s novel never specifies a time or a place for its action – she simply provides subtle clues that the story starts in Eastern Europe not long after World War II (Feig: 9). That also reflects the misery that each individual may face during the time of war, which is the starting point of torture and anguish no matter what the reason was. Holm by that is considered to be a realistic author that she belongs to Realism, which is could be generally defined as the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic and supernatural elements. In its most specific sense, Realism in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favour of a close observation of outward appearances. Realism may be viewed as a major trend in French novels and paintings between 1850 and 1880. The French proponents of realism were agreed in their rejection of the artificiality of both the Classicism and Romanticism Instead it sought to
portray real and typical contemporary people and situations with truth and accuracy, and not avoiding unpleasant or sordid aspects of life (encyclopedia “Britannica” Realism). Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes wrought by the Industrial and Commercial Revolutions. The popularity of such 'realistic' works grew with the introduction of photography — a new visual source that created a desire for people to produce representations which look objectively real. More generally, realist works of art are those that, in revealing a truth, may emphasize the ugly or sordid (Yeganeh: 72).

Along with the aspiration for revealing the ugliest truth about the dark side of human being, which is offensive and intolerant of all kinds, Holm uses her work to pass judgment on and to censure throughout describing them realistically and sensibly. Hence Holm employs truth in her work to sever freedom; freedom, on the other hand brings responsibility toward such a work. It could be proven and confirmed to be truth that it is similar to Anne Frank Remembered, which is a diary of Annelies Marie Frank, who was born in the twelfth of June 1929. In Frankfurt Main Germany. The Frank family left Germany to escape the anti-Jewish measures. Anne’s father took them to Amsterdam. There Anne began to write down her thoughts and experiences in the form of letters to an imaginary friend. One month later the Frank went into hiding. For the next two years the Frank shared the cramped quarters with four other Jewish individuals. They were aided by non-Jewish friends, including Miep Gies, who published her memories in 1987 (Encarta: "Anne Frank"). It is the same feeling or mixture of feelings that any fugitive would face and feel. Anne describes the fears and emotional conflicts of people crowded together in secrecy including Anne’s first experience with falling in love. One can say that this diary has affected Anne Holm that she adopted the idea in her work. Even David has been described to have a first experience of falling in love. That is when he rescues Maria and he is taught how to smile, spontaneously, for the first time when David feels something happen inside him as if he hears music something wonderful (Holm:44-45).

Later Anne and her older sister, Margot, were sent to the concentration camp, where they died of typhus. Only Otto of the Frank family survived, who compiled the diary draft and was first published in Dutch in 1947 then German and French translations followed in 1950. An English translation, Anne Frank: The Diary of a Young Girl appeared in 1952 (Encarta: "Anne Frank"). The concentration camp, uncertainties, fears and fugitiveness, all these things are shared with David. What's more David survives despite the difficulties he faces. Which is somehow like Otto's survival and also because this novella is for children, as Children
Literature "is the body of written works and accompanying illustrations produced in order to entertain or instruct young people (Encyclopedia Britannica: "Children Literature")." Thus it would not have entertained if it were ended by the death of David. And because the Characteristics of Children Literature counting Optimistic, hope is the vital dimension of children's book (Dr. Tina:1).

Starting from the very beginning of the novella one can face Johannes, the kind and passionate character, who facilitates things to David. Moreover, he teaches David decency, ethic and manners furthermore things related to the world outside the concentration camp and different languages. That the reader could find Johannes in existence even after his death and while David is outside the camp. His teachings and influences upon David are existing. With the role of David, being the protagonist, there is another character that plays crucial roles in David’s journey. The part of David’s friend and mentor in the camp, Johannes helps David do the impossible and return to the free world, Johannes is on a journey of transformation himself, insofar as he becomes more selfless through his relationship with David. In a camp like it was Johannes, who opens the world up to David, while outside it was David, who opens the world up to Johannes. That has been done through David internal thoughts and ideas and how he applies them by action.

