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Displacement, Return, and Resistance in Susan Abulhawa's *Against the Loveless World* (2019)

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master in Anglophone Literatures and Civilizations

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Declaration

We hereby declare that this humble thesis, titled “Displacement, Return, and Resistance in Susan Abulhawa’s *Against the Loveless World* (2019)”, is entirely our original work. All sources used in the preparation of this thesis have been acknowledged and cited. This work has not been submitted for any other degree or examination at any other institution.

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Dedication

This thesis is dedicated to my loving Parents, Siblings and Him for their endless love, support and encouragement.

My mother, the most beautiful woman in my life, the woman who gave me life and helped shape me into the person I am. Whose unconditional love and support inspires me to always do my best. Thank you for being my mom.

My father, my biggest inspiration, my hero and lifelong champion, I owe it all to him. I just admire your sacrifices for me.

To my sisters Inas and Ritadj, who are my dearest friends. You both gave me a better encouragement; you have made a positive difference in my life.

To my brothers Soheib and Aksil, I am thankful for taking care of me and always being there whenever I need you.

To the most wonderful person I know, thank you for all the care and love you showed me.

Ainine Soulef

Dedication

This thesis is dedicated to:

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Abstract

This study focuses on the complex interplay between displacement, return, and resistance faced by the Palestinian people in *Against the Loveless World* (2019), written by the Palestinian-American writer Susan Abulhawa. The first chapter specifically focuses on the Palestinian culture in both pre- and post-colonial eras, examining how culture is generated, disseminated, and consumed. It also analyzes how culture reflects and influences social and political power dynamics. In the context of this research, the field of cultural studies will be employed to scrutinize the portrayal of Palestinian culture and identity within the novel. The second chapter adopts a comprehensive analytical approach and is divided into three sections. The first section examines the concepts of displacement and exile focusing on how individuals and communities struggle with forced displacement. The second section aims to analyze how the characters navigate their desire to return to Palestine despite being forcibly expelled and living in exile. The third section examines how Palestinians resist the ongoing conflict, also highlighting their unique identity and the importance of voicing their experiences. These three sections will draw upon two prominent theoretical frameworks; the first is Edward Said's theory of exile, which will provide insights into the experiences and consequences of displacement on the Palestinian people. The second theoretical framework is Homi Bhabha's concept of unhomeliness, which explores the intricate connections between culture, identity, and resistance. It highlights the crucial role of unhomeliness in driving the Palestinian quest for return and self-determination. The findings demonstrate that the protagonist Nahr becomes a leading figure in Abulhawa's narrative, defying oppressive forces and paving the way towards self-determination and liberation. Through her resilient spirit, Nahr strives to overcome the oppression that seeks to marginalize her and defy her existence on her own terms. The narrator also emphasizes Nahr's

desire to reclaim her heritage and culture which became a driving force in her resistance against the Israeli occupation. Therefore, the author successfully inspires the readers to resist the system of power and privilege the justice.

Key Words: Palestinian struggle, Displacement, the resistance literature, Return, Exile, Edward Said, Unhomeliness, Palestinian culture, Susan Abulhawa.

Table of contents

Declaration	II
Dedication	III
Acknowledgments.....	VI
Abstract.....	VII
Table of contents.....	X
General Introduction	1
Chapter one	11
Cultural and Theoretical Frameworks	11
Section One: Historical and cultural background	11
1. The History of Palestine.....	11
2. Post-Nakba: Memories and Resistance	12
3. The Cultural Landscape of Palestine: Exploring Identity, Heritage, and Resilience	17
4. Palestinian Expressions of Identity and Belonging:.....	17
5. Palestinian Cuisine: Nourishing Heritage, Resisting Settler Colonialism:	20
6. Literature and Poetry: Narrative Reflections of Palestinian Experience.....	21
Section Two: Theoretical Framework: Exile, Displacement, and Resistance	25
Edward Said’s theory of exile and human experience:	25
Homi K. Bhabha and the Concept of Unhomeliness: Negotiating Identity and Cultural	
Hybridity in Postcolonial Countries:.....	27

Chapter two.....	31
Exile and Resistance: Strugglers, Hopes, and the Quest for Return in Susan Abulhawa’s <i>Against the Loveless World</i> (2019)	31
1. Exile and Displacement:	35
2. The Palestinian Quest for return:	43
3. Resisting Oppression:	47
General conclusion.....	56
Works Cited	58
الملخص.....	63
Résumé.....	64

General Introduction

Both Israeli Jews and Palestinian Arabs desire the same land, making it challenging to reach a compromise. Indeed, “The Israeli–Palestinian conflict is one of the world's most enduring conflicts, beginning in the mid-20th century, with the birth of major nationalist movements among the Jews and among the Arabs, both geared towards attaining sovereignty for their people in the Middle East” (Sela 58-121). There is a large rivalry between Zionist Jishuv and the Arabs, who are now residing in Palestine. This comes as a part of the larger rivalry between the countries. The main questions are mutual recognition, security, protection, Jerusalem command, Israeli settlements, independence of the Palestinian community, and resolution of the refugee problem.

