

Palestinian Literature: A Chronicle of Permanent Exile and Setbacks

الأدب الفلسطيني: سجل دائم من النفي والنكسات

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Abstract

This research uncovers the chronological development of Palestinian literature in the context of Palestine's geopolitical, international political, and aesthetic settings to document the past of the people who have suffered unimaginable hardships and were exiled from their whole nation. It offers support for understanding Palestinian literature so that one may understand the influences of Palestinian authors. As writers look for creative methods to reenact their pasts and express their identities, the research investigates important subjects, encompassing the British Mandatory through 1948 and its repercussions through the 1967 Six-Day War and the ongoing colonization. Palestinian intellectuals employ the magical power of language to reclaim their dislocation and anguish outside the bounds of history. The development of "Writings of Resistance" starting in the mid-20th century and continuing now is evidence of the steadfastness of Palestinians living under Israeli occupation. Furthermore, Palestinian literature, which is still thriving, draws on earlier works and rejects the "horror of history." Palestinian literature perfectly expresses the Palestinian people's setbacks and the ongoing struggle for existence.

Keywords: Colonization; exiles; identity; Palestinian literature; resistance writing.

المخلص

يتناول البحث التطور الزمني للأدب الفلسطيني في سياق الإعدادات الجيوسياسية والسياسية الدولية والأدبية لفلسطين لتوثيق ماضي الشعب الفلسطيني الذين عانوا من صعوبات لا يمكن تصورها ونُفيوا من أجل أمتهم بأكملها. تعرض هذه الدراسة الدعم لفهم الأدب الفلسطيني حتى يتمكن المرء من فهم التأثيرات على الأدباء الفلسطينيين. بينما يبحث الأدباء عن طرق إبداعية لإعادة تمثيل ماضيهم والتعبير عن هوياتهم، نبحث الدراسة في مواضيع مهمة تشمل الأدب الفلسطيني خلال فترة الانتداب

البريطاني حتى عام 1948 وتداعياته خلال حرب الأيام الستة عام 1967 والاستعمار المستمر لفلسطين. يوظف الأدباء الفلسطينيون القوة السحرية للغة لتصوير الشتات وألمهم خارج حدود التاريخ. إن تطور "أدب المقاومة" الذي بدأ في منتصف القرن العشرين ومستمر حتى الآن دليل على صمود الفلسطينيين الذين يعيشون تحت الاحتلال الإسرائيلي. علاوة على ذلك، فإن الأدب الفلسطيني والذي لا يزال مزدهراً، يعتمد على أعمال سابقة ويرفض "رعب التاريخ". يعبر الأدب الفلسطيني بشكل مثالي عن انتكاسات الشعب الفلسطيني وصراعه المستمر من أجل البقاء.

الكلمات المفتاحية: الاستعمار، الأبعاد، الهوية، الأدب الفلسطيني، كتابات المقاومة.

1. Introduction

Palestine achieved great advancements in its geopolitical, intellectual, and social growth in the latter half of the twentieth century. The authors argue that good aesthetic abilities were required to describe the historical context and support paradigm transformation. Poets saw the necessity to legitimate the problem of their nation and its heritage to counter the colonial threat. The term "Writing of Resistance" was created to describe the contemporary poetry emerging in Palestine (Milshtein, 2009). Palestinians have been oppressed since 1948, and resistance writers like Mahmoud Darwish and Samih Al-Qasim have provided them with a forum in literature to voice their grievances. This artistic literature, a reaction to the expulsion from one's country and the creation of a Jewish entity on more than two-thirds of the original territory of Palestine, discusses chronological ideas, patriotism, and the function of literature in the independence movement.

Later Palestinian authors produced what has sometimes termed resistance literature, drawing inspiration from previous "Poetry of Resistance." After meeting Darwish and Al-Qasim in the wake of the 1967 War, Fadwa Tuqan, for instance, changes her orientation. Similar complexities can be seen in the literary works of diasporic authors like Mahmoud Darwish, Ghassan Kanafani, and Fawaz Turki that reflect the

complex picture of the revolutionary poets, who also aid in shaping Palestinian culture and identity (Jayyusi, 1992; Kassis, 2015). The researcher will first talk about how Palestinian writings came into being during the Mandatory era and "Poems of Resistance" to frame and elaborate on the literary forces that created them. The researcher will then go into the broader impacts that continental tendencies have had on regional writings in general and how Palestinian literature falls within those trends. Then, he will briefly touch on several significant themes that Palestinian poets and writers have examined. The researcher attempts to demonstrate how this passionate literary work from Palestine captures the rebellious enthusiasm of a nation whose quest for autonomy and sovereignty will not be crushed in the presence of repression and political banishment.

2. The Origins of Palestinian Literary works

Even though Palestine has always played a significant role for both Arab Muslims and Arab Christians, it was not the center of aesthetic literary productions. Egypt, Iraq, and Lebanon had been the literary hubs in the early 20th century (Rosovsky, 1996). Nevertheless, throughout the Mandatory era, nationalistic literature blossomed (1922-48). At that time Palestinians used media to express their outrage against the Mandatory regime, Jewish migrations, and employment. Most of Palestine's literary production, which took place from the end of the 19th century until the 1950s, focused on romantic poetry, historical and religious literature, academic course materials, and interpretations (Hijjawi, 2009; Loubna and Omar 2020). Similar to their Arab contemporaries at this time, Palestinian intellectuals and writers started campaigns to translate works from famous works of literature written in different languages into Arabic, impacting the interactions between Arab and Western creative activities and culture (Mir,

2013; Nora, 2019). These assessments concentrated on the modern poetry of T. S. Eliot and Ezra Pound as well as their books, stories, literary critiques, and fiction (Mir, 2013). The founding of academic periodicals, which provided venues for publishing to emerging authors and increased public involvement in literature, was an additional accomplishment of this number of academics (Moore, 2021; Loubna and Omar, 2020; Nora, 2019).