Being in extraordinary isolation, David has survived in the camp by never allowing himself to think further than the next meal. What's more he does not know anything about his parents or where he comes from, or why he is in the camp. All he knows is that he is David. After the death of his friend and teacher, Johannes, he never permits himself to have any affection for anyone. Out of the camp and on the run he believes, not unreasonably, that they, the guards of the prison i.e. the villains, are after him. Of all the people that he meets on his long journey, he doesn't feel able to trust anyone. And so he shoulders the burden of the journey alone. Consequently, all the judgments he makes about other people and their actions, and his own actions, are governed entirely by his own moral standards. He has very high moral standards. For instance, he refuses to accept payment for a small service that he renders voluntarily to a stranger. It seems that for him to choose to observe high moral standards is a symbol of his new-found liberty (reading matters http://www.readingmatters.co.uk/book.php?id=85). That anyone falls below his own exacting standards, that one becomes an unforgiving opponent same as Carlo:

"Haven't you seen that David hates Carlo? Not like boys who fight and then forget about it because there is really nothing serious to fight over. David hates Carlo as a grown man hates. He talks to him only when he has to, and then he
speaks politely and coldly and refuses to look at him."
(Holm: 61)

Even Carlo is resembled to those who are representing the real
standard of vindictiveness and cruelty i.e. the camp guards. David hates
most and he does not want to allow himself to descend to be like them no
matter what price is. It was the way he responds to Carlo, when the latter
beats him severely. David believes that the villain does not even deserve
to be a free person. It seems that even the standard of freedom is
something invaluable, that it should pertain only those who have high
moral standards:
The strange boy looked astonished. "Why don't you fight then?" he
asked crossly.
"Because if I hit you back, I'd be no better than you are. I'd be just as
rotten and worthless, and I'd have no right to be free!" (Holm: 40).

While the other character who has a high-quality impact and an
effect on David is Sophie. She is one of the good people in David’s life.
She is a loner, too, and immediately is on David’s side because there is a
gap in her life which David fills, as she herself lost a little boy before.
She’s eccentric and artistic and her impression of David when she paints
him is striking. she gives a child back some of his confidence and trust in
people, and she helps him on the final part of his journey, thus she is a
wonderful character (Feig:8).

Along with the tackling such vital real-life subjects as warfare,
refugees, the importance of trust and the responsibilities of freedom,
Holm forges the character of David as a clever young boy who could be
like any child anywhere but is trapped in unimaginable circumstances --
and readers around the world fell in love with him. In Denmark, the novel
went on to become a million-copy bestseller and garner numerous
awards. In the U.S., Holm draws similar accolades, with School Library
Journal calling it one of “the finest novels ever written for children
(Ibid.:4).

Although the readers could not spend much time reading while David
is inside the camp, they feel and knows its cruelty throughout the whole
novella, by the way David uses to endure the endurable of losing his
friend and monitor and dear persons. Being tramp, starving, degrading,
struggling, being under the pressure that he is a fugitive and the villain
are everywhere searching for him along with the clinging to a hope which
could be seen somehow like a mirage.

III. Paradox and Parallel in Both Novellas

It is somehow like the story of the five blind men, each tries to describe
a creature based upon the part he has encountered. Who are feeling the
legs say that it is rounded and solid and the one pulling the tail reports
that the animal is long and flexible. While in fact the creature is an
elephant. That reflects the limited perspectives by misperceiving things (Birkert:14). Literature is an extensive subject that each can say his or her point of views depending upon their perspectives. And that what brings controversies. Equally, I am David and Retuning to Haifa, have some standpoints which are both comparable, related either unswervingly or ultimately. Furthermore having unrelated viewpoints too. Thus, there will be paralleled and paradoxical points of views and perspective in both.

III. i. Paradox
Paradox is "an anomalous juxtaposition of incongruous ideas for the sake of striking exposition or unexpected insight. It functions as a method of literary composition - and analysis - which involves examining apparently contradictory statements and drawing conclusions either to reconcile them or to explain their presence" (Rescher:4). The situation of David, in I am David, is contrasted with infant baby, Khaldun, in Returning to Haifa. As for the former, it tells the story of a young Jewish boy who, with the help of a prison guard, escapes from a concentration camp in Eastern Europe, and journeys to Denmark. Along the way he meets many people who teach him about life outside the camp. Finally he arrives in Denmark, and traces the woman through the telephone directory. When he knocks on her door, he simply tells her that he is David, and she knows he is her long-lost son. While Khadun’s state of affairs, it is his Arab parents who rummage around by returning to Haifa, to their old house to find their lost son, who has already being adopted by Jewish parents. David's mother has thought that her son is died, so she gave up searching for him. But David has never stopped carrying on the burden upon his shoulders to meet the lady, whom he has seen her photograph, supposing that she is his Mother since his quest belongs to the same country. Khaldun's parents never give up searching for their son, even after twenty years, however it was Khaldun, who refuses to accept them as parents. He feels that he belongs to his adopted parents and he keeps on living with them. I am David is considered to be Children Literature with its characteristics and it has a realistic style. Whereas Returning to Haifa was written under the effect of communism, as Kanafani is considered to be socialist realism author. It also has an ambiguous ending, even though it is considered to be the only formula that Kanafani would present to his people to resist the occupation. David's story is simple and straightforward as it is Children Literature. It has a comprehensible ending, although no more details the readers know about his next life, that David finds his mother and he gets rid of all the afflictions he has endured.