Although Palestinian writers struggle with the nightmare of their history, they insist on voicing their distinctive identity. Palestinian writing emerges as diverse, imaginative and revolutionary in both content and form. The emergence of resistance literature is a witness to the resilience of Palestinians. Therefore, Palestinian literature is at the heart of the Palestinian struggle. In the first half of the twentieth century, Palestine glimpsed several political, social and literary changes. Thus, writers created new literary modes in order to express the existing historical circumstances and to promote change. Poets glimpse the necessity to regularize the cause of their people and their history to counterbalance the colonial threat. Poets of resistance, such as, Mahmoud Darwish and Samih al Qasim, have both articulated a conscious identity out of the oppression they experienced since 1948 (Mir 1). This writing, as a response to the robbery of homeland and the foundation of a foreign state on the land of Palestine, addresses the concept of history and nationalism.

Writers who write out of the exile have had a different experience from those who remain inside Palestine/Israel, for instance, Eduard Said and Ghassan Kanafani. The latter, grew up in Acre. In 1948, the Zionist captured the lands of Palestinians and forced Kanafanis into exile. What differentiates Kanafani from other Palestinian writers is that his writings urge people to resist their circumstances and employ their capacities to work for a better future. In fact, he was the first to deploy the notion of resistance literature with regard of Palestinian writings.

Kanafani's work, *Returning to Haifa* (1970), is concerned with the discussion of the theme of resistance in this brilliant work, which is a recurrent theme in all of Kanafani's works'. The story of *Returning to Haifa* is located at two decisive moments in Haifa's history. The first is during Al-Nakba in 1948, when the Palestinians were forced to leave their lands. And the Jews announce the foundation of a Jewish state on Palestinian lands. The second moment described by Kanafani is in 1967 after the expansion of the Jewish state whereby the whole of Palestine was occupied in addition to parts of Egypt and Syria. "Morning, Wednesday, April 21, 1948. Haifa, the city, was not expecting anything, in spite of the fact that it was filled with dark tension. Thunder came abruptly from the east, from the heights of Mount Carmel. Mortar shells flew across the city's center, pelting the Arab quarters" (Kanafani 153). "As Kanafani reflects his own feelings in those words which portray his own pain of losing his homeland because as a child he himself has witnessed this catastrophe" (Bano 16). Indeed, these words portray his pain of losing his homeland and identity. Therefore, there is a strong connection between Kanafani's personal experience and his literary work.

Said is also one of the most prominent and influential Arab Americans who had a difficult journey with exile. He knows painfully what it means to be forced into exile. Said in his work *Reflection on Exile and Other Essays* (2000), discusses the different aspects of being

exiled, as well as the feeling that it produces in an individual exile. “Exile is strangely compelling to think about but terrible to experience” (Said17). Said also states that “exiles feel, therefore, an urgent need to reconstitute their broken lives, usually by choosing to see themselves as part of a triumphant ideology or a restored people” (Ibid 183). Thus, the general perception of Palestinian refugees still emphasizes their right to return to their homes. Although the above mentioned writers struggle with the nightmare of their history in general and being exiled in particular, they insist on voicing their distinctive Identity.

Palestinians have suffered greatly as a result of Israeli’s occupation of Palestine. The conflict in which Palestinians are involved has produced extraordinary situations, which are sad and disconcerting. Abulhawa’s *The Blue between Sky and Water* (2015) and *Against the Loveless World* (2020) examine problems of political resistance and cultural preservation, those of oppression and exile, and the struggle of identity and belonging. The two books speak about the Palestinian experience and struggles under Israeli occupation.

