

clearly reflected in the semi-urban role given to most of the Barghouthi women. A role which confined them to the house.

3. Unlike the simple fallaheen houses, richer Barghouthi dwellings were stylized. They carried some architectural features which were typical of late Mamluk/early Turkish periods. Examples of these features were the striped pink and white stone courses (mushahhar), the interlocking voussoirs of the arched entry gate, the segmental arched door within a larger pointed arch. This stylized urban architecture is only to be expected when we realize that richer Barghouthi dwellings were built by master-builders who came from the town of Nablus, hence carrying with them building techniques and forms that prevailed there at the time.
4. The Barghouthi architecture (and throne village architecture in general) in line with their social and political power constituted a link between urban and rural communities in nineteenth century Palestine.
5. Finally, while the location of Deir Ghassaneh on top of the hill reminds us of the impregnable position that this throne village must have had, the tower-like Barghouthi dwellings acted also as defensive structures in the intermittent power struggles between the various Barghouthi sub-clans.

THE SHU'AIBI QUARTER AND DWELLINGS

Unlike the Barghouthis whose relationship to the rest of the village was one of dominance, the Shu'abis had more of a precarious position within the community. On the one hand they were part of a subordinate group (the fallaheen), but on the other hand they considered themselves to be, and were often seen by others as having a higher social status than that of the rest of the fallaheen. This is indicated by the fact that there were very few marriages between the Shu'aibis and the fallaheen of the lower quarter.