III. ii. Parallel
Fair enough, both novellas are belonging to different authors with their
different aims, ideas, beliefs and style, yet both have analogous points or parallel, which are "very similar and often happening at the same time, and they are similar, analogous, or interdependent in tendency or development" (Webster: "parallel"). All that is done under the umbrella of comparative literature, which is "the study of texts across cultures, and that it is interdisciplinary and that it is concerned with patterns of connection in literature across both time and space" (Bassnet:1). That term is derived from methodological process applicable to the sciences, in which contrasting or comparing texts serve as a means of confirming a hypothesis (ibid.:12). Although here we are having it in literature and specifically in novel which is considered to be the parallel novel, which "is a piece of literature written within, derived from, or taking place during, the framework of another work of fiction by the same or another author" (Patrick: Washington Post). It is believed some authors accept as true that their work should be a starting point to make some good and new changes, by changing the beliefs of people in general, which is the supreme aspire, rather than using physical forces. To change a motif means to change people. Hence Literature, according to both authors, Ghassan Kanafani and Anne Holm, is not only a mirror of life it is more than that. It is a movement of making excellent changes in life. Both novels have dealt with anguish, misery, agony and displaced children or humanity in particular. To Kanafani's work, he presents for the first time in the Arabic Literature the Jew as tortured figures, despite the fact that it is known that the Jewish is presented to be villain who is:

(Known in film and literature as the "antagonist," "baddie", "bad guy", or "black hat") is an "evil" character in a story, whether a historical narrative or, especially, a work of fiction. The villain usually is the antagonist (even though he can be the protagonist), the character who tends to have a negative effect on other characters. A female villain is sometimes called a villainess (often to differentiate her from a male villain). Random House Unabridged Dictionary defines villain as "a cruelly malicious person who is involved in or devoted to wickedness or crime; scoundrel; or a character in a play, novel, or the like, who constitutes an important evil agency in the plot. (Webster:"villain")

In almost all the old literature either it was English, like the Shakespearian and Dickens' works, or Arabic ones. Thus, Kanafani presents how the Jews has suffered because of the ant-Jewish measures, that Kanafani makes his reader be pathetic with the Jews no matter what, which is considered to be an accomplished achievement (Ashur:145-146), which is an analogous item shared by Anne Holm. Both works

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present human being as matter of their subjects, i.e. tormented man, a child or an adult, is the cause. Both authors believed that it is racisms behind such miseries, which:

is usually defined as views, practices and actions reflecting the belief that humanity is divided into distinct biological groups called races and that members of a certain race share certain attributes which make that group as a whole less desirable, more desirable, inferior, or superior. (Encyclopedia of Race : 1113 )