Against the Loveless World (2019) tells a story of a young Palestinian woman called Nahr, who recounts the events of her life from solitary confinement. Her journey maps across Kuwait, Iraq, Jordan, and Palestine as she is repeatedly displaced by conflict. Resistance and return become central elements of her character representing a different dimension of her experience. Abulhawa’s main character in fact, is born to Palestinian immigrants; she learns painfully what it means to be a refugee and to be abandoned from one’s heritage. ”But I know now that going from place to place is just something exiles have to do”. “Whatever the reason, the earth is never steady our feet” (Abulhawa 27). The narrative builds around her loss and displacement.

While the book, *Against the Loveless World* (2019), portrays the awful reality of occupation that the Palestinian people suffer from, Abulhawa exposes the horrible treatment of Palestinians that has previously gone unnoticed. She describes the Israel-Palestinian conflict in a fresh way, which brings to life the blatant social, cultural, and economic robbery that the Palestinians experience (Ahmed 58). Moreover, Abulhawa reveals the dark inner layers of Israeli colonial violence and how it impacts people's everyday life. It is a story that is not just about her main character, Nahr, but of everyone who is forced to leave his country due to political reasons.

This study aims to demonstrate how Susan Abulhawa tends to discuss the notion of displacement and exile in her narrative *Against the Loveless World* (2019). It also aims to showcase how characters seek to return to Palestine while being expelled and being forced into exile from their home. Moreover, it explores how the Palestinian writers prevail the literature resistance with regard Palestinian writings and insisting on voicing their distinctive identity.

Justification of the study

The significance of the themes of resistance and displacement are central to the Palestinian experience, and the fact that the themes have been depicted in various forms of art and literature are the reason for choosing this subject for a research study. Abulhawa's *Against the Loveless World* (2019) delves into the plight of Palestinians living under Israeli colonial rule. It depicts the destruction of Palestinian society and homeland, as well as the permanent displacement of the majority of Palestinian Arabs, and their merciless expulsion and displacement. The novel embodies all of these issues. This topic was chosen due to our strong interest in colonialism.

Review of Literature

Many reviewers and critics have praised and criticized the novel from different perspectives, and evaluated the effectiveness of Abulhawa's portrayal of Palestinian resistance and displacement.

Marcy Newman, in her review “Susan Abulhawa’s ‘Against the Loveless World’: A Review” (2020) suggests that the novel is an allusion to *The Fire Next Time* (1963) by James Baldwin, which describes American racial injustice at the height of the civil rights movement. She states that “Abulhawa’s story writing is every bit as compelling as Baldwin’s and as important, especially for this political moment” (Susan Abulhawa’s ‘Against the Loveless World’: A Review”), According to Newman, Abulhawa shares Baldwin's writing style, particularly when it comes to politics as it has shown in the novel.

In addition, Lanie Tankard in his article “Susan Abulhawa *Against the Loveless world*” (2021) sees that Abulhawa has introduced her character’s forces, through Nahr’s sweeping from place to another, makes her exhausted, though battling is of her nature as a strong woman as portrayed in the novel, due to all this Tankard said that Abulhawa has used the chaos theory, “How neatly Abulhawa embeds chaos theory: ‘Our dance is about chaos and anarchy . . . the antithesis of control.’ Nahr names her shower “Attar,” an apt reference to the Persian poet but also suggestive of Jon Stewart’s 2014 film, *Rosewater*, about an Iranian prison” (384). The author sees that everything in Nahr's life is in order despite the chaos; she found herself comfortable in that disorder.

Fouad Mami in his article "The Triumph of Love and the Palestinian Revolution" (2021), confirms that Abulhawa clarifies the fundamentals of the upcoming Palestinian revolution. Nahr

is enticing just because she is an erotic dancer; however, she maintains her distinct concept of revolutionary change, and assigns no narcissistic role to herself “and this remains her distinguishing feature” (2). Mami makes the assumptions that readers will realize Nahr utterly unaware of her “actions” and “inactions” that represent revolution throughout the entire novel (2). Because there is no “(script)” to follow, its being becomes the core, which evolves organically into a make-believe revolution concept (2). Without a doubt, Mami believes that Nahr fights with her own way through dancing; “only when the would-be revolutionary dances erotically do life itself become incendiary and all potential for social renewal emerges as a possibility”(2). Dance for Nahr is the only option that expresses her feeling and fighting.

