

## Popular Songs in Palestine: Place and Identity

### Lagu-lagu Rakyat di Palestin: Tempat dan Identiti

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#### ABSTRAK

*Kajian ini cuba menunjukkan ciri-ciri identiti rakyat Palestin dan untuk mendalami dimensi ruang rakyat itu di tanah air mereka, dengan meneliti dimensi falsafah dan masyarakat yang terdapat dalam lagu-lagu rakyat mereka. Kesignifikanan kajian ini boleh dikesan melalui tumpuan yang diberikan kepada satu bahagian penting warisan rakyat Palestin, yang diancam kepupusan, dengan menunjukkan peranan lagu-lagu rakyat Palestin itu dalam usaha menanam perasaan kepunyaan identiti dan tanah air di kalangan mereka. Ini adalah untuk mengekalkan identiti tersebut supaya dapat diwariskan kepada generasi masa depan tanpa diputarbelitkannya (distort) bagi mencapai kesinambungan komunikasi intelektual dan budaya dengan mengaitkan generasi masakini dengan warisan mereka. Ini menyumbang kepada pembentukan satu budaya yang tersepadu antara masa lampau dan masa kini, masa kini dan masa depan, juga antara tanah air dan diaspora, yang memenuhi perjuangan rakyat Palestin dan pada masa yang sama mempertingkatkan ketabahan rakyat Palestin di tanah air mereka yang bersejarah itu. Berdasarkan hasil kajian, boleh dikatakan dapatan yang penting ialah bahawa lagu-lagu rakyat Palestin berupaya mengekalkan ciri-ciri dan tradisinya daripada satu generasi kepada satu generasi, dan seterusnya mengukuhkan kewujudannya sebagai satu ciptaan yang popular lagi tersendiri. Dapatan kajian juga menunjukkan lagu-lagu rakyat itu merupakan satu bahagian penting dalam identiti rakyat Palestin dan juga sebagai satu dokumen budaya yang penting, yang menunjukkan adanya satu perasaan 'belonging' rakyat Palestin terhadap tanah air mereka.*

*Kata kunci: Palestin, lagu-lagu rakyat, tempat, identiti, warisan*

#### ABSTRACT

*This study attempts to show the features of the Palestinian identity and to deep-root the spatial dimension of the Palestinians on their homeland, by examining the philosophical and societal dimensions of the Palestinian popular songs. The significance of this study is derived from its focus on an important part of the Palestinian heritage, which is threatened by extinction, by examining the role of the Palestinian popular songs in deep-rooting a sense of identity and belonging to the land among the Palestinians. This preservation of identity is to ensure continuity by transferring it to future generations without any distortions, by linking the present generation to their heritage. This in turn would contribute to the cultural integratedness of the past with the present, the present with the future, as well as between home and the diasporas, which serves the Palestinians' cause and enhances the steadfastness of the Palestinians in their historical homeland. Regarding the findings of the study, it can be said that the most important result is that through generations the Palestinian popular songs have been able to maintain its characteristics and traditions, to establish its existence as a distinctive popular creation, and as an important part of the Palestinians' identity, and also as one of the important cultural documents of Palestinians belonging to the land of Palestine.*

*Keywords: Palestine, popular songs, place, identity, heritage*

#### INTRODUCTION

Popular songs have a high position in the hearts of people both for their intellectual content and for being related to various aspects of life, or for their précised style and simple structure (Morsi 1970). The songs emerged as a result of an accumulation of many activities and experiences. They represent a summary of human knowledge of the group seeking to shape its cultural identity and the spatial dimension by devoting

its interest to evaluating individual's behaviour, guide his/her thoughts and beliefs and link them to their land and history (Omran 1997). Therefore, besides its historical and demographical specialty, its deep rooting, and its testimony of the strong relationship between the Palestinians and their place, since their residency in the land of Palestine, has distinguished the identity of lyrical heritage in Palestine. In fact, the intensity of the lyrical expression accompanied with dancing and music and present in all the Palestinians' social life and occasions,

demonstrate the deep-rooting of cultural Palestinian identity, which was formalised through centuries of human existence.