Since racism has many different faces and phases and it is racial discrimination which causes the intolerance. Thus the anguish and the agonies in both novellas, are two faces for the same coin, result from the same source. Although it was the Palestinians who also suffer because of the Zionists, and the Jews were suffering because of the anti-Jewish measures. The Nazis considered the Jews to be subhuman. The Nazis rationalized that the Germans, being a super human race, had a biological right to displace, eliminate and enslave inferiors. Some 6 million Jews were killed by the Nazis during the Holocaust (Stone: 212). The same exact idea is shared by the Zionists in Palestine, that other races which are not Jewish are subhuman. Hence, the Zionists believe that they have the right to displace and eliminate the Palestinians. Thus, even the reason behind wars is the wrong idea of believing in subhuman and super human race. Since both protagonists in both novellas have been marginalized and are peripherally treated by their societies, merely for being from other religions. That is what makes them separated from their real societies and makes them feel alienated. Alienation is a powerful feeling of isolation and loneliness, and it stems from a variety of causes, certain events or situations in society or in one's personal life. These causes will make the person emotionally separated from others and from one's own feelings (alienation - feelings, people, society, and feeling - JRank Articles). In both novels there are events that lead to an individual's feeling of alienation that include the loss of a charismatic group leader, or the discovery that a person who served as a role model has serious shortcomings. The personal event for David is the death of his friend in the camp, leaving home for the first time. Although most people may find that such occurrences trigger temporary feelings of disillusionment or loneliness, a small percentage will be unable to overcome these events, and will feel hopelessly adrift and alone. The rapid changes in society of novels, the violence, and the lack of communal values in the culture at large, lead to the feeling of alienations of the characters of these novels. One observes that individuals become alienated when they perceive government, employment, or educational institutions as cold and impersonal, unresponsive to those who need their services. Entire occupied societies will experience alienation, as they feel the
opportunities and advantages of free life are beyond their reach. Said S. and his wife Safiyya returns finally to their hometown, Haifa, but their return is a distressing disappointment: in fact, it is a reminder and a confirmation of the original tragedy of their exodus. The place has not changed; only its residents have. Yes, the Palestinian Adam and Eve return to their original paradise haven, but only to find out that it no longer exists for them because it is no longer theirs. Likewise, the child they left behind is no longer theirs. He now belongs to the other side, to the enemy. The 'Paradise Lost' in this case is the paradise that cannot be regained. And here lies the quintessential tragedy of loss for the Palestinians (Abdel-malek: 144-145). Feeling separated from society is not the only way a person experiences alienation; this is, really, Said S. and Safiyyas' feelings. Moreover, alienation is depicted as disharmony with Khaldun's true self. This condition develops when a person accepts societal expectations, which encounter to the person's true goals, feelings, or desires. He appears to be successful in the role others expect him to assume, but his true wish is hidden, leaving him with the feeling of deeply conflicted and alone. That is what makes both novellas belong to the post-colonial theory concerning racism, which is somehow different from those who believe that they are considered to be Marxists, focusing on class relations and societal conflicts. For the reason, both novellas serve as almost perfect models for understanding the complexities of racism, which is overt racism vis a vis institutional racism. i.e. personal level, which is the overt one whereas the institutional one exists because flawed individuals still control the system (Charles &Wilson: xi-xiii). Hence, racism in both novellas is reflection of the economic system and its cultural, ethnic and political ways.

Exploring such social issues through literature is a resource to keep pace with post-colonial theory. Given that racism, ethnic prejudice, and xenophobia are so widespread in our times and have played such a dominant role in recent history, it is obviously important to understand how these phenomena developed, as attitudes of mind and intellectual concepts, because there is a racial segregation for certain kind of people. Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being (Ashcroft & et al:2).

What makes Post-Colonial literature one of the most prevalent features of English Literature, according to Tiffin is that "Post-colonial
cultures are inevitably hybridised, involving a dialectical relationship between European ontology and epistemology and the impulse to create or recreate independent local identity" (Tiffin:95). Such description underpinned the parallel features of both authors, i.e. Kanafani has written about the Palestinians and about the Jews from a humanitarian perspective, that has shown the suffering of humanity for certain radical ideas. The same thing is shared by Holms writing. For this reason, one can say that both writings are allegorical Atlas. And almost all literature writings after the colonial era have lost their authenticities. Anti-colonial resistance is another major issue in post-colonialism, which is another phase both authors have written about either directly or indirectly to be implied. The colonial experience is a continuing process even after the formal end of the colonial situation. Anti-colonial struggles, therefore, must challenge colonialism at political, intellectual and emotional levels (Shrikant B:5). The project of post-colonialism is not only applicable to the students of literature alone; indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world. Post-colonial theory emerged from the colonized peoples’ frustrations, their direct and personal cultural clashes with the conquering culture, and their fears, hopes and dreams about their future and their own identities. How the colonized respond to changes in education, race differences, and a host of other discourses, including the act of writing become the context and the theories of post-colonialism (ibid.:2). Every human being, in addition to having their own personal identity, has a sense of who they are in relation to the larger community. A postcolonial study is the attempt to strip away conventional perspective and examine what that national identity might be for a postcolonial subject. All cultural differences disappear when readers take up great works; art is seen as an instrument of universal harmony and the comparatist is the one who facilitates that harmony (Bassnett:70-71). Then, this paper tries to shed lights on Bassnett's ideas, that both novellas are concerning post-colonial literature and both novellas are compared to each other.

Kanafani makes his readers believe that the new dweller of his house, are not guilty of anything on the contrast they are also suffering because of what they have had in Europe, and how their situation was a devastating excruciating, when Miriam describes how the German soldiers have killed her little brother (Harlow:164-170). The Jewish dwellers explain to Said how they were crying for having a true Sabbath. But there was no true Sabbath on Friday, nor a true one on Sunday (Kanafani:42).

Kanafani is considered to be one of the Arabs innovator for two reasons; firstly, he was not the voice of the Palestinians' cause only, he was the voice of the human-esteem and self-esteem, whether that man suffers for
losing his home or also that man cares much about human existence. According to him there are many questions, which have no answers, about human cause, human fate, the impossible love, death and about oppression. that all these forces hold on all together to immortality(Aanqas:48). Some Western readers familiar with the Exodus story will recognize Miriam's moral role as the faithful sister, who protects the infant Moses' safety, and cleverly has him cared for by his birth mother Jochebed (unknown to him or anyone else), from whom he learns his sustaining Jewish cultural roots. Although ambivalent toward natural right, the Moses figure Khaledn/Dov is a complex prototype for the second-generation children of Palestinians and Jewish impacted by the 1948 chaos and exodus during the formation of the state of Israel (Singer:4).

Likewise, the breathtaking adventure packs an emotional and an unusual depth of compassionate understanding into a book kids. David does with this kind of power come along. the novella has all the elements of a powerfully sympathetic main character, whose name is also derived from the Bible (Holm:76), and an intriguing point of view. But it goes far beyond the usual children's literature, with layers of intellectual and emotional depth that keep readers coming back to it again and again. David's first encounters with such things as bright colors, a bath, and good people are touching and, amazingly, exciting. His convictions are well reasoned and often cause young readers to evaluate their own ideas about suiting their actions to their beliefs. Many children at this age find in David a unique role model whose goodness comes from indomitable strength and courage. As in war children grow old in young age, they missed the meaning of being a child. David has experienced the prisoner life and lost the support of his teacher and what if this soldier was not caring for David, he would have passed out for taking soap or whatever the ridiculous reason was. Cruelty is growing in people mood and the war all over the world is making many people lose their beloved in fake reasons. Just wanted to show that the writer describes about David sure has its bases in her. Thus the reader sees through David's fresh eyes the ordinary things of everyday life. An orange, a beautiful landscape, a school, all suddenly appear as the miracles they are and as David constructs his own relationship with God, of green pastures and still water. By this time David is more allegorical than real figure, with his suffering symbolizing the tragedy of all displaced children after the war. The constant sense of danger on his picaresque journey gives his story a sense of tense excitement that combines well with its message about compassion and care (Perrone:2).

Kanafani's work is also written by using symbolism that Khaldun represents the identity of a home rather than being a single individual.
cause only. His lost paves the way for how could his parents, the real Palestinian citizens, find him again. But that will cost them many efforts, as losing him was their fault from the very beginning according to Khadun's beliefs.

Tolerance is a golden quality, as reconciliation is a matter of law. If combined with forgiveness, it rewards, when the opponents stop their oppression. This motif is shared by the two works. In Holm's work, David feels that he must be a tolerant and learn to forgive even those who hurt him that the indomitable strength and courage is to use your brain to find a logical and just solution to a problem than to use the hands to strike a blow, violence and cruelty were just a stupid person's way. Nevertheless it makes David feel sick to see the boy's cruelty (Holm:81). that David also writes a letter to Carlo, telling him that he has forgiven him, in case the latter would not be evil again (Holm:89) Kanafani was able to comprehend the Palestinian cause, misery and suffering. He tried to change things to the better. He also made the Palestinian aware of their past, and feel proud about the sacrifices, they had contributed. Above all he raised the moral of his people and encouraged them to take charge of their destiny. (Shammout:9) Knanfani adds in his work that both, the Jewish and the non-Jewish are oppressed by some evil and villain ideas. Because humanity no longer has any finality. Free from its former enemies, humanity, the villain, now has to create enemies from within, which in fact produces a wide variety of inhuman metastases. This is precisely where the violence of the global comes from (Baudrillard:37) Hence Kanafani produces solutions to live in peace, perhaps, it could be done via tolerance and coexistence in a global country (Ashur:146).

In conclusion, coexistence is the policy of living peacefully with other peoples, religions, beliefs, cultures and races despite fundamental disagreements. That was the right policy that our Prophet Muhammad (peace and blessings of Allah be upon him) and his followers had done, they treated everyone, including the Jews and the Christian, with intimacy and they lived by each other happiness. It is not the matter what people believe in, it is also what they do. Hence living in peace with people by their contentment, after all they are all human beings. And they belong to and worship the same God, what Anne Holm also assures when the priest of the Church tells David that David's God of green pastures and still water is the same God of the priest (Holm:69). It is the same idea, which is shared by all the sophisticated and highly educated people around the world. That human beings must live with by each other happiness not by each other misery, as in this world there is a room for every one as the way of life is very simple but some lost the way because of greediness, which makes them think too much and feel too little. In fact more than cleverness human beings need kindness. Or else life will be violent. But
there must be a decent world, which is a world for all men, who have the power to create happiness and make this life free and beautiful, in case they will unite under the name of humanity (Chaplin: "The Great Dictator").

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