In his thesis "Gender Roles and Perceptions: The Refugee Experience and Political Agency in Susan Abulhawa's *The Blue Between Sky and Water* and *Against the Loveless World*" (2022), Farhan Ahmed discusses how gender plays a significant role in the conflict between Israel and Palestine, and how women lost a lot compared to men as their dignity and independence, as well as the suffering of patriarchy which tightens them. Ahmed goes on to say that Abulhawa "[explores] what it means to "[belong] and the "[emotions] felt when individuals are [stripped] of the place where they feel they belong" (7). While Ahmed investigates all aspects of emotion and belonging, this study examines Abulhawa's portrayal of the experience of being displaced and living in exile, and how the character Nahr resists the colonization of Israel in the novel.

Khadija Bibi, Abdul Rashid, and Unaiza Khudai in their review “Palestinian Woman’s Identity Shift from Implicit-Being to Explicit-Becoming: A Review of Abulhawa’s *Against the Loveless World*” (2022), examine how Palestinian refugees left their homes behind to start a new life in a new country and build an identity while living in exile. Abulhawa takes the concept of

Palestinian Woman's Identity Shift on account of the Israeli-Palestinian conflict and experiences of homelessness. Her novel, *Against the Loveless World* (2019), has been selected for this study in the light of Stuart Hall's "theory of representation" (1997). Bib, Rashid, and Khudai think that the characters of the novel are symbols of resistance in the exiled countries, they state that,

Characters of the novel *Against the Loveless World* demonstrate how difficult it is to tackle all these issues and build a Palestinian identity while living in exile. Palestinians' exile boosted their sense of national identity by developing strong bonds among refugees and strong anti-Israeli sentiment. The protagonist fought for love and belonging in a world that wanted to give her nothing. (90)

The statement shed lights on the challenges faced by characters *Against the Loveless world*, in their pursuit of preserving a Palestinian identity while living in the exile. The experience of exile make the Palestinians feels the sense of identity and belonging that fuel their resistance against the oppression. Throughout Abulhawa's novel, the protagonist is brave and does anything to obtain what she wants, including building her own identity and imposing herself in society without fear.

In addition to the above critics, Rio Eka Nugraha, Achmad Munjid in their Ph.D. "*Trauma Kultural Dan Inhuman Citizenship Dalam Against The Loveless World Karya Susan Abulhawa*" (2022), argue about the cultural trauma and its impacts on the Palestinian as a result of their deportation, they have used different concepts in this study: the idea of collective memory theory, cultural trauma, and finally inhuman citizenship to describe the social life of the Palestinian. Moreover, they believe that "*Against the Loveless World* is a literary work that represents the cultural trauma caused by the expulsion, violence, and oppression of the Jewish

community against the Palestinian people” (Munjid and Nugraha vix), and they explain how this influenced the social life through the main character of the novel from many perspectives like discrimination; racism, the political issues that Jewish made to erase Palestine.

All of the previous studies and reviews about Susan Abulhawa's *Against the Loveless World* (2019) revolves around gender, the meaning of belonging, emotion, racial injustice, revolution, and social trauma Palestinian citizens experienced during the colonization of Israel . Despite the fact that they tackle these issues, they didn't take into account the question of displacement, return, and resistance. The author details in her book how all of this affects the lives of Palestinian refugees and how it is challenging for Palestinian soldiers as well.

Theoretical Tools

This study analyzes Susan Abulhawa's *Against the Loveless World*, using a variety of theories, articles, and books. *The Location of Culture* (1994) by Homi Bhabha is used particularly the concept of Unhomeliness that the colonized people experience. Bhabha's book examines the identity issues that people face in exile countries; this image illustrates how a person's identity is amalgamation of familiarity and unfamiliarity. The word “home” is linked to a stable identity, representing a place where the person can feel understood (Rostami 154). Unhomeliness, according to Bhabha, is not the same as homelessness, and the 'unhomely' cannot be easily accommodated in the familiar division of social life into private and public spheres (9).

This research will also employ Edward Said's theory of exile as demonstrated in his work *Reflection on Exile and Other Essays* (2000). This theory addresses the theme of exile, which is defined as a state of terminal loss: "the achievements of exile are permanently undermined by the loss of something forever left behind" (Said 173). This loss is distinguished from the effects of

exile on Western civilization. Said states that "modern western culture is a large part of the work of exile" (173).

Said gets inspiration to write about identity, migration, and resilience from his exile (180). His belief that there is a distinction between reading works and being an exiled poet encompasses what being an exile produces in individuals, exile in relation to nationalism, and the role of exile in the modern world. In *The Question of Palestine* (1979), Said contends that both Palestinians and Jews should accept one another's histories and coexist in peace, will be also used. The author advocates the idea that a secular, democratic Middle East is "the only possible and acceptable destiny for the multi-communal Middle East," (220). In other words, for Said Palestine is a land for all people of different religions.

Said supports the establishment of a free Palestinian state in the West Bank and Gaza. The significance of Said's theory lies in his reliance on how Said exposes "mentality" (106), and how Zionists and imperialists brutally apply it to Palestinians, depending on him as a literary critic about his main subject, which is that "the question of Palestine...is a contest between affirmative and denial" (8). He succeeds in illustrating the whole extent of what Zionism means to its victims, how Palestinians are still alive, and how they have developed a collective and "detailed" (9) consciousness of both themselves and the aggressor.

The above-mentioned theories are used to scrutinize Abulhawa's *Against the Loveless World* (2019) to examine the suffering of the main character, Nahr, and her family as a result of exile, homeliness, and displacement from one country to another.

Outline

This research is divided into two chapters and a conclusion. The first chapter is entitled “Cultural and Theoretical Frameworks”. It discusses the Palestinian culture after and before colonialism, in which this chapter will focus on how culture is produced, disseminated, and consumed, and on how it reflects and shapes social and political power relations. In the context of this study, cultural studies are used to analyze the portrayal of Palestinian culture and identity in the novel, and to consider how these portrayals engage with and challenge dominant narratives and ideology. Therefore, this study will refer to *The Question of Palestine* by Edward Said.

The second chapter is an analytical one, entitled "Exile and Resistance: Strugglers, Hopes, and the Quest for Return." It is divided into three sections. The first one discusses the idea of displacement and exile which the Israeli make Palestinian into refugees, while the second section mainly revolves around how the characters yearn to return to their homeland, Palestine, after undergoing the brutality of exile. The third section is about resistance. These three sections are based on two theories: exile by Edward Said and Homi Bhabha's Unhomeliness.

The conclusion summarizes all of the research findings, shows how Abulhawa portrays exile and displacement in the face of a heartless world, and highlights the anguish that Nahr represents for the Palestinian people in the novel.

Chapter one

Cultural and Theoretical Frameworks

This chapter tackles the question of Palestine in the early 20th century's Palestinians' literature. It will examine the Palestinian culture in both pre-colonial and post-colonial eras, with a specific focus on how culture is created, shared, and consumed. The chapter also explores how culture reflects and influences social and political power dynamics, and analyzes the portrayal of Palestinian culture and identity in the chosen novel. This approach will help to examine how these portrayals engage with and challenge prevailing narratives and ideologies. In addition to this, this chapter provides an account of the different theories used in the analysis. It aims to explain Edward Said's theory of Exile. It discusses the Unhomeliness theory by Homi Bhabha as well. It illuminates the nuances of Palestinian cultural experiences in the face of colonialism and its aftermath.

Section One: Historical and cultural background

This section is divided into six subtitles that demonstrate the history of Palestine and its culture and how it reflects on resistance.

1. The History of Palestine:

The most significant event in Palestine contemporary history is the 1948 Nakba, wherein Palestinians refer to it as the ethnic cleansing, which translates into English as catastrophe. It is used to refer to the Palestinian exodus of 1948, when Palestinians were forced to flee their homes and become refugees as a result of the establishment of the state of Israel. Edward Said explains the key importance of this event in terms of Palestinian history when he claims that, "I think that

for most of us there will always remain the sense of deep, haunting loss, that Jaffa, Haifa, and the Galilee will not once again be as they were in 1948, that thousands of us have lost what we have lost forever” (175). In this essence, Said and many others feel for their homeland, which were all significantly affected by the events of 1948. Indeed, this loss is irreversible and many individuals and families have been permanently displaced from their homes, resulting in a deep sense of sorrow and grief. In fact, it is a catastrophe that resulted in the dispossession and scattering of the Palestinian people in all over the world.

2. Post-Nakba: Journey of Resilience

As Ahmed H. Sadi and Lila Abu-Lughod note, “The catastrophe that the Palestinian people experienced as a result of the 1948 War and the creation of the state of Israel began with a vision” (287). According to them, the war resulted in the displacement of hundreds of thousands of Palestinians, many of whom became refugees and have yet to be able to return to their homes:

The 1948 War resulted in the destruction of some 420 Palestinian towns and villages, and the expulsion of at least 780,000 Palestinians who were condemned to life in exile. These refugees composed more than 80 percent of the Palestinians who lived in the territories upon which the Jewish State was established; they constituted more than half of the Palestinian population. (297)

The war had a devastating impact on the Palestinian population. However, these refugees made up the majority of Palestinians, who lived in the territories that became part of the newly established Jewish State, and their displacement had a profound and lasting impact on Palestinian society and culture.

In *The Question of Palestine*, Said goes on to highlight that the Palestinian identity and sense of unity are not based solely on geography or political boundaries, but on a shared history and experience of injustice. He states, “despite the fact that we are geographically dispersed and fragmented, despite the fact that we are without a territory of our own, we have been united as a people largely because the Palestinian idea (which we have articulated out of our own experience of dispossession and exclusionary oppression)” (12). Therefore, this unity is largely due to the idea of being Palestinian, which has been shaped by their experience of dispossession and oppression.

In addition, Said observes that “Palestinians feel that they have been turned into exiles by the proverbial people of exile, the Jews. But the Palestinians also know that their own sense of national identity has been nourished in the exile milieu, where everyone not a blood-brother or sister is an enemy” (184). Indeed, Palestinians feel that they have been turned into exiles by the Jewish people in their own land. However, exile has forced Palestinians to rely on their own resources and to forge a sense of unity and identity that transcends geographic and political boundaries, and it highlights the ways in which the Palestinian experience of exile has shaped their identity and their struggle for self-determination.

From the historical point of view, archaic Palestine was considered as the native land of religions. The Jewish people governed Palestine for four centuries, while the Muslim rule lasted for twelve centuries. For Muslims, Palestine holds great religious significance, as it is considered a holy land according to the teachings of the Qur'an. Jerusalem, in particular, is regarded as a significant location for Muslims, as it was the original direction of Muslim prayer before Mecca. The Al-Aqsa Mosque, located in Jerusalem, is the third most important mosque in Islam, and Muslims believe that Prophet Mohammed ascended on a spiritual journey from Jerusalem.

Moreover, Palestine has strong ethnic and religious affiliations with the Arab world. Despite the fact that the region was under the rule of the Ottoman Empire from 1516; this did not diminish its cultural and religious significance (Saleh 72-73). The historical and spiritual significance of Palestine for different religious communities and the importance of understanding and acknowledging this diversity is crucial to understanding the complex identities and histories of the Palestinian people.

The Jewish people's connection to the land of Palestine is rooted in a deep historical and religious tradition, which has been the subject of much controversy and conflict in the region for centuries. In fact, the Jews claim their occupation of Palestine is justified by religious and historical factors, citing God's promise and their previous rule of the land. According to Muslim beliefs, the Jews have no right to the land of Palestine as it was originally given to the Israelites when they followed the path of monotheism under their prophets and leaders (Saleh 25). However, the Israelites deviated from this path, killing their prophets and causing corruption, which caused them to lose their legitimacy. Muslims see themselves as the true heirs of monotheism and the mission of the prophets. They view Islam as the continuation of the missions of various prophets throughout history (Saleh 25-26). Hence, the Jews do not have freedom to pretend as they are the owners of the land (Palestine).

In this essence, Souad Alenzi comments on Said's book, *The Question of Palestine*, by stating that he was “preoccupied by the idea of documenting the long history of the Palestinians as a reaction to the trauma of the dispossession of their land and the need to prove their historical ties with the place since ancient times” (73). Thereby, Said and other writers feel a need to establish their deep roots in the region dating back to ancient times, and documenting their history is one way to do so. Moreover, Said notes, “I think it is a simple fact that most Americans

who feel they must declare their support for Israel as a state have no idea that the Palestinians lived where Israel now is, and are refugees not because they are anti-Semites, but because the Zionists simply kicked many of them out” (216). It is noted that the Palestinians are not refugees because they are inherently opposed to Jewish people, but rather because they were forced to leave their homes and lands due to the actions of Zionist groups.

To fully understand the impact of the Nakba on the diasporic Palestinian community, it is essential to have a clear understanding of the pre-Nakba Palestinian identity. Mohsen Moh'd Saleh, in his book entitled *The Palestinian Issue Historical Background and Contemporary Developments* (2014) clarifies that the British government promises to establish a national homeland for the Jewish people in Palestine. He states, “This was one of the most unusual promises in the history of humankind... but it also presumptuously overstepped the wishes and desires of the country’s native inhabitants, and promised a land it did not own” (38). Hence, by making this promise, the British government was disregarding the rights of the Palestinian people and making decisions about their land and future without their consent. Additionally, Said, in his book *The Question Palestine*, claims that Arabic was the common language spoken by all Palestinian Arabs, who were primarily Sunni Muslims, with a smaller number of Christians, Druzes, and Shiite Muslims (12). According to Sadi and Abu-Lughod, the pre-1948 Palestinian identity was closely tied to the Arab identity of neighboring regions. This shared identity was characterized by a common language (Arabic), similar cultural practices, and a common religion (Islam) (Alenzi 74).

The rise of Arabism from the 1948 Nakba to the 1967 Naksa stimulates a collective dream among Arab nations, inspiring efforts to unite and achieve the liberation of Palestine. Whereas Emile Nakhleh states that “Palestinians simultaneously felt they were an indivisible part

of the Arab nation and voiced their pride in Arabism” (Mir 118). Hence, *Naksa* reflects the complex identity of Palestinians who saw themselves as an integral part of the Arab world. Absolutely, it is accurate to state that, the Palestinian identity remains resilient and deeply rooted in their history and culture. In fact, numerous writers and poets such as Mahmoud Darwish, Ghassan Kanafani have played a significant role in shaping and affirming Palestinian identity and sought for their aspirations as a distinct people with a unique identity.

Besides, Said has consistently viewed his role in the Palestinian issue as one of defending his nation against the prevalent misrepresentations that depicted his people as either violent terrorists or helpless refugees (Alenzi 75). Thus, he aims to counteract the harmful stereotypes and provide an accurate clarification that acknowledges their struggle for identity and self-determination.

Like the historical journey of the Palestinian people, Palestinian literature also reflects the narratives of refugees and forced displacement. Palestinian literature serves as a powerful tool that is used for resistance against injustice and occupation. In fact, Palestinian writers courageously confront issues of identity, human rights, and occupation. Indeed, their words become a form of resistance. According to the Egyptian critic Ghali Shukri, the act of writing itself was recognized as a powerful form of resistance (Alenzi 78). Additionally, the purpose of Palestinian literature of resistance is to document Palestinian suffering caused by Israeli occupation.

3. The Cultural Landscape of Palestine: Exploring Identity, Heritage, and

Resilience:

Palestine is a country rich of cultural and intellectual heritage that has been shaped by its history of colonization and resistance. Palestinians, despite displacement, and diaspora, have managed to protect their cultural heritage through language, tradition, and artistic expressions. Nazmi Al-Ju'beh, in his article "Palestinian Identity and Cultural Heritage" (2008), states that "the Palestinian people have had a long experience in the process of integration surrounding environment, thus producing a rich cultural heritage, which became an essential part of their identity" (214). In this instance, the cultural heritage plays a crucial role in shaping the Palestinian identity, which includes the historical sites like holy town Jerusalem, songs, instrument tools, and dancing. Over the past five decades, there has been significant development, reproduction, restructuring, and refinement of various elements, particularly in a response to the rejection of the Palestinian identity and the widespread domination of over 400 Palestinian villages and towns following to the 1948 war (Ibid).

4. Palestinian Expressions of Identity and Belonging:

Palestinians express their identity and existence by using their culture and traditions inside and outside Palestine.

Visual Art:

One key aspect of the Palestinian cultural identity is art, which plays a significant role in the struggle of Palestinian liberation. In this vein Luisa Gandolfo asserts that, "Visual art plays a pivotal role in the chronicling of sociopolitical change, perhaps most of all in times of conflict"

(47). According to her, art is a reflection of the social and political changes and constantly struggle. Gandolfo mentions David Smith's words about tradition and identity saying that the inner declaration of purpose is a result to the artist identity (Ibid). The Palestinian art is characterized by colors and bold imaginary, often depicting the Palestinian struggle for justice and independence. Franz Fanon, in his book *On National Culture* (1967), observes that the artists through the independence wars are moved from producing the nonfigurative and still-life work to wanting to return their people through "the most detailed representation of reality. This is representative art which has no internal rhythms, an art which is serene and immobile, evocative not of life but of death." (43). through time and through all the struggles for liberation, artists picture the reality in their works.

Isma'il Shammout is a significant Palestinian artist, who is known for his realistic portrayal of the Palestinian suffering. Shammout's works are a depiction of fighting for freedom, dignity, self-determination, and the right to return. In the honors of the legend artist, Dar Al Kalima collection established an annual Ismail Shammout Prize in 2014, to encourage the Palestinian youth to depict their reality as Isma'il has done (General Director: Reverend Prof. Dr. Mitri Raheb et al. 12). In addition to Isma'il Shammout, Sliman Mansour and Mona Hatoum have been instrumental in raising awareness of the Palestinian struggle and challenging dominant narratives of Israeli occupation. Their art works depict the brutality of the occupation, longing for their homeland, and the suffering of refugee camps.

Music and Dance:

Art is considered as the mirror of every country's cultural identity. Palestinian music, dance and poetry are also a significant part of its cultural identity. Palestinian music is as unique

style classical Arabic music. Through the use of traditional instruments such as the oud (a pear-shaped guitar-like instrument), nay, and darbuka, it tells stories of love, loss, and daily life, and performs them in weddings and other celebrations. Without any doubt the Palestinian music never fails to transmit the messages of resistance and identity like “My Palestinian Blood” (Demi falestini), a song proves the identity of the Palestinian; “Nefdiki” is an encouragement song of Palestinian fighting against Israel to recover their country.

The traditional Palestinian dance, Dabke, is a lively and energetic communal dance that involves synchronized footwork and hand-clapping. It is commonly performed in weddings and great events. This kind of dance is a picture of heritage, history, tradition, culture, and identity; they even have classes to teach this classical traditional dance. Dabke is different from Arab country to another, but the Palestinian one is the most popular considering Al-Darrazi, Al-Sahja, and Al-Shamaliyya ("Dabke"). According to TRT World magazine there is a women group called ‘Hawiyya Dabke’ based in UK telling the brutal stories in Palestine under the occupation through dancing, “We use our performances to promote social justice for Palestinians and other oppressed people, and to celebrate our culture which has been suppressed for decades.”(Shahd Abusalama).

The meaning of Dabke dance is union; holding hands symbolize unity; and, historically, it means the inspiration of happiness and joy while working. Nadia Khan interviewed the hawiyya dabke about the meaning of the word dabke and Shahed has said, “Dabke is about rootedness, belonging and unity. There is a traditional dabke song ‘Ala Dalouna’ which means ‘let’s go and help’, and is now used as a call for all Palestinians to join together in resistance”

(TRT World). This traditional dance is considered as a symbol of resistance and sort of proving the Palestinian identity.

5. Palestinian Cuisine: Nourishing Heritage, Resisting Settler Colonialism:

Food is not only a source of sustenance but also an integral part of culture and identity. Fidaa Abuhamdiya argues that “this food is part of our identity and culture. For me as a Palestinian, each plate has a story that relates to my people, the state, and the fragrances of my homeland.” (56). Abuhamdiya believes that the oppression can sell the Palestinian food and they can take the land, they cannot make the Palestinian food their property (ibid). Furthermore, this holds particularly true for Palestinian cuisine, which reflects the country's rich history and diverse cultural influences that have been passed down through generations. Abuhamdiya mentioned in her article that Palestinian cuisine is a mirror of civilizations (56) that has been shaped by centuries of conquests and, migrations. As a result, it combines various regional and traditional ingredients, techniques, and customs that have been passed down through generations. Palestinian cuisine is a blend of various Middle Eastern flavors and spices; it also relies on olive oil, za’atar spice mix, and grains like rice and bulgur. Moreover Palestinians are famous with their delicious dishes such as hummus, falafel, shawarma, kibbeh, maklouba, and almalukhia, which includes fresh herbs and vegetables such as parsley, mint, and tomatoes. Besides, meat and dairy products like lamb, goat, and yogurt are popular ingredients in Palestine.

Palestinian cuisine is not only unique and tasty food, but it also holds cultural and political significance for the country; the Palestinian dishes are a tool to prove the Palestinian identity against the settler colonialism. Food diplomacy makes the Palestinian cuisine well

recognized all over the world. Overall the Palestinian food is a testament to the resilience and creativity of people who protect their culture, identity, and heritage.

6. Literature and Poetry: Narrative Reflections of Palestinian Experience:

Palestinian literature, such as poetry, novels, short stories, has also made significant contributions to the cultural scene. It expresses the Palestinian struggle of self-determination against the oppression. Poets, like Mahmoud Darwish, Ibrahim Tuqan, Ghassan el Kanafani, and many others transmitted their message about the occupation through writing, refusing Israel existence in Palestine. An example for that is Ibrahim Tuqan who wrote *Mawtini* (1934) that is a famous poetry in the Arabic world and it is the national anthem of Iraq. Besides, