

Recollective Performativity and Embedded Violence in Gazan Collective Memory

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+ Gaza

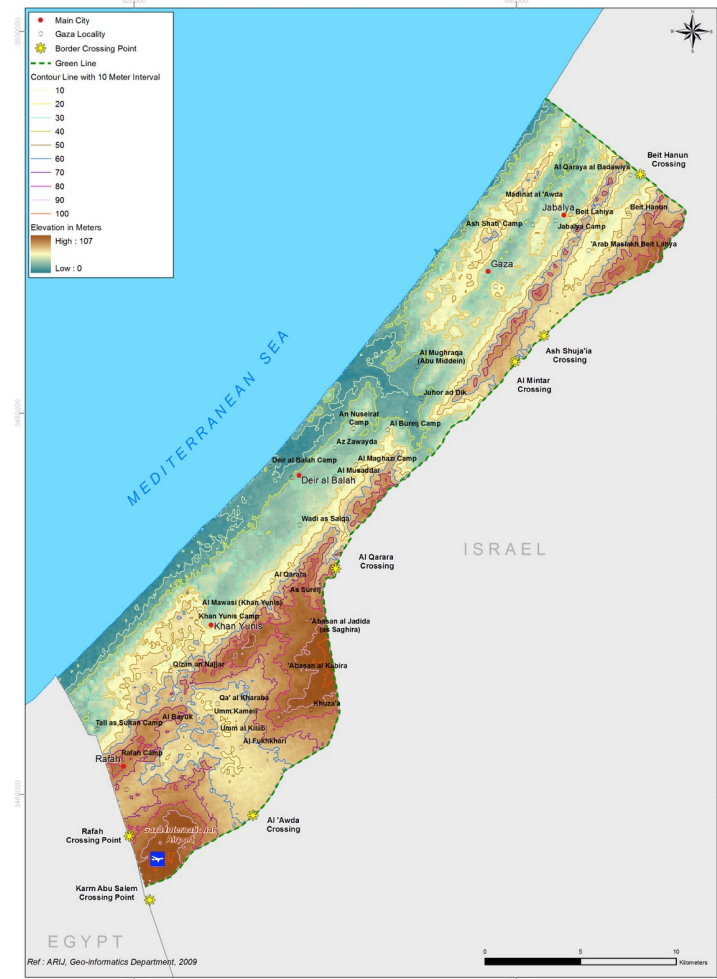
■ Methodology

- Sociolinguistic fieldwork
 - Gaza City – May 2013
 - 39 interviews

■ The linguistic

- Community narratives
- Collective/social memory
- Embedding violence
- Sites of remembrance

Gaza Strip Digital Elevation Map, 2009





Palestinian collective memory



■ 1948 - *Nakbah* – Creation of the state of Israel



■ 1967 – *Naksah* – Six Day War

■ 1987 – First Intifadah

■ 2000 – Second Intifadah

■ 2008 – “Cast Lead”

■ 2014 – “Protective Edge”





How is 1948 remembered?



- Sabihah - 20 years old
- Refugee from Jaffa
 - 90% of Palestinians were emptied from Jaffa in 1948 (Levine 2005, Morris 2008)
 - Many ended up in the Gaza Strip
 - Three generations removed from the events of 1948

Palestinian Sub-districts According to British Mandate Administration (1917 - 1948 CE)



+ Main points



- Lines 4 to 6 (Clip 1 - E)– living safely and peacefully prior to '48
- Lines 8 to 12 (Clip 1 - E) – the key as a symbol of dispossession
- Lines 19 & 21 (Clip 1 - A) – Codeswitching from Arabic to English

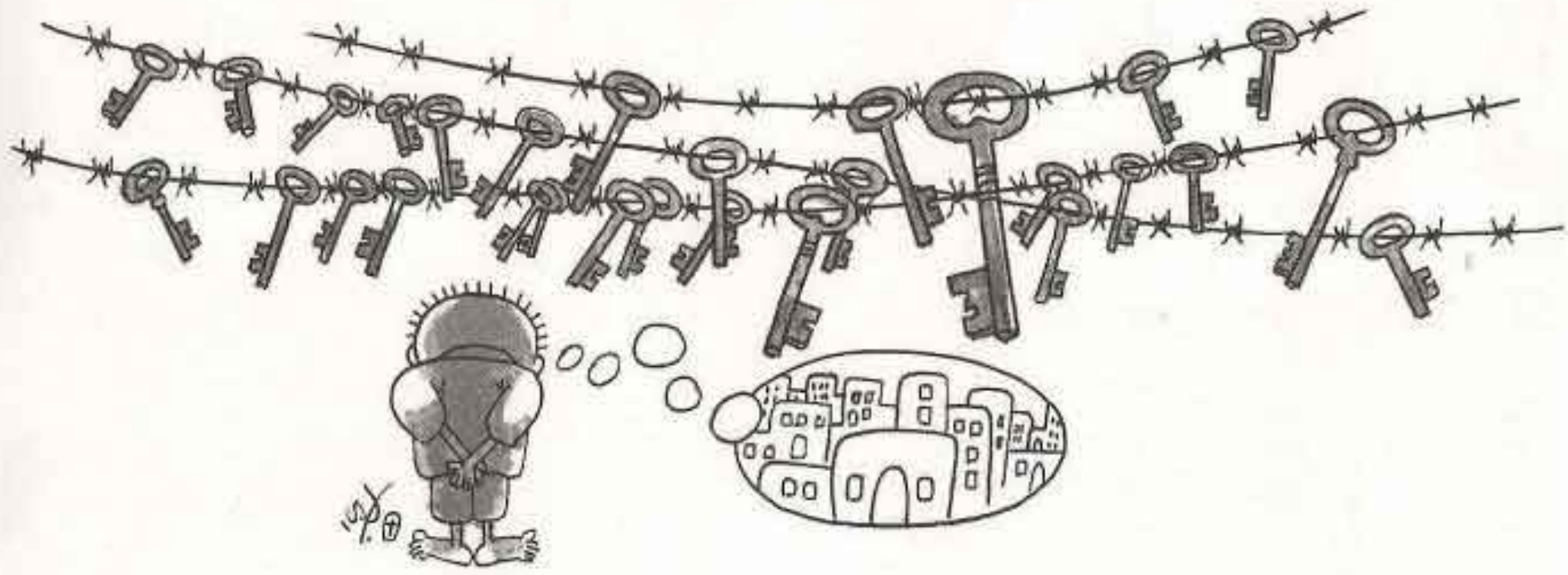


+ The key as a symbol



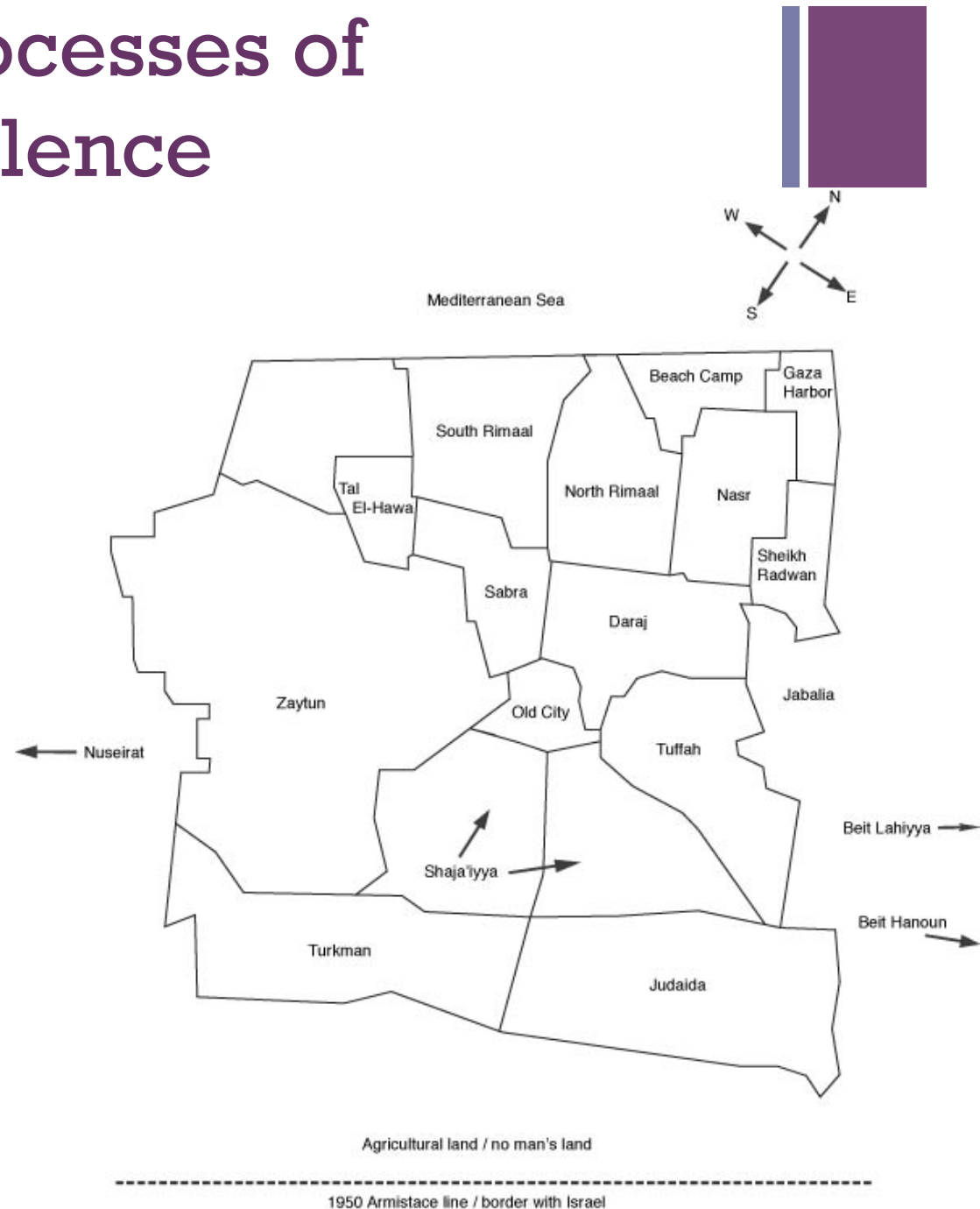
- Salient symbol of the forced removal of 1948
 - Symbol of power (Ricoeur 2004: p. 76)
- Carries cultural weight
 - Material symbol of the the refugee crisis (Morton 2007)
- Reflects how the violence of 1948 and liminal state of refugee status has become a part of community identity (Slymovics 1998: p. 182)
- It's deployed across the entirety of the Palestinian community





+ Shuja'iyya – Processes of embedding violence

- Eastern neighborhood of Gaza City
 - Major fieldwork site
- “The Battle of Shuja'iyya”
 - July 20-23, 2014
 - At least 1,000 families displaced







(Dan Cohen)



Embedding Shuja'iyya





Conclusions



- Sabiha's recollection of an embedded community narrative and remembrance of violence (Becker et al 2000)
 - Draws on widespread cultural symbols of 1948
 - Material symbols – keys (Morton 2007, Szymovics 1998)
- Shuja'iyya as a potential future site for embedding of violence in collective memory
 - Parallels in imagery to 1948, albeit on a smaller numeric scale
 - Art as a first material symbol while dispossession is still ongoing



References

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