In contrast to the prolific and politically involved media of the early two decades of the last century, the political tragedy that befell Palestine was not a topic of discussion in the literature. In just a few instances, Palestinian writing during this era persisted as passionate, emotional, and traditional (Masalha, 2012). A few well-known patriotic poets of this era include Haroun Rashid, Abu-Salma, Bseiso, Zaqtan, and Al-Hout. This literature from the 1940s and 1950s depicts the Palestinian diaspora as well as the Arab states and global justice's disappointment (Kanafani, 2009; Manna, 2017). Several of Bseiso's poems display openness, authenticity, and a rebellious attitude that prefigures most of the "Poetry of Resistance" that emerged in Palestine in the 1940s and 1950s in the wake of the 1948 Disaster. A notable illustration from the poem "Footsteps," by Mu'in Bseiso is the lines that follow:

*Brother! If they should sharpen the sword on my neck,
I would not kneel, even if their whips lashed
my bloodied mouth
If dawn is so close to coming
I shall not retreat.
I will rise from the land that feeds our furious storm!*
(Mu'in Bseiso, 1970)

Salma Jayyusi agrees with Al-Assad when she states that Palestinian

poetry of the 1930s and 1940s stood out even before the al-Iltizam (dedication) trend became well-liked among Arab intellectuals in the mid-20th century (Jayyusi, 1992). Abed-Al-Raheem Mahmoud (1913–1948), Abu-Salma (1911–1984), and Tuqan were the most well-known Palestinian writers of poetry at this time. According to Jayyusi (1992), the appeal of Mahmoud's and Abu Salma's poetry is based on the intensity with which they proclaim their national pride, cry for solidarity, and demand martyrdom for the country (Jayyusi, 1992). The two poets combine a somber sorrow for the setback of one's country with loyalty to one's homeland, a willingness to combat, and the pledge of the "Return."

The most renowned nationalistic Palestinian writer of this era, in the opinion of nearly all art criticism, is Ibrahim Tuqan. Tuqan embraces the nationalistic zeal that permeates the writing of his two contemporaries. He is renowned for originality, clarity of language, and approachable language, yet his efforts deserve considerable acclaim. Jayyusi (1992) claims that Tuqan is the sole artist of his age to have improved the artistic standards of Palestinian poetry (Jayyusi, 1992). His poems possess unprecedented widespread appeal and flexibility as a virtue of his ability to blend satire and sarcasm, patriotism and the subjective (Moore, 2021). Tuqan's cerebral abilities and sense of patriotism, according to Jayyusi, are crucial components of his creative production. He is not only angry with current Palestinian and Arab political figures but also with British and Jewish authorities. The opening line of his poem "My Country," particularly criticizes Palestinian politicians, reads: "My country's brokers are a band that shamefully survive and enjoy an easy, glorious existence." The poet proceeds to say that because the authorities aren't doing their jobs, they act like "saviors" and "protectors" of the country.

*Do I see you? Do I see you?
Safely at ease and soundly honored
Will I see you in your highness?
Reaching the "Samaak"
My country, my country
The youth will not tire of their determination to free you or perish
We drink from ruin and will not become our enemies
Like slaves, Live slaves
We do not want, do not want
Our eternal shame and our troubled life
We don't want but to return our inherited glory
My country, my country
("My Country", Trans. By Jabsheh and Nye)*

Palestinian writers did not create specific fictional or textual genres in the early 20th century. Palestine still had a growing discipline for telling stories, much like nearly all of the Arab world (Fischer, 2019; Nora, 2019). Although Arab writing has a long tradition of storytelling, neither the oral nor the written heritage was the inspiration for the early works of contemporary Arab fiction (Oriente, 1975). Both Palestinian and Arab writers found inspiration in the modern Western perspectives. This mostly showed up as a dearth of innovative writing. The rise in Arabic-language adaptations of stories originally written in European languages was one of the first definitions of what great fiction is (In El-Ariss, 2018). For instance, Khalil Baydas (1875–1949), the founder of Palestinian novels, referred to narrative work as the "biggest cornerstone of civilization," which shapes a folk's traditions and ethics because it captures reality in everything of its qualities (Ahmad, 1980). Additionally, emphasizes the ethical values found

in literary stories and the advantages they could bring to the community and the local discourse. The earliest recognized Palestinian novel was published in 1920 and is titled *Al-Warith* (The Heir) written by Baydas. The narrative of Astire, a youthful, attractive Jewish performer and singer, and Aziz, a Syrian orphan nurtured by his uncle as his son and inherited what he had never got, is told in this story (Ahmad, 1980). Despite the work's efforts to delve more into the disastrous relationship between Astire and Aziz, it is limited by Arabs' traditional views of Jews. *A Chicken's Memoir* (1943), written by Ishaq Al-Husaini, is a notable novel that rose to fame during this time (1990). A fable on the political and social strife between Jews and Palestinians, the narrative's moral is nonetheless preachy and utopian and lacks political knowledge (Jayyusi, 1992). When it came to artistic worth or reader appeal, these initial Palestinian endeavors at narrative works were often lighthearted, inventive, and unconvincing. A humanitarian goal that took precedence above political knowledge may be seen in this era's creative output. Righteously stating, that the overall view toward political conflict was an ethical one, embracing the unique qualities of fortitude, sacrifice, bravery, struggle, perseverance, and repentance (Jayyusi, 1992).

It is possible to convey such utopian goals through poetry, but the story was not the place for Palestinian writers. The political environment imposed by Israelis needed to be assimilated and incorporated by the Palestinian novelists (Zogby, 2018). To produce an artistically appealing work of fiction, they had to acquire cutting-edge artistic techniques. Although the researcher concurs with Jayyusi's claim that Palestinians lacked a creatively outstanding body of storytelling in the first two decades of the twentieth century, he makes the case that perhaps other factors may have been at play. Given that the author is a native of the region, the absence of

any freely expressed information among Palestinians, in general, may have had a significant role. Palestine, which had been under the Ottoman Empire's control since 1516, was transferred to the British Mandatory as soon as the Ottoman Empire collapsed. General Allenby invaded Palestine in 1917, and the League of Nations recognized the Protectorate as a whole in 1922. With that stated, Palestinian authors lacked the resources, knowledge, and nationwide agencies necessary to develop a well-developed political consciousness or a distinct sensibility. One of the primary reasons for the slowing establishment of Palestinian political involvement is the absence of a Palestinian state and the institutions that go with it (Khalidi, 1984).

To speak about substantial advances in the artwork of fiction and short tale, one must go back to the 1950s and mid-twentieth century. Some Palestinian novelists who have ventured into such disciplines are Jabra Ibrahim Jabra, Samira Azzam, and Ghassan Kanafani. Before 1967, Palestinian novel literature was largely influenced by novelists in the Diaspora: Azzam in Lebanon, Kanafani in Kuwait and Lebanon, and Jabra in Iraq. Much of Kanafani and Jabra's writing in the Exile is well known, as evidenced by its accessibility to English readers.

On the contrary, Samira Azzam (1924-1967) stands out as an initial feminine representative in the literature that has not been adequately recognized. She authored three volumes of short tales during her lifespan, and two more were released after her death. The anthology of tales in *Al-Zill al-Kabeir* (The Long Shadow) (1956) displays Azzam's outstanding achievement in showing interpersonal connections and portrayal within a real-world scenario. Even though the sociopolitical topic pervades several of the narratives, the bulk of the set's tale's focuses on the social and economic concerns of ordinary folks, as well as real friendships in common parlance.

Furthermore, numerous stories focus on the feminist theme. For instance, in the tale, *The Long Shadow*, a woman of 60 years seeks out a guy who can take her to the world of intellect, elegance, and the arts (Samira, 1956). The narrative, which is inner to an unnamed protagonist, explores the ongoing tension between the protagonist's idea of herself and how society views women. Although the narrator strives for what she views as an enhanced mental purpose, she has struggled internally with old memories and sentiments on the historically assigned responsibilities of males and females.

Likewise, narrative literature in occupied Palestine would come to maturity in the aftermath of the 1967 War. Palestinian writers of this era include Emile Habibi, Mohammad Naffa', Samih Al-Qasim, and Tawfiq Zayyad. Habibi is a prominent novelist whose writings have earned widespread appreciation. His masterpiece *The Secret Life of Said* (1974) is regarded as a Palestinian patriotic tragedy. The piece combining comedy and sadness, timeliness and irony, realism and fantasy, has been awarded Habibi's highest literary distinction (Jarrar, 2002; Abisaab, 2002). The tale, in contrast, continues to be the genre for both Naffa and Taha. Even though their topics converge in showing Palestinian existence in occupied Palestine, the multiplicity of their techniques contributes to the artistic richness of Palestinian literature. While Taha's portrayal is genuine, Naffa turns to artificial denunciation monologues. Taha's brief narrative "*Faris Rateeba*," for example, blends the tale of a teenage Palestinian, Faris, with rebellion against power. Faris was prepared to shatter the peasants' hesitant apathy toward the Mukhtar and Israeli mandate on his own. Although the instructive moral is evident, the novel depicts the experiences of children, their education, and their maturation in the community of Um al-Hijra. The child's mischievous gags, religious conscience, and dread of power are muddled up

with their yearning for rebellion and fairness. In contrast, Naffa's "The Uprooted," a sequence of drawings depicting the loss of territory, community, and heritage, may be categorized as a compilation of short tales that define a nomadic lifestyle. The episodes, which combine numerous storytelling genres, vary from theoretical dialogues to accurate portrayals of a simple rural lifestyle that has been devastated by the coming of "the foreigners." Israeli forces emerge unexpectedly, seize the area, and flee with their jets within short hours.

This study's initial part provided a concise overview of the roots of contemporary Palestinian literary writings. Mandatory Palestine did not produce any significant artistic movements. Except for Ibrahim Tuqan, Palestinian writers of poetry during the 1930s-1940s did not break the unprecedented foundation in respect of aesthetic value or melodic and topic anticipation (Ayalon, 2004). Though a minority of poets came to notoriety, only Ibrahim Tuqan dabbled in the humorous, melancholic, and sardonic. His efforts, like those of the majority of poets, were, nonetheless, constrained to traditional forms. Before what is currently known by many as the "Poetry of Resistance," which might develop in the years after the 1967 War, Palestinian writing poetry would have to undergo about 20 years. Discussion of literary and philosophical tendencies is beneficial that contributed to the formation of contemporary Arabic writing since Palestine's written heritage is entwined with the broader Arab legacy (Bill, 2000). It is interesting to observe how interactions with the West at this particular time in the 20th century have impacted the Arab world.

