



---

## The Elements of Resistance Literature in the works of Hala Alyan

**Reetu Limba**

Research scholar at Lovely Professional University, Phagwara (Punjab)

**Dr. Sanjay Prasad Pandey**

Professor, Dept. of English, LPU

---

DOI : <https://doi.org/10.5281/zenodo.18267179>

---

### ARTICLE DETAILS

**Research Paper**

**Accepted:** 31-12-2025

**Published:** 10-01-2026

#### Keywords:

*Palestine, resistance, literature, migration, refugee.*

---

### ABSTRACT

Resistance literature is that form of literature that shows any form of opposition or dissent against the prevailing socio-political situation. The specific term resistance literature came into the limelight with the publication of *Resistance Literature (1987)* by Barbara Harlow. During the postcolonial period, the resistance literature took the form of literature that voiced against the colonizing power by the colonized. During any other form of socio-political oppression, it becomes the voice of the oppressed against the oppressor. Palestinian writer Ghassan Kanafani introduced this term before Barbara Harlow, in his groundbreaking work *Study from Palestine: Resistance Literature in Occupied Palestine (1968)*. Similarly, the works of Palestinian American poet and novelist Hala Alyan portray the struggles of those displaced by the Palestinian crises of 1948 and 1967. Her novels and poems present a vivid and realistic depiction of the impact of war, migration, and trauma on the Palestinian people.

---

**Introduction:** Resistance literature is a powerful genre that includes written works created in response to political conflict, social oppression, or occupation. The purpose of this literature is to question dominating viewpoints, encourage action, and raise the voices of marginalized or oppressed communities. It frequently arises in the contexts of colonialism, totalitarian regimes, or other forms of systemic injustice. Resistance literature, in the form of storytelling, poetry, essays, and other forms, not only preserves the experiences and cultures of those who resist but also acts as a tool for educating and



encouraging readers to join in solidarity and collective action. This literature emphasizes that literature can affect and change society rather than simply reflecting it.

This is a body of literature that has emerged from national liberation struggles throughout the world in the decades following the collapse of European colonial empires... Ghassan Kanafani had used the term “*adab al-muqawama*” (resistance literature) in his book, *Resistance Literature in Occupied Palestine 1948 -1966* (1966), to refer to a corpus of literature that had emerged from parts of historical

Palestine that the new state of Israel now occupied and that was produced under brutal conditions of censorship and repression. (Nida Arif 35)

The term "resistance literature" gained prominence with the publication of Barbara Harlow's *Resistance Literature* in 1987 in which she argues that, “The language skills of rhetoric together with armed struggle are essential to an oppressed people’s resistance to domination and oppression and to an organized liberation movement” (xv). Palestinian writer, Ghassan Kanafani, also used the same term in his seminal work *Study from Palestine: Resistance Literature in Occupied Palestine* (1968). Kanafani was a Palestinian who had to leave Palestine in 1948 due to the Israel-Palestine conflict. He had to live as a refugee in Damascus, Syria. But he was expelled from there too, because of his revolutionary ideas and had to relocate to Kuwait and Beirut. His works like *Men in the Sun* (1962), *All That's Left to You* (1966), *Umm Sa'ad* (1969) and *Return to Haifa* (1970), have described the displacement, trauma and hardships of the people of occupied Palestine. As Kanafani expresses:

The attempt to write a history of literatures of resistance is usually made, for reasons that are obvious (there is no need to get into their details), after the liberation. With regard to the literature of resistance in Occupied Palestine, it is necessary that the Arab reader in general, and the Palestinian reader removed from his home in particular, be constantly informed about it. It addresses them like the Arabs of the Occupied Territory. It proceeds with a similar set of motivations. Undoubtedly, it addresses the same elementary issues. (LROP, 667)

Palestinian resistance literature is a powerful and evocative genre that emerged from the Palestinian people's perpetual battles. It helps to sustain Palestinian identity, voice resistance, and document displacement, occupation, and persecution. The works of Ghassan Kanafani illustrate the agony and endurance of Palestinian refugees. These works not only mourn the loss and hardships but also celebrate the enduring spirit of resistance and the hope for a brighter future. Mahmoud Darwish, often



regarded as Palestine's national poet, writes poetry that expresses the Palestinian people's collective past and hopes. Palestine's resistance literature takes several forms, including poetry, novels, and essays, and it flourished throughout significant historical times such as the Nakba of 1948 and the Six-Day War of 1967. In the same way the works of Palestinian American, poet and novelist Hala Alyan depict the plight of people who have been uprooted due to the Palestinian crisis of 1948 and 1967. As Kanafani writes, “No research of this kind can be complete unless the researcher is located within the resistance movement itself, inside the occupied land, taking his testimony from the place in which it is born, lives and is circulated: the lips of the people.” (LROP, 668)

**Research Objectives:** The primary objective of this study is to critically examine the elements of resistance literature in the works of Hala Alyan, with particular attention to her novels. This research seeks to explore how Alyan’s writing articulates themes of displacement, identity, memory, and resilience within the Palestinian diaspora, and how these themes function as acts of resistance. The study aims to uncover the ways in which Alyan challenges dominant narratives, preserves collective memory, and reclaims spaces of belonging for marginalized communities. The paper intends to situate Alyan’s oeuvre within the broader tradition of resistance literature, highlighting her contribution to contemporary Arab American writing and to global discourses on exile, war, and identity.

**Research methodology:** The research methodology for this study adopts a qualitative and interpretive approach, focusing on close textual analysis of Hala Alyan’s novels to identify the elements of resistance literature embedded in her work. Primary sources include her novels (*Salt Houses* and *The Arsonists’ City*), while secondary sources consist of scholarly articles and literary criticism on resistance literature. The analysis employs thematic and contextual methods to examine motifs such as displacement, exile, memory, and identity, alongside narrative techniques like symbolism, shifting perspectives, and intergenerational storytelling. By situating Alyan’s work within the broader tradition of Palestinian resistance literature and Arab American writing, the study seeks to highlight how her texts function as acts of cultural and political resistance, preserving collective memory and challenging dominant narratives of war, exile, and belonging.

**About the Author:** Hala Alyan is a Palestinian-American poet, author, and clinical psychologist born in 1986. After living in various parts of the Middle East, she earned a doctorate in clinical psychology from Rutgers University, focusing on trauma and addiction. She now balances her clinical practice with teaching at New York University and resides in New York City. Hala Alyan is the author of five poetry collections: *Atrium* (Three Rooms Press, 2012), *Four Cities* (Black Lawrence Press, 2015), *Hijra*



(Southern Illinois University, 2016), *The Twenty-Ninth Year* (Mariner Books, 2019), and *The Moon That Turns You Back* (2024). In addition to poetry, she has written two acclaimed novels—*Salt Houses* (Houghton Mifflin Harcourt, 2017) and *The Arsonists' City* (Houghton Mifflin Harcourt, 2021). Alyan also contributed to the anthology *We Call to the Eye & the Night: Love Poems by Writers of Arab Heritage* (2023). Her debut memoir, *I'll Tell You When I'm Home* (June 2025), further expanded her literary reputation. Beyond her books, Alyan's poetry and short fiction have appeared in prestigious outlets such as *The Believer*, *The New Yorker*, *Guernica*, *Jewish Currents*, and *The Academy of American Poets*, showcasing the breadth of her creative voice across genres and platforms.

Her work consistently engages with themes of place, identity, and desire, particularly within the Palestinian diaspora. Growing up in a family of storytellers, she was deeply influenced by the intersection of narrative traditions and the immigrant experience. Much of her writing reflects on diasporic memory, grief, and the emotional inheritance of migration, depicting how families endure political upheaval and the dislocation of exile. Her prose and poetry vividly capture the devastation of war, the resilience of kinship, and the sense of rootlessness that accompanies displacement.

Her debut novel *Salt Houses* traces the story of four generations of the Palestinian Yacoub family, beginning in their villa in Jaffa before the 1967 Six-Day War forces them into exile. As the family rebuilds their lives in Nablus and beyond, the novel shifts perspectives among different members, weaving together narratives of loss, identity, and endurance. The title itself serves as a metaphor for the fragility and impermanence of homes and lives disrupted by conflict. Her second novel, *The Arsonists' City*, expands on these themes through a multigenerational narrative set across Beirut, Syria, and the United States. The story follows the Nasr family as they reunite in Lebanon to confront the sale of their ancestral home. Through layered perspectives and intimate character studies, Alyan explores family secrets, personal struggles, and the lasting impact of war and displacement, offering a vivid meditation on love, loyalty, and belonging. The pangs of diasporic trauma and the desire of reconnection with the past through remembrance is being reflected in her debut memoir, *I'll Tell You When I'm Home* in the given words,

What do I want to Know? I want to sit with Seham and Fatima, my grandmothers, on a park bench in Brooklyn or the marina in Beirut or Kuwait. These women who were once young, who are now dead. What I want to know are the stories they told themselves. What they told themselves to survive., to keep going. What stories they told their daughters, so that they might do the same. (11)



**Analysis:** In Hala Alyan's works, resistance emerges as a persistent and multidimensional theme that unfolds across personal, cultural, and political domains. Her characters consistently resist the erasure of identity and memory, particularly in the context of displacement and exile. As they navigate unfamiliar environments, they struggle to preserve their cultural roots and challenge the pressures of assimilation. This resistance also appears in defiance of social norms and expectations. Across her poetry and fiction, Alyan portrays resistance as a response to the trauma of war and forced migration, emphasizing survival, endurance, and the reclamation of selfhood. Through both individual reflection and collective memory, her works celebrate resilience in the face of loss, erasure, and dislocation. In this research paper her novels will be analysed in order to trace the elements of resistance literature in them.

Hala Alyan's debut novel, *Salt Houses* may be read as a powerful work of resistance literature that articulates the Palestinian experience of dispossession, exile, and survival through an intimate family narrative. Rather than offering overt political slogans, Alyan constructs resistance through memory, endurance, and the preservation of identity across generations. The novel situates the Yacoub family within the historical trauma of the 1967 Six-Day War, beginning with Salma's prophetic reading of coffee dregs on the eve of her daughter Alia's wedding. Salma's silent foreknowledge of loss reflects the inherited consciousness of catastrophe that defines Palestinian existence. Her unspoken fear becomes emblematic of a people who live under the shadow of displacement yet continue to nurture hope and continuity. In this sense, the novel resists erasure by bearing witness to a history that official narratives often marginalize or silence.

The forced migration from Nablus marks the family's first rupture, transforming them into refugees and initiating a cycle of repeated uprooting. Alyan portrays this moment not merely as a personal tragedy but as a collective Palestinian trauma. Alia's brother, drawn into a militarized world, represents the inescapable political reality that consumes young Palestinian lives, while Alia and her husband Atef's reluctant migration to Kuwait reflects the constrained choices imposed on a displaced people. Their exile is not a journey of opportunity but a survival strategy, underscoring how Palestinian movement is shaped by coercion rather than freedom. Through these experiences, the novel asserts resistance by documenting the lived consequences of war and occupation on ordinary families.

In *Salt Houses*, Alyan presents resistance as a layered and intergenerational experience. Each generation encounters different forms of struggle, yet resistance to loss, occupation, and the erosion of identity remains a constant thread. Hassan and Salma, the family elders, embody the earliest experience of forced exile following the 1948 Nakba, the mass displacement of Palestinians. Initially, they refuse to



abandon their home in Jaffa, but the burning of their farms and the torture inflicted upon Palestinians compel them to flee. Hassan becomes a broken man in Nablus, haunted by loss and despair, lamenting, “They took my home, they took my lungs. Kill me, kill me” (3). Salma, however, fiercely resists forgetting her homeland. Though uprooted first to Nablus and later to Kuwait, she clings to cultural rituals and traditions as acts of preservation. She attempts to recreate her garden from Jaffa in Nablus and, even on her deathbed, insists that her children remember their origins. As she urges them, “You must remember.... When it happens, you must find a way to remember.... You cannot let yourself forget” (141). Her insistence on remembrance represents a refusal to accept permanent exile and historical erasure.

Salma’s son Mustafa embodies a more overtly political form of resistance. Inspired by Imam Bakri’s account of his family’s violent displacement and the brutalization of Palestinian women, Mustafa joins resistance movements during the 1967 Six-Day War. His involvement in anti-occupation activism reflects a direct challenge to Israeli domination and a determination to reclaim Palestinian land and dignity. His death becomes a defining rupture in the family’s history. His close friend Mustafa, who later became his brother-in-law, is captured and mercilessly killed. Atef is unable to bear the loss and seeks medical help to cope with the trauma. Atef’s habit of writing letters to the deceased Mustafa becomes his personal mode of resistance which can be termed as an emotional refusal to accept the finality of death and defeat. Atef’s letters, written in guilt and longing to dead Mustafa, represent another dimension of resistance literature: the struggle to communicate across silence and loss. His unmailed confessions symbolize the impossibility of closure in exile, yet also affirm the emotional depth of Palestinian displacement. His longing for connection mirrors the collective yearning for return and recognition. The letters, though never delivered, preserve truth and grief, turning private sorrow into an enduring record of injustice.

Alia, Salma’s daughter and the central figure of the Yacoub family, represents a more conflicted and internalized form of resistance. She witnesses the family’s displacement during the 1967 war and later experiences exile from both Jaffa and Kuwait. Unlike her mother, Alia does not romanticize the past; instead, she struggles with a fragmented sense of identity. Her resistance is psychological and emotional, manifesting in her efforts to reconcile nostalgia with the demands of survival. She resists both forgetting her homeland and being consumed by grief, seeking to construct a life for her children in uncertain lands. As initially she doesn’t want to live in Kuwait,



Instead of staying in Kuwait's wasteland, the endless afternoons of television and heat, let them go to Amman, the coffee shops and vendors hawking fruit, neighborhoods filled with old friends. Yes, everyone was distraught, mourning the houses and cities they'd left behind, the men beneath the soil. Shouldn't they mourn together? Palestine has vanished for them—this knowledge crept up on Alia slowly, a new death every morning: Mustafa gone, Nablus gone—but they can find the ashes in Amman, collect them to build another life. (59 -60)

Her resistance is quiet yet steadfast, grounded in her determination to preserve dignity, raise her family, and sustain a sense of self amid repeated loss. Alyan further constructs resistance through the motif of storytelling and remembrance. The family's shared narratives, fragmented yet persistent, serve as acts of cultural preservation. Salma's coffee reading becomes a symbolic frame for the novel itself: an act of interpretation, foresight, and continuity. Alia's frequent recollections of Palestine, her longing for Nablus, and her insistence on keeping memory alive transform nostalgia into political testimony. The past is not romanticized but honored as a site of identity and dignity. Through memory, the family resists historical erasure and asserts their right to remember a homeland that has been violently taken from them.

Alia's daughter Souad represents a modern and individualistic form of resistance. Raised in Kuwait and later living in Paris, she actively rejects the traditional expectations imposed upon her, particularly those related to gender roles, marriage, and modesty. Her rebellion takes shape through romantic relationships, lifestyle choices, and her decision to live independently abroad. But later on, she accepts that she can find solace at her home alone and for her home is the place where the people of her ethnicity live. In contrast, her sister Riham seeks refuge in religion, resisting Western secularism by embracing Islamic devotion and wearing the hijab like her grandmother Salma. Riham's faith becomes a means of reconnecting with Palestinian heritage and resisting cultural assimilation.

The younger generation articulates resistance in new and evolving ways. Alia's grandchildren appear more assimilated into Western culture, often distancing themselves from the stories of loss that define their family. Yet Souad's daughter Manaar challenges this tendency by confronting the history of displacement directly. Her journey to Palestine represents a refusal to suppress painful memories. When she reflects, "I'm in Ramallah, she marvels to herself. This is Haifa. Her pang of Palestine had always been an amorphous thing. It was a hat rack for all her discontent. But suddenly Palestine is real" (282), Manaar asserts a defiant reclamation of identity and history. Her return becomes an act of resistance against erasure and historical amnesia.



The metaphor of the “Salt Houses” encapsulates the political heart of the novel. Houses made of salt dissolve when touched by water, just as Palestinian homes are repeatedly destroyed by war and occupation. The image stands as a haunting symbol of impermanence, fragility, and vulnerability. Yet by naming the novel after this metaphor, Alyan transforms loss into narrative permanence. What is physically destroyed is rebuilt in language, memory, and story. In this way, *Salt Houses* resists the logic of annihilation by transforming dispossession into testimony.

Throughout *Salt Houses*, resistance is expressed not only through political struggle but also through everyday acts of remembering, preserving traditions such as coffee-cup reading, cooking traditional food, and asserting the right to cultural continuity. The Yacoub family resists exile and displacement through memory, ritual, and identity. Alyan presents resistance as inseparable from the Palestinian diaspora experience, showing how her characters confront both external oppression and internal conflict while navigating their complex histories.