The philosophy and characteristics of the popular Palestinian songs draw their inspirations from the surrounding social environment; and therefore, include all peoples' experiments in addition to its vision of various human relations (Allosh 1986). In fact, the popular Palestinian songs are capable of expressing Palestinians' emotions and sentiment, in addition to their life style, habits, beliefs and ethics (Tawfiq 1994). Therefore, the Palestinians make use of popular songs to express the conditions of their social and economic daily life. Accordingly, they are able to use the popular songs to express their emotions, opinions, ambitions, and aspirations toward the future.

As a matter of fact, the geographical location of Palestine and its demographical structure, which is distributed between cities, villages and the desert, is deep-rooted in the depths of history, as well as the moderate climate and the nature of the geographical terrain extending between the Galilee and the Negev desert to the sea and up to the top of the mountain, and then to the depths of the valley, yield the popular song a poetic and melodic wealth both in the melodic structures or vocabulary. Thus, the forms of different Palestinian popular singing, patterns of its melodies, and its inherited methods of performance reveal the depth of its connection to history, place and human being (Adileh 2008).

The historical conditions experienced by the Palestinian people and which were forcibly imposed upon them, as wars, colonialism, occupation and dispersion since early twentieth century until the beginning of the twenty first century, overshadowed their culture but reflected in their songs as being part of this culture. The popular Palestinian songs which are related directly to this situations and the historical conditions which are full of events have given the Palestinian society new traditions, knowledge and beliefs that have significant impacts in the development of their cultural and social life, as well as their philosophy toward life. Also, the Palestinian popular songs have contributed in deep-rooting these concepts into the depths of the Palestinians, who over generations have circulated these concepts as a culture. According to Radcliffe Brown (1994), culture takes its shape in the process of acquiring cultural traditions, "... A process in which the language, beliefs, ideas and aesthetic taste, knowledge, skills and applications are transmitted in a particular society from one person to another and from one generation to another ..."

Thus, popular songs become part of the identity of the Palestinians, and a tool to reflect and portray their life, as well as the mouthpiece of their situation, and a bearer of their worries and pains. Also, it observed and documented the stages and the historical events that faced the Palestinians inside the occupied territories and

abroad. The Palestinian popular song is considered as one of the most prominent genres of the Palestinian popular heritage that jointly emerged from the creativity of many generations, both at the levels of words and songs. Therefore, it is a real reflection and a vivid and accurate picture of life forms and its concerns. It is the body of knowledge that is circulated through the generations from one person to another and from one generation to another generation, thus helping to link the past and present, in preparation for building the future.

## RESEARCH PROBLEM

Despite the importance of the Palestinian popular song as one of the most important forms of Palestinian folklore, and in addition to the significant role that it played and still plays in the life of the Palestinian society, particularly in defining the cultural, spatial and existential identity, this role and its importance did not receive the appropriate attention in the analytical studies and scientific research. It is within this context that the researcher is undertaking such a study to identify the role of singing in protecting the identity of the Palestinians, and its ability to deep-root the Palestinians in their land.

## AIM OF THE STUDY

The aim of this study is to show the features of the Palestinian identity, and to deep-root the spatial dimension of the Palestinians on their homeland, by examining the philosophical and societal dimensions of the Palestinian popular songs.

## SIGNIFICANCE OF THE STUDY

This study sheds light on an important part of the heritage of the Palestinians, which is threatened by extinction, by examining the role of the Palestinian popular songs in deep-rooting a sense of identity and belonging to the land among the Palestinians. This preservation of identity is to ensure continuity by transferring it to future generations without any distortions, by linking the present generation to their heritage. This in turn would contribute to the cultural integratedness of the past with the present, the present with the future, as well as between home and the diasporas, which serves the Palestinians' cause and enhances the steadfastness of the Palestinians in their historical homeland.

## RESEARCH METHOD

The nature of this study entailed descriptive analytical method (content analysis). During the field study the

researcher collected a number of Palestinian popular songs, and consulted many related scientific references. The researcher then studied the lyrical texts, and classified the songs as well as studied some models that reflect the dimensions of the Palestinian identity and the concept of the spatial dimension. This study aims at recognising the role of Palestinian popular singing in the embodiment of the Palestinian identity and deep-rooting the Palestinians in their homeland. The study covered Palestinian popular songs from the twentieth century until the beginning of the twenty first century. The research was completed in summer of 2010.

This study addressed the following themes:

1. THEME 1: Palestinian popular song and the concept of identity.
2. THEME 2: The spatial dimension in Palestinian lyrical creativity.

#### THEME 2: PALESTINIAN POPULAR SONGS AND THE CONCEPT OF IDENTITY

The concept of identity is considered as one of the important concepts that are related to existence, self and place, as related to diversity. It is related to differences and social change in its different forms and varied levels of knowledge, as well as its varied contexts that produce social awareness, and raise questions associated with identity in terms of its meanings, dimensions, basic components and its relationship to its elements whether fixed or otherwise. Among other things, it is also where identity is a tense and ambiguous awareness in its relationship with its components on the one hand, and with the other components on the other hand, as well as in terms of approaching and distancing from the awareness of itself and the variety of the absorbed elements within the culture. There is also an awareness of its presence in the world through the process of acculturation, communication, dialogue and change, especially since globalisation and the beginnings of postmodernism had raised questions about the problems of culture and identity at the local and global levels. The speech about identity has begun to be combined alongside theses of pluralism, democracy and the conflict of civilisations, where fear and suspicions of globalisation became a concern to world integration as it does not take into account the equality of human beings and in fact sometimes work to contain the others involuntarily, which would then widen the disagreement and the differences between the self and the other. Subsequently, this leads to the misunderstanding of meaning in the differences between cultures, the dismantling of the structure of the social communicative relations, as well as the possibility of increasing the severity of cultural conflicts.

In this context Habermas, a German philosopher and sociologist, point out that disagreement and not difference is the main reason for the crisis of identity, which has its roots in the internal weakness of social awareness. This

means that the weakness is firstly from the self and second from the others, although the separation of the two is always arbitrary, because there is a dialectical relationship between them. Therefore, we must determine our position from the self and (the other), and to start first from the self because the concern of (the other) without giving attention to the self-separates disagreement, differences and points of similarity and convergence between the self and the other (Habermas 1996).

In fact, the concept of identity has occupied a wide area of thoughts and speeches, and the interest in work and achievement increased to confirm the identity, its reproduction and protection from being contained by the other. So, the identity is a general fundamental aspect of each culture, but this aspect is not fixed, final or ready, as it is sometimes understood or defined by some people. As such we cannot formulate its definition or characterise and determine its intrinsic properties because it is an open cultural project. However, it is a complex, interrelated and variable project of selected physical, social and self-overlapping reference components that are interacting and interrelating with history, heritage and social reality.

Thus, identity is a combination of a number of elements which have been formalised through the ages and have been pollinated by experiments and challenges in addition to individual and group reactions toward it under the prevailing subjective and objective conditions (Amin 1998), and the origin of identity is linked to the cultural dimensions of the person and the society.

Accordingly, the researcher believe that the identity is fed by two sources which are:

1. Heritage, which is the fixed source that formalises the thinking underlying the emergence of identity.
2. Community, which is considered as the second source of identity, and which has a significant impact, where it is possible to hinder what is fixed or block it temporarily because the fixed component of culture is almost reproducing itself even as another feature that is suitable to the changes in society.

According to Badawi (2003), identity distinguishes the individual from the other. In other words, it determines the personal state. Some features that distinguish individuals from one another are name, nationality, age, marital status and occupation, but this definition applies to the individual and not to the group. This formula requires that each concept remains in the course of the interrelated thinking process retaining its same meaning only. In other words, something can be congruent only with itself and in all its fundamental qualities and characteristics. However, in reality that thing cannot remain identical to itself always when it comes to practice because it is variable or is subject to change, so it becomes similar to itself and is not identical with it (Woerterbuch 1965).

Also, it is possible to say that any group or class or tribe or nation is a lost community and has no existence

without the identity that offers the reasons for unity, survival and continuity. Among the most important factors of affiliation to identity are: the land and place, then comes the rest of the other factors as blood, ideology and language, and the strongest of these elements is the blood and then ideology.

Concerning the core of identity, it is the values, norms and behaviour that are produced by the culture and reproduced by it to maintain its survival and continuity in the memory. When culture is in the veins of people, their lives become their culture and their culture becomes their lives. A separation from this culture does not happen until the self becomes disorganised and unable or defeated, or when this culture is imported from abroad and not derived from within the community (Najib 2001: 71).

Therefore, there is a dialectical relationship between 'the self' and 'the ourselves'. The identity is a collective of selves (which means ourselves) and which I am a part of, or a complementary, and through it I know myself and realise my identity, whether this perception is true or false. Thus, the identity becomes a fusion of selves in one pot, which is the group. In other words, when 'the ourselves' extend in time and place as an extension that exceeds the age of the individual, that is, when there are no individual limits between myself and the other in a unified group, where the (ourselves) is transmitted from being conscious to being unconscious, and from being limited to place and time, to the extended one. That is to form the identity, which is the collective consciousness and social awareness, by which I think, feel, work and go, as a 'collective mind' (Najib 2001).

Thus, the identity is one of the mechanisms of collective and not individual defense, moving to work in cases of inability to act or to deal with the other naturally, or when it is frustrated, so it becomes unable to establish a balance between the self and the other, especially in times of fateful challenges, wars and cultural crises. This was the case for the Palestinian community, who adopted his/ her identity as a mechanism to defend his/ her existence and survival on his land. As heritage in all its branches is considered as the fixed source which forms the mentality that the identity emerges from, we notice the impact of the Palestinian popular songs as part of the heritage on shaping the identity of the Palestinians and guiding their behaviour, thoughts and beliefs (Adileh 1999). Indeed, the Palestinian community, like other peoples in the world, embrace his popular songs in all his life activities, including all his cultural experiences, beliefs and behaviours. Therefore, the relationship between the Palestinian popular song and the Palestinians themselves is very strong because these songs are a true reflection of the environment and the real social and family life of the Palestinians who used their songs to express their emotions and aspirations as this singing contains the extract of knowledge that the individual should act on in many aspects of his life

(Morsi 1970: 187). Therefore, the functions found in the popular song are working to form a social and cultural life approach in which the society lives (Al-Antil 1978: 65-78).

In fact, popular songs accompany the Palestinians in all stages of their lives and thus are affected by the various psychological and intellectual factors. This is seen in its psychological dimension, the tragedy and the emotional sufferings, the state of fear and panic that the Palestinians have experienced as a result of the British Mandate, the Israeli occupation and the ongoing state of war experienced since over a century ago. In view of the history, it is noted that the revolutionary movements in the world, in their struggle for freedom have produced new popular songs as *Almarselez*, *Al-Ommia* or *Al-Ansar*. The songs were also written by composers such as Bertolt Brecht and Hans Eisseler, have become the new popular songs echoed by the revolutionary working class (Abu Serrieh 1989).

However, it is noted that the Palestinian popular songs are not limited to grief and tears. In fact it has abandoned mourning and lamentation, and shifted towards developing a new culture and attitude that reflect steadfastness and challenge through a perfect harmony between the intellectual work structure and the structure of reality. The Palestinian popular songs have transformed reality and its tragic scenes to lyrical portraits that are contemplated and interacted by all the community. This concurs with Jung's Projection Theory, namely "... The psychological operation in which the artist turns these strange scenes to external topics that can be contemplated by others..." (Sueif 1969: 203).

#### THEME 2: THE SPATIAL DIMENSION IN THE PALESTINIAN LYRICAL CREATIVITY

An in-depth study of the history of music and singing in ancient Palestine reflects the deep roots of this art in this land, and the extent to which people of this land are related to music and singing. The history of music in ancient Palestine extends from the Stone Age to the Roman Hellenistic Age, through eras like the Bronze and Iron Ages where Palestine, which is that part of the world that make up, with its neighbours, the geographic node that links Asia, Europe and Africa, has been a gathering place for many people, and their interaction had affected the formation of civilization. So, through the archaeological discoveries of these ages, the living conditions of Palestine become clear, and which no doubt have a major impact on the cultural and musical life of that period. This is confirmed by the number of monuments found in the various regions in different parts of Palestine.

In fact, by studying the texts of the Torah which exposed the musical life in ancient Palestine, it is clear the extent of prosperity and development of music in ancient Palestine and its importance in life in general. Indeed,

the Torah is the primary source and almost the only reference for researchers to study the history of ancient Palestine. The Old Testament is the earliest reference that can be referred to in order to form a holistic concept about musical life in that period because the Torah contain a description to the manifestations of different life activities in Palestine, including the musical life and the musical instruments that were used then (also refer Adileh 2007).

Popular arts in general are considered as a distinctive identity for all people as they represent their roots, thinking, and affiliations. Most importantly of all, it is a document of possession of the land on which they had lived throughout history (Al-Muzayyan 1984). Therefore, the interest of the Palestinians in their heritage has a patriotic dimension as they use this heritage to consolidate their rights on the land where they believe that the Palestinian popular songs is a part of their heritage, memory and identity which emphasises their origin and the extent of their belonging to their homeland.

As a matter of fact, the Palestinian songs have accompanied the Palestinians reality since the early twentieth century to the beginning of the 21<sup>st</sup> century, during which the popular songs recorded the Palestinians positions in their right to defend their homeland, preserve it and live in freedom, dignity and independence. Palestinian people are feeling their sovereignty on their homeland, and they strive to be free. So, these conditions that depict a fact of life has led to the new community's commitment to the Palestinian identity and land.

Indeed, the successive wars in Palestine have reinforced the state of Palestinians' hatred toward occupiers in parallel with deepening Palestinians' affiliation to their land, starting from the war in 1948, passing through the war in 1967, and the uprising (Intifada) in 1988, then the Intifada in 2000, up to the war in Gaza Strip at the end of 2008 and the beginning of 2009. Such successive wars had led to the dispersion of the Palestinians and the displacement of thousands of them to neighbouring countries to live as refugees. The Palestinian popular songs express the wars through the many musical creations, which documented many of the events faced by the Palestinians inside and outside the occupied territory in diasporas and refuge. Thus, singing reflects the features of the living conditions of the Palestinian community during that period.

It is noted that the Palestinians had turned their hatred for the cruel occupiers and their love of their land into a state of creativity. This is where creativity and the psychological behaviour meet. This is in tandem with what was said by Eccles (1958: 135) that creativity is a psychological activity, and he defines this activity as "... A set of behavioural phenomena that are produced by the individual as responses to stimuli from the environment, whether internal or external..." Thus, the Palestinian song as a tool of resistance is able to reflect

the determination of the Palestinians on steadfastness and fidelity to their land, despite the daily sufferings from the injustice and oppression of the occupation. So, it became a form of resistance to return to the homeland Palestine.

Therefore, Palestinian singing is considered as a part that cannot be isolated and separated from the cultural, social and political life, and even the economic conditions that the Palestinian society live under. That is, Palestinian singing is influenced and affected by such conditions because it is a self-expression that has historical roots. As a matter of fact, the Palestinians describe their rights, hopes and aspirations for a better future through their songs. They sing for land, life and joy in parallel to sadness, sorrow and oppression (Al-Husseini 2005: 80). Thus, the singing themes include people's concerns and pains, their interests and dreams, which are psychological attempts aiming at alleviating the daily suffering imposed upon them in all its form (Canaan 1929: 57).

In fact, the state of fear and panic of the Palestinians resulting from the military oppression that tore apart the Palestinian people and destroyed their land has produced a lot of bad effects and psychological problems that made the people very sensitive, thus giving birth to his creative motivation due to the desire to find the solution to self-realisation. The Palestinian identity, and the Palestinian presence on their land in light of the continued attempts of the British colonialism and the Israeli occupation to homeless, had dispersed the Palestinians. This is confirmed by Torrance in his definition of the state of creativity that he believes is "... The process in which an individual become sensitive to the problems, shortcomings and gaps ..., in other words diagnosing difficulties and then searching for solutions ..." (Wallach & Kogan 1965: 33; 348-369).

This atmosphere which was full of fear from the loss of land had led to the emergence of a creative and wonderful popular singing which was a real response to the call of the reality faced by those people, and which is represented by oppression, tyranny and fear. This is confirmed by Jung who says "... The cause of artistic creativity is the instability of the collective unconscious in periods of social crisis, which reduces the balance of the psychological life of the artist and urge him to get a good balance..." (Abdel-Hamid 1995: 62).

Consequently, through the accumulation of such social, political and economic conditions, the lyrical and musical creativity of the Palestinian society became an outlet through which the Palestinians can express their fear and horror of the anonymous. In this regard, the sociologist Corradi confirms that, "... Literature and art are important sources in the study of the culture of fear, and indicators of the changes that occur to those who live in fear" (Abdel-Hamid 1995: 60). Therefore, the Palestinian song reflected the state of fear and horror of the Palestinians toward their land, homes and families that

were rooted in their thought and sentiment, and this is what Jung calls as the Psychological Art which is, "... An art that deals with the reality of human feeling..." (Abdel-Hamid 1995: 60).

If each nation has its fixed characteristics that are inevitably reflected in its culture, it must also be emphasised that the historical conditions always put its imprints on the psychological state of the people at a particular historical phase. So, the psychological state of peoples who live under external threat over a period of time will naturally be characterised by incentives for survival and self-defence, with identity and place being the most important factor in this psychological state. Thus, coping with, resisting and facing the current conditions become an inevitable reality that is imposing itself on the people. Therefore, the Palestinians viewed the preservation of Palestinians' identity and their land as a moral obligation in which they sought to gain their legitimate rights.

## RESULTS

After this scientific study of place and identity in the Palestinian popular singing, the researcher arrived at the following results:

1. The Palestinian popular songs derived their texts from the depth of the Palestinian reality, so the current concerns and feelings of Palestinians and their daily suffering are expressed with sincerity and courage, in correspondence with the expression of Palestinians' revolution, struggle and quest for freedom, victory and independence, thus forming a state of creativity which is able to portray reality sincerely and spontaneously.
2. The Palestinian popular songs reflect true vivid picture of the reality of the Palestinian people, and ways of thinking and reflecting their different stages of life, as noted by the clear difference in the subjects raised by the popular songs, from one village to another. This shows the integration of popular singing with the real social and economic living conditions of the Palestinians from which the songs have emerged and been associated with, in addition to, other conditions expressed by the popular songs.
3. The popular songs are able to maintain the cultural identity of the Palestinians, despite the difficult circumstances experienced by the Palestinians under occupation.
4. The popular lyrical forms in Palestine are performed in many various community celebrations and occasions, as the popular songs are associated with social and political developments, so the emergence of the popular songs has deep historical roots.
5. Through years of the historical struggle of the Palestinians, the Palestinian popular art form a mirror

that reflect this struggle, and the popular songs have been the most prominent aspect of this art and the most important cultural aspect as the popular songs are considered the closest to the masses.

6. Since early twentieth century and until the beginning of the twenty first century, the Palestinian popular songs have managed to keep abreast and document all stages of the Palestinians' struggle in all political, economic and social aspects, both against the British colonialism and the Israeli occupation, so they express the Palestinians sentiment, ideas and philosophy toward life.
7. The motives for the Palestinians to adhere to the elements of the Palestinian popular musical heritage in their songs are due to the Palestinians' desire to achieve the Palestinian-self and the Palestinian existence on their land despite the continued attempts by the Israeli occupation to suppress all the features and aspects of the Palestinian identity. These motives are due to their belief that these melodies are a feature of the cultural identity of Palestine, and proof of their rights on the land of Palestine as well as evidence of the depth of the Palestinians' roots in this land. Therefore, the Palestinian popular song is an artistic, historical and traditional document.
8. The Palestinian popular songs have become the most important way to maintain the stability of popular cultural identity, continuity, deep-rootedness and their deepening within the Palestinians, thus preserving an important part of the values, beliefs, customs and traditions of this society through a variety of performed functions.
9. As one of the forms of inherited popular creations, the Palestinian popular songs have been able through generations to keep its characteristics and traditions, to establish its existence as a distinctive and popular creation, as an important part of the Palestinians' identity, and also as one of the important cultural documents of the Palestinian sense of belonging to the land of Palestine.

## RECOMMENDATIONS

Based on the findings the researcher has the following recommendations:

1. Establishing a permanent interaction with the popular songs which is an important part of identity and place as it describes the 'wealth of civilisation'. Such interaction should be based on strong scientific and systematic bases that improve reading both texts and reality, understands the sequence of history, being aware of the reality and priorities, and looks forward deeply and consciously into the future, thus linking the past with the present, and the present with the future.

2. Integrating the two dimensions (identity and place), which are internalised in the songs, in the whole development process. This should be in a context that emphasises the importance of interaction between identity and development, and gives recognition to the fundamental importance of the Palestinian identity in the establishment of development policies that ensure sustainable human development based on the opulent cultural values of these songs and open up to the opulence of human cultural diversity, and evolution of life.
4. Throwing light on the values of freedom, justice, equality and peace, and the principles of human rights inherent in the structure of the Palestinian identity and in the Palestinians' popular songs, through the promotion of integration of these songs and their presence in community activities, and cultural creativity and the manifestation of behaviour.
5. Urging researchers, Palestinian musicians, and related governmental and non-governmental Palestinian cultural and educational organisations to employ social and human values, principles and knowledge, which are implied in the popular songs, in artistic and rigorous work of research that effectively contribute to building the contemporary Palestinian society.

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