3. Regional Writing and Western Contact

This article traces the historical era known as "Modernism" and "Post-modernism," which included the entire global Wars. The Arab nations took

part in the two wars in both an active and passive manner. In World War I, Sharif Hussein of Makkah led a campaign to enlist the Arab people in backing of the allies. The Arabs, who had been under Ottoman rule from 1516, sought to achieve freedom and create a cohesive Greater Syria (which incorporated Palestine) under the Sharif. Meanwhile, the dominant Western nations had different ideas about the treasures of the Ottoman Empire. Among them, France and Great Britain split the Arab globe. As a result, a Protectorate system was established rather than encouraging the Arab people to rise and form their political entity to maintain the territory under their control. A new kind of colonization distorted Arab hopes for freedom and independence.

Thus, throughout the initial half of the 20th century, the sociopolitical upheavals that swept the Arab region necessitated a transition in how the academic and artistic institutions saw specific issues. Contemporary Arab artists would combine artistic and philosophical concepts from Communism, Nihilism, Romanticism, and Psychoanalytic theory, influenced by European Modernity (Aida, 2001; Issa, 1980). According to the literary critic Jabra Ibrahim Jabra, Jean-Paul Sartre and T. S. Elliot have had the most impact on the literature produced in the Arab region. It is asserted that throughout the first half of the 20th century, the Arab literary and intellectual landscapes underwent what may be referred to as "a renaissance." Linkage with European artistic and philosophical ideas led to a particular form of integration. With the ardent revival of Arabic heritage, groundbreaking creativity in form and content evolved (Sa'di, 2015). According to Jabra (1980), Eliot's lyrics and some of his interpreted writings influenced the literature in the major Arab cities of Baghdad, Cairo, and Beirut (Jabra, 1980). Generally speaking, Eliot's choice of literary style in "The Waste

Land" captured the attention of Arab artists. Jabra underlines how Eliot's radical poetry and historical perspectives, such as his eloquence and ability to go from the specific to the universal, together with his vision of the unique gift and inheritance, inspired Arab authors in the years following the 1948 Arab-Israeli War (Jabra, 1980). The Arabs believed "The Waste Land" was the appropriate description of their geopolitical and mental position after experiencing the Palestine debate and its effects. According to Jabra (1980), "the entire structure of objects had collapsed," and the motif of the barren "cracked ground" pleading for rainfall appeared to be the strongest persistent of them (Jabra, 1980). Biblical themes and Middle Eastern folklore were combined to symbolize "dry land waiting for rain." Through the sacrificial (of Christ or the Heroes), death, and rebirth, productivity was renewed.

In terms of philosophical theory, Sartre's article (1943) "What is Literature?" had a significant influence on Arab writers, particularly literary figures in Palestine. Sartre views literature writing as the interaction between the author's and reader's freedoms in a free democracy because of its focus on interaction and literature (Sartre, 1943). Writing is viewed as both a need and a blessing, with moral duty at its core. Whenever he publishes articles, pamphlets, satires, or novels, he only talks about his inclinations or critiques the social order. Sartre asserts, that the literary writer, a free man addressing free men, has just one subject—freedom (Sartre. 1943). Writing literature is a unique way to pursue freedom because once you get started, you can't stop. Nearly all Palestinian intellectuals are political activists, and some even entered the Communist Party that the subsequent argument would demonstrate (Atef, 2017).

In addition, supporters of formal traditions have criticized the Arab artistic revival. The domains, according to Jayyusi (1992), reveal the

challenges that have arisen due to the interaction with the Orient (Jayyusi, 1992). In terms of poetic sensibility, there was a split to start. Traditionalists and conservatives, who maintained established customs, saw interface with the West as opposing traditional values and conventions. Youthful writers, in contrast, embraced the innovative forms and concepts that were being experimented with. The conflict between the "old and innovative" was severe, even if new standards for free verse would inevitably acquire popularity. Nevertheless, Jayyusi (1992) emphasizes that neither party ultimately prevailed in the conflict (Jayyusi, 1992). The production of conventional, traditional poetry, as well as contemporary, revolutionary poetry, persisted throughout this time. Both groups produced sincere revolutionary poetry. The initial part of the 20th century saw a confrontation with both theory and reality. The 1920s were a time when theory ruled reality. However, a subtle shift occurred in the middle of the 1960s when poets began to draw their lines from actual life experiences. Palestinian poets created the first literary works that addressed the realities of their colonial experience throughout the whole region of the occupied lands (Atef, 2017). They convey a courageous struggle and self-sacrifice in a very straightforward manner that is at once melancholy and poetic (González, 2009). The blood of the deity, providing hope and fertility to the earth, is their blood, the blood of a whole new generation. Their poetry has references to it (Ahmed, & Hashim, 2015; Atef, 2017).

4. Poetry by Palestinians under the era of occupation

Literary writers developed a different way to question the dominant colonization political dogma at work in Palestine through Western artistic genres. If it was the British Romance or the French classicist heritage, different poets' dwellings mirror various cultural and creative eras (Mir,

2013). Consequently, in the early 20th century, romanticism, allusion, and realism were widely used. Many authors have experimented with these techniques with varying degrees of achievement and failure. But finally, a new path had to be constructed since romanticism was prone to sentimentalism, lexical sophistication, blurring, the overwhelming utilization of descriptors, and passionate exposure (Jayyusi, 1992). Symbolism appears to be contemplative, detached, and mysterious. The turmoil the Palestinian people were going through in their fight for sovereignty was not seen by the elite class of symbolists, who resided in opulent castles. The majority of patriotic poetry produced during that period was composed in a neo-classical improvisational style, which retained its eloquence, self-assurance, and attention-seeking characteristics (Ahmed, & Hashim, 2015).

Highly influential poets who stayed in Palestine following 1948 discuss their feelings of estrangement toward the usage of traditional Arabic, refined diction, and appropriate poetic topics (Ahmed, & Hashim, 2015). The writers of that period chose to use clear, everyday language to portray a realistic picture of Palestinian living and ambitions under Israeli colonialism (Nora, 2019). The verses by Samih Al-Qasim listed below demonstrate his opposition to the control of Jewish on Palestinian land and the torment of the people:

*You boast before the nations
That the sky has chosen you
As the messenger of civilizations;
That you are the light of nations;
That you are worthy, your people
Are the source of worth*

*You flaunt and raise a sword
Before the nations,
And raise a sword before me.
And hurt me into the cave
Of my despair and death.
And block the cave entrance,
With iron malice and stone deceit.
You dance at my death wedding.
You stone my house and explode.
You bridle my dream,
And weep, and shell,
Complain and storm,
Raid, exceed, and explode.*

(All Faces but Mine, 1984)

It's fascinating to see how each artist incorporates his or her personal and historical experience into their chosen works, creating a rich mosaic that represents the unique character of the Palestinian. Any examination of Palestinian creative writing must center on this dynamic, overlapped, vibrant demeanor that steadfastly rejects homogeneity and limited perspective (Brown, 2014).

Unlike writers outside the country, Palestinian authors inside the colonized territories had to deal with colonialism and the reality of the Arab nationalist movement (Hijjawi, 2009). Palestinians believed they were inseparable from the Arab nation and asserted their Arab nationalism. They asked for civil legal rights on par with Jewish citizens. They also expressed dissatisfaction with the unequal treatment they received as a minority in the

areas captured in 1948 (Darraj, 2008). In an earlier poem by Darwish, "I belong there," around the start of the 20th century, he regularly combined his two main passions, highlighting both Arabism and the possibility of uprisings against injustice. He writes:

I belong there. I have many memories. I was born as everyone is born.

*I have a mother, a house with many windows, brothers, friends, and a
prison cell*

*with a chilly window! I have a wave snatched by seagulls, a panorama of
my own.*

*I have a saturated meadow. In the deep horizon of my word, I have a moon,
a bird's sustenance, and an immortal olive tree.*

I have lived on the land long before swords turned man into prey.

*I belong there. When heaven mourns for her mother, I return heaven to her
mother.*

And I cry so that a returning cloud might carry my tears.

To break the rules, I have learned all the words needed for a trial by blood.

*I have learned and dismantled all the words to draw from them a single
word: Home.*

(Darwish, 2013)

Darwish utilizes poetry to explore and convey his notion of self-identification as a Palestinian, an Arab, and a person during different stages of life (Darraj, 2008). He portrays his feelings of attachment to his motherland in his dual roles as a Palestinian and an Arab. He characterizes this notion as being tied to one's country, speech, ethos, beliefs, morals, heritage, social background, ancestry, and ecology since all Arabs have a similar language, a shared heritage, shared customs, ethos, and geographic origins (Even-Nur, 2020).

5. Resistance-Related Motifs

In light of the upheaval the Palestinians experienced in the first half of the 20th century, Palestinian literature encouraged patriotic resistance and motivated the populace to continue their fight against imperial rule. According to Al-Qasim (1992), the topics that Palestinian poets of the period frequently addressed in their writings were freedom, rebellion, resistance, societal growth, personal redemption, insurrection, and courage (Al-Qasim, 1992). The term "Poetry of Resistance" refers to the genre that developed in occupied Palestine to express the goals and desires of the masses and inspire them to revolt. Most people agree that Mahmoud Darwish's poetry is a superb example of Palestinian national poetry. According to Darwish (1973), "sonnets" or "poetry" that are not beneficial for teaching the nation should be discarded (Darwish, 1973). The finest poetry is accessible to the general audience so that others might benefit from it. Otherwise, it is preferable to keep quiet. Samih Al-Qasim (1992) holds the same view, saying that people shouldn't be frightened to express or celebrate their identities (Al-Qasim, 1992). In particular, the poet should be rigorous on these crucial topics of human rights infringements and colonization without fear of going to jail. Poetry has traditionally been used as a literary advertising tool, acting as the poet's native tongue. As a result, poetry has continued to fulfill its intended function in the literature of resistance. According to Al-Qasim (1992), poetry serves as a vehicle for educating people about societal, geopolitical, and ideological challenges (Al-Qasim, 1992). He claims that poetry serves purposes beyond effortless pleasure (Al-Qasim, 1992). Therefore, he believes that poetry serves as a metaphor for societal and revolutionary struggles and ethical initiatives. Moreover, it can also function as a framework for societal awareness and skill development.

Many Palestinians view Mahmoud Darwish's poem "Identity Card" as their patriotic poem. In "Identity Card," the author openly claims his Arab background, rejecting historical erasing and Arab dehumanization. The two-page poem's introductory words, "Record! / I am an Arab," are written five times and illustrate the challenges of getting legal recognition while living under Israeli rule. He remarks in the poem:

*Put it on record.
I am an Arab
And the number of my card is fifty thousand
I have eight children
And the ninth is due after summer.
What's there to be angry about?
Put it on record.
I am an Arab~
Working with comrades of toil in a quarry.
I have eight children
For them, I wrest the loaf of bread,
The clothes and exercise books
From the rocks
And beg for no alms at your door,
Lower not myself at your doorstep.
What's there to be angry about?*

(Darwish, 1964)

The Palestinian narrator has no regrets despite being in a low socioeconomic position. His income as a laborer for the new landowners supports his household, but his primary concern is raising and educating his children. However, the speaker places great importance on upholding human

morality and takes great pride in his Arab background and heritage.

Palestinians living inside the occupied zone are becoming refugees in their nation owing to Jewish rule over Palestine. The speaker's insight into his peasant origins is noteworthy. Given that the inhabitants have always existed there, it would seem immaterial what the property rights are. In the same poem, Darwish continues in depicting Palestinian realities by saying:

*Put it on record.
I am an Arab.
I am a name without a title,
Patient in a country where everything
Lives in a whirlpool of anger.
My roots
Took hold before the birth of time
Before the burgeoning of the ages,
Before cypress and olive trees,
Before the proliferation of weeds.
My father is from the family of the plow
Not from highborn nobles.
And my grandfather was a peasant
Without line or genealogy.*

(Darwish, 1964)

The speaker feels happy to be descended from farmers who cultivated the field and whose relationships with the soil appear to have been before the beginning of time, even if the Palestinian's genealogy does not claim a pedigree or sophisticated manners. A recurring subject among Palestinians is how identity and the land interplay in a revealing way (Maalouf, 2000). The narrator continues by addressing Israelis and discussing history in all its

bareness:

*Put it on record.
I am an Arab.
You stole my forefathers' vineyards
And land I used to till,
I and all my children,
And you left us and all my grandchildren
Nothing but these rocks.
Will your government be taking them too
As is being said?*

(Darwish, 1964)

This insertion of history into artistic production is a rebellious move on its own. Darwish's character also questions if the authorities will confiscate the rocks. Despite being indignant and aggressive, the speaker manages to keep it under control by transforming it into resolute optimism for the coming years, saying that he neither despises humankind nor intrudes upon the lives of others. In contrast to the more profound psychic impacts of colonialism, Darwish's initial poetry focuses more on the instant, outward repercussions of the dispossessed (Even-Nur, 2000; Ghanim, 2011). The subsequent poetry by Darwish is not just sincere but also elaborates on increasingly complicated facets of the imperial enterprise that oppresses and imprisons Palestinians.

Early Palestinian revolutionary poetry, such as that heard in families at marriage and memorials, was influenced by spoken acts of rebellion. Owing to the straightforwardness and spontaneity of the free verse, the revolutionary poetry of Darwish and Al-Qasim predates the birth of narratives and is the earliest expression of Palestinian identity (Even-Nur,

2000; Kassis, 2015). Poetry did not require the incubation phase that other artistic genres, like storytelling and theatre, required to mature, which accounts for its early growth and spread. Those writers and many others delved into traditional heritage. However, it is via novels and other literary genres that the 1948 Disaster's genuine effects are explored.

6. Exploring the Diaspora Themes in Palestinian Poetry

In the 1960s, the plight of Palestinians residing abroad or within their own country reached its pinnacle. The 1960s were a critical decade for Palestinians living under Israeli rule, either at home or in refugee camps. Palestinians expressed their vehement opposition both openly and in poetry. Diaspora poetry has been a reflection of the social and political climate since the post-1950s era (Even-Nur, 2000; Kassis, 2015; Milshtein, 2009). Poetry is a powerful force and an effective weapon in the struggle for sovereignty and independence. All the disappointments and animosity that Palestinian poets had hinted at must have erupted into a ferocious, outspoken resistance, particularly in the middle of the 20th century (Even-Nur, 2000; Ghanim, 2011; Hijjawi, 2009). While certain poets received criticism for their militancy and literalism, most Palestinian poets were not just agitated campaigners; they also created new genres and approaches. Palestinian poets have been using their literary style to defend their nation and depict the experience of an exiled people since the 1960s (Hijjawi, 2009).

While addressing the exile and Diaspora themes that characterize Palestinian literature, Darwish invokes themes of yearning for his native homeland. In the poem "Earth Scrapes Us," Darwish says:

"We wish we were its wheat, to die and live again

Wish it were our mother

Our mother would be merciful to us

Wish we were images of stones that our dreams carry like mirrors”

(Jayyusi 1987:207)

In a later section of the poem from his collection *Poems After Beirut*, Darwish corresponds:

*Earth scrapes us into the last narrow passage, we have to dismember
ourselves to pass,*

Earth squeezes us.

*We have seen the faces of those who will be killed defending the soul of the
last one of us.*

*We wept for the birthday of their children. We have seen the faces of those
who will throw.*

*Our children from the windows of this last space of ours. Mirrors that our
star will paste together*

(Jayyusi 1987:207)

Darwish ponders the site of the following refugee shelter as the Palestinians were doomed to dwell in the Diaspora, migrating from exile to exile. But he also says that the traumas of the Palestinian refugees would seep onto olive tree farms:

*Where shall we go, after the last frontier? Where will birds be flying, after
the last sky?*

Where will plants find a place to rest, after the last expanse of air?

We will write our names in crimson vapor.

We will cut off the hand of the song so that our flesh can complete the song.

*Here we will die. Here in the last narrow passage. Or here our blood will
plant – its olive trees.*

(Jayyusi 1987:208)

Darwish examines the killings of Palestinian refugees involved in the Lebanese civil conflict. He addresses the terrible circumstances his people must endure as refugees throughout many poems. Darwish narrates in poetry the complete story of Palestinian suffering in Lebanon. Israeli soldiers, their Lebanese collaborators, and orthodox Christian gangs frequently attacked Palestinian refugees in Lebanon's refugee camps. The defenseless refugee camps were targeted during the 1982 Israeli attack on Lebanon following the withdrawal of PLO fighters from the state when Israeli-backed Lebanese Christian guerrillas massacred hundreds of unarmed women and boys. In his poem "Brief Reflections on an Ancient and Beautiful City on the Coast of the Mediterranean Sea," Darwish used the sea to symbolize the exile of the Palestinians. He writes:

*We have to sing for the sea's defeat within us
or for our dead lying by the sea
and wear salt and revolt to every port
before oblivion sucks us dry"*

(Al-Udhari 1986:130)

7. Palestinian storytelling

The distinctions between using poetry and a tale to summarize a work of resistant literature are highlighted by Barbara Harlow. According to Harlow (1987), storytelling reshapes and examines the prior context-dependent and metaphorically to start up choices for the future, in juxtaposition to the poetry of resistance which might very well seek to alter the social representations that support the coordinated action (Harlow, 1987). The story of resistance pursues various historical conclusions that have already been latent in the study and rebuilding of the chronological reality, whether it takes the format of memoir, reminiscence, or narrative. Harlow

(1987) continues that a resistance author defies some artistic rules related to chronological sequencing and consistency to convey the historical, regional, and ideological environment that produced the tale of preference (Harlow, 1987). These authors feel obligated to modify and correct the history because they lay much more stress on the "original" version. As a result, changes in politics and history are impacted along with the literary canon. The tale, identity, setting, and structure are also altered to correspond to the contemporary historical context.

A Mountainous Journey, A Poet's Autobiography is an autobiographical novel by Fadwa Tuqan, published in 1985, is a superb example of the demonstration Harlow is referring to. The coming-of-age theme and societal patriotic awareness are combined in Tuqan's story, fusing personal and social identities. It is noteworthy that the path of youthful Fadwa's bystander starts with an internal yearning for sovereignty and liberty rather than an external battle for a political entity. Tuqan describes her struggle to assert her identity as a poet and a representative of Palestinian society while contending with her relatives, hometown, artistic heritage, and external aggression (Abdelrazek, 2005). In addition, Tuqan's autobiographical novel, which narrates her life from the perspective of social reality, looks at the elements that led to the Palestinian people's actual and continuous setbacks.

Tuqan was penning from the Occupied Territories, where several Palestinians migrated after 1948 and have remained since 1967. Even now, countless Palestinians are still housed in camps for refugees. Even though the Palestinian Authority is a semi-state, Israel still maintains sovereignty over a sizable part of the Occupied Territories in 2013, defying the Oslo Agreement. Therefore, Palestinians in the Diaspora had to cope with

expulsion and relocation. The mix of colonization, refugee camps, Israeli invasion, and labor enslavement have shaped the sensibility of Palestinian writers (Even-Nur, 2000; Ghanim, 2011; Hijjawi, 2009; Kassis, 2015). Despite the creation of a Jewish State in the Palestinian motherland and the outright denial of the identity of the people, the cultural production has sought to recover the confiscated area and underscore the Palestinian viewpoint. Through their writings, authors might piece together the history that has been concealed. Racism, imperial status, and identity-based ideologies all contribute to the dehumanization of people. They believe that their neighborhoods, past, and places of historical dominance are being removed from them. These are a handful of the many topics that Palestinian literature usually discusses. The struggle for national independence is motivated by a strong belief that reform will take place, and the authors urge their communities to keep up their steadfast resistance to the historical circumstances.

The homeland is a prominent theme in Palestinian literature, both literally and metaphorically. Turki (1972) claims that "Land hood," as he terms it, is the foundation of Palestinian identity and awareness (Turki, 1972). Palestinians who primarily come from rural areas have a "spiritual attachment" to their ground since it is the foundation of their political and communal systems. Existing, learning, and developing into awareness all took place in the homeland. The empiricism and concepts of development can grasp the relationship with one's homeland. The principles of the Palestinian resistance are based on the relationship between people and the land: "In this world-view," Turki (1972) explains, "man and his surroundings are two intertwined components, never distinct in their operations (Turki, 1972). They combine to form a single system of living realities that are only

distinguished through abstract concepts. A Palestinian man grown distant from his country is denied the dignity of a living being (Turki, 1972).

The Palestinian creative milieu, however, needed to be considered in light of its variety. Authors raised under Israeli rule had quite different lifestyles than Palestinians who established new ones in the Arab world and the West. This is seen in terms of one's own experience, expertise, and societal and political status. Despite not having the autonomy they had yearned for while living under Arab rule, Palestinians did get to know the arts, practices, and dialects of the Arab world. Darwish first interacted with the Arab community in 1971, when he traveled from the occupied land to Cairo. He claims that the initial thing that hit him was encountering Arabic on everything, including traffic signs, common phrases, and TV and radio broadcasting. Being up in a region where Hebrew was the primary language, Darwish found it tough to learn Arabic and write Arabic poetry. He claims that visiting Cairo was a delightful encounter as one being in his homeland.

Fadwa Tuqan is one of the nation's most talented storytellers. The effects of NAKBA left an impact on her literary works. In "A Mountainous Journey" (1985), she shares the remarkable story of her upbringing under strict rules. She gradually attained personal independence and showed devotion to her people via her passion for writing and her brother's steadfast support. In the second section of her autobiography, Tuqan discusses her challenges, her desire for a wave of lasting peace, and her relationships with Palestinian and Israeli friends, offering first-hand accounts of their support and empathy. Tuqan's experience with the Israeli captivity of the Occupied Territories motivated her to become the people's most consistent and passionate speaker.

The majority of Palestinian refugees were able to overcome their

financial obstacles to some extent via study and tenacity. Even though existence had been a constant strain, they were allowed to start their businesses in Arab nations, particularly oil-producing nations. These people have since built respect for tenacity, drive, and success. These influences find their way into the literature as well. For instance, Ghassan Kanafani, who was raised in a Syrian refugee camp, subsequently worked as a teacher there. Then he relocated to Kuwait, where he began to educate and compose. His narrative *Men in the Sun* (1978) underscores the fictional endeavor and sad demise of three Palestinian protagonists who are being smuggled into Kuwait in search of employment opportunities. The narrative represents one of Kanafani's finest moving tales, and it also shows how particular individuals have an egocentric tendency and are eager to take advantage of the catastrophic event for their gain.

Famous Palestinian author Sahar Khalfa explores in her work the relationship between the historical and social shifts taking place in Palestinian heritage. She emphasizes historical occurrences that contributed to the formation of this community, like other Palestinian authors and poets. In her literary works, she reveals internal problems and portrays her protagonists—both women and men—as individuals going about their daily lives within their tussle (Koy et al., 2006). After reviewing Khalfa's first five works, one concludes that they should be read in order as if they were one massive work comprised of several novels. Every single one continuously highlights crucial ideas, particular individuals, situations, and settings. The same scenery of all the stories is what links them together. For instance, the books *Al-Subr* (1976), later published in English as *Wild Thorn* (2000), and *'Abd al-shams* (*The Sunflower*, 1980) are two sections of identical production. This is supported by the words "*Takmila Al-Subr*" (Continuation

of Al-Subr), which occur under the title, in addition to other similarities connecting the two pieces, comprising individuals, incidents, and the creative and emotional significance of the poetic beginning. As a result, seeing Khalifa's works as a single text makes it easier to comprehend. Her dedication to feminist ideology and the Palestinian dilemma is evident in Khalifeh's work. *Memoirs of an Unrealistic Woman*, published in 1961, is an internal monologue about Afaf's awakening. They exhibit a rejection of patriarchal narratives about women in favor of their own experiences. The tales her mom, auntie, and Umm Waled narrated start with gloomy, winding lanes and conclude in sunny, expansive palaces brimming with palm palms. Despite the desert and terrible water of her adolescence, Afaf fantasizes about running across a guy in her fantasies whose sweet, soothing voice and blurry eyes indicate compassion. Growing up beside a barren and spooky pond, Afaf fantasizes about finding the guy of her dreams, whose sympathetic eyes and soft, quiet voice are the manifestation of gentleness. He approaches her with a tone that suggests no power or a willingness to rule over her as she fantasizes. Afaf struggles against the fatalistic view of "real existence" held by all the women in her immediate vicinity and rejects the unfortunate outcome of having been born a female. In memoirs, Khalifa's courageous feminist argument against the very cultural tradition that still restricts women to the house and household is expressed in a frank and understandable manner (Koy et al., 2006).

8. Conclusions

In the nation's political environment, Palestinian literature is crucial. In this light, the reader may be confronted with a variety of problems, such as: What role does the political issue, history as time, affect the formation of literary form and contents that will convert the heritage of loss and

confiscation into creative opportunities? How does resistance manifest itself? What literary innovations does the unique idea imply? How may someone or a group of people creatively transcend the past as chronology and transcend history as legendary creative literature? The last issue to consider is the connections between literary works, political reality, and fiction. These issues have been addressed to conclude this study.

In studying Palestinian literature, it is essential to highlight the author's particular setting and language. Despite having varying degrees of personal growth, academic experiences, and venues from which to voice their identities as Palestinians, they all pen in Arabic. Palestinian writers in the occupied territories link up with the longstanding and distinguished legacy of Arab literature. Although Arabic has a lengthy history and a rich culture, it is also unknown to Westerners and is consequently denigrated and misrepresented. Palestinian literary productions need to be translated and interpreted by non-native speakers to be appreciated.

In this study, the author examines how Palestinian literature changed from the Mandatory era to the 20th century last decades. The researcher demonstrates how Palestinian writers draw on the Arab and West creative and literary legacies to deal with the trauma of their past. Authors from Palestine are enthusiastic about displaying their own identities. Palestinian authors are adamant about expressing their unique identities. By modifying this variety of inspirations to suit their need, Palestinian literature evolves as multifaceted, innovative, and groundbreaking in subject and style. Due to their prior experiences and unique environments, Palestinian writers have made an effort to amend the historical record, reclaim the lost motherland, and rewrite the past. The nobility, perseverance, and inherent endurance of the Palestinian nation are reflected in their writing. This study indicates that

while considering the idea of "literature of resistance," it is vital to consider how it fits into the geopolitical and artistic settings of the 21st century as they relate to Palestine as a place that is overlooked by others. The literary works shed attention on the situation of the people who have up till now endured colonialism and exile. Palestinian writing gives the silenced a real voice.

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