Hala Alyan’s second novel *The Arsonists’ City* stands as a significant work of resistance literature in the way it foregrounds the lived realities of war, displacement, and fractured identity through the intimate story of the Nasr family. Rather than presenting resistance in overtly political or militant terms, Alyan constructs it through memory, testimony, and the refusal to forget histories shaped by violence and migration. The novel situates the family across Beirut, Damascus, Brooklyn, and Austin, mapping a geography of exile that reflects the broader condition of the Arab diaspora. By centering the voices of those whose lives are shaped by war and political upheaval, Alyan resists dominant narratives that reduce the Middle East to abstract conflict zones and instead restores emotional depth and human complexity to its people.

*The Arsonists’ City* presents resistance as a deeply personal and multifaceted struggle shaped by trauma, displacement, and family secrets. Set against Beirut’s turbulent history, the novel explores how the Nasr family negotiates personal identity within a landscape scarred by war. Resistance emerges as a refusal to forget and an insistence on confronting the past. The family’s return to Beirut becomes a symbolic journey toward reclaiming history and belonging. Idris, the family patriarch, initially resists the weight of memory by distancing himself from the Lebanese Civil War and attempting to sell the ancestral home. His desire to sever ties with Beirut reflects an effort to escape the burden of trauma. Yet by the novel’s end, he realizes that the house represents his heritage and resolves to remain there. His friend Tarek’s politically charged plays, such as *Meet Me in Ramleh*, in which Mazna performs, demonstrate artistic resistance against dominant power structures. The family’s collective opposition to



cutting down the almond trees in their ancestral home further symbolizes resistance to forgetting cultural roots.

The murder of Zakaria, Idris's childhood friend, functions as an early marker of political violence and unresolved trauma that shadows the entire narrative. This tragedy is not an isolated event but a reminder of the instability that has shaped the region for decades. Through this loss, Alyan reveals how war infiltrates private lives and permanently alters emotional landscapes. The murder of Zakaria leaves a vacuum in the hearts and souls of Idris and Mazna and compels them to leave their homeland. The novel's shifting timeline moves between past and present, Beirut and the United States, constructing a layered history that refuses linear closure. In doing so, Alyan challenges simplified historical narratives and insists on the persistence of memory as a form of resistance.

The ancestral home in Beirut becomes one of the most powerful symbols of resistance in the novel. Idris's decision to sell it provokes intense conflict within the family because the house represents far more than property. It embodies memory, rootedness, and a tangible link to a homeland shaped by war and survival. For Mazna and the children, the house is a repository of personal and collective history. As Manza says, "Selling the only thing on Arab soil that still belongs to us? My parents' house is gone.... Beirut's all we have left, and just because I'd rather never see it again doesn't mean I want that house gone" (18). The struggle over whether to let it go mirrors the broader diasporic struggle over belonging and loss. In resisting the erasure of this space, the family resists the historical forces that have repeatedly uprooted them.

Mazna embodies resistance through her defiance of patriarchal norms and her pursuit of artistic ambition. Born in Damascus, she dreams of becoming an actress and challenges social conventions through her secret trips to Beirut, her relationships, and her determination to preserve her identity. Despite her eventual work at Greenhouse, her persistence reflects an unyielding resistance to cultural erasure. Her commitment to teaching Arabic and traditions to her children reinforces this resistance, as when she tells Ava while cooking, "This is ow your grandmother used to make it," adding that she "felt pleased with herself raising Arab children so far from home" (361).

Mazna's life story further reinforces the novel's position within resistance literature. Her dreams of becoming an actress unfold against the backdrop of war-torn Lebanon, revealing how political violence constrains personal ambition, particularly for women. Her silences and secrets embody the hidden costs of survival in a conflict zone. When her past is finally revealed, it exposes the long afterlife of war in shaping identity, relationships, and selfhood. Through Mazna, Alyan gives voice to a



generation of women whose stories are often marginalized within official histories. The children named, Ava, Mimi, and Naj; represent a generation shaped by inherited trauma and cultural displacement. Raised in the United States, they occupy a liminal space between Western modernity and Middle Eastern history. Ava's marital struggles, Mimi's artistic frustrations, and Naj's negotiations of sexuality in Beirut all reflect the emotional complexities of diasporic life. Their conflicts reveal how exile does not end with migration; it continues in the psyche, shaping desires, fears, and relationships. By portraying their fractured identities, Alyan resists the myth of assimilation as a simple or complete process.

Ava resists the silence and deception shaping her life by uncovering family secrets and confronting her husband's infidelity. Mimi resists conformity through music and later through his dream of opening a café serving traditional Arabic food, imagining, "He'll work in the kitchen this time. There will be *umm ali* and *mansaf* and freshly baked pita and he'll serve entrees based on the month, the way his grandmother used to..." (424). Naj resists heteronormative expectations through her sexuality and artistic life in Beirut, asserting her right to self-definition. The revelation that Zakaria, a Palestinian refugee, was Ava's biological father further binds personal history to political tragedy. Sara's confrontation with Idris exposes the impossibility of erasing trauma, as she tells him, "You were never going to sell the house... You just wanted to believe you could. That you could erase the past like that" (442).

The novel's attention to sexuality, gender, and personal freedom further expands its scope as resistance literature. Naj's struggle to live openly in a society shaped by conservative norms highlights the tension between individual identity and cultural expectation. Her reverse migration from the USA to Beirut challenges rigid social structures and asserts the right to self-definition. In giving space to queer identity within an Arab context, Alyan resists reductive stereotypes and affirms the diversity and complexity of Middle Eastern societies. Alyan's lyrical prose and richly textured imagery transform Beirut into more than a backdrop; it becomes a living archive of beauty, devastation, and endurance. The city carries the scars of civil war and political unrest, yet it remains vibrant and emotionally charged. Through detailed descriptions of streets, homes, and family rituals, Alyan reclaims Beirut as a site of memory and belonging rather than mere spectacle of ruin. This reclamation itself is an act of literary resistance.

In *The Arsonists' City*, resistance is ultimately portrayed as a deeply human struggle against forgetting, silence, and submission. Through acts of defiance, remembrance, and self-assertion, Alyan's characters negotiate identity and belonging in a world shaped by conflict. Her intricate portrayal of



resistance affirms the enduring power of memory, culture, and storytelling in the face of historical rupture and transformation.

**Conclusion:** This paper has examined the elements of resistance literature in the novels of Hala Alyan, with particular reference to *Salt Houses* and *The Arsonists' City*, foregrounding how her fiction transforms personal histories of displacement into powerful acts of cultural and political resistance. Alyan's narratives resist the erasure of Palestinian identity by centering memory, intergenerational trauma, and the lived experiences of exile. Through intimate family histories, she documents the emotional cost of war and migration while asserting the enduring presence of a people whose homeland has been fragmented by violence and loss. In *Salt Houses*, Alyan constructs a literary archive of Palestinian memory that refuses forgetting. The novel preserves the voices of multiple generations whose lives are shaped by dispossession and dispersal, yet bound together through shared remembrance and cultural continuity. By portraying exile not merely as geographic displacement but as an ongoing psychological and emotional condition, Alyan transforms the act of storytelling into an assertion of survival. The novel becomes a symbolic homeland where identity is sustained through memory, language, and inherited narratives. Similarly, *The Arsonists' City* emerges as a work of resistance through its insistence on the value of personal history amid political catastrophe. The Nasr family's fragmented journeys across borders and generations reflect the broader experience of displaced communities struggling to preserve belonging in a fractured world. Alyan's focus on survival, remembrance, and narration affirms that storytelling itself is a form of defiance against historical erasure. The novel thus stands as a testament to resilience and the enduring quest for home and voice. Taken together, Alyan's novels exemplify resistance literature by challenging dominant historical narratives and reclaiming Palestinian experience through intimate, emotionally grounded storytelling. Her fiction asserts that memory is a personal act, identity is an inheritance, and narration is a form of cultural survival. In giving voice to lives shaped by exile and war, Alyan not only preserves Palestinian history but also transforms literature into a space of resistance, remembrance, and enduring hope.

## References

- Alyan, Hala. *I'll Tell You When I'm Home: A Memoir*. Avid Reader Press / Simon & Schuster, 2025.
- ---. *Salt Houses*. Houghton Mifflin Harcourt, 2017.
- ---. *The Arsonists' City*. Houghton Mifflin Harcourt, 2021.
- Harlow, Barbara. *Resistance Literature*. Methuen. 1987.
- Kanafani, Ghassan. *Adab al-muqawamah fi filastin al-muhtalat 1948-66* [Literature of Resistance in the Occupied Palestine 1948-66]. Rimal Books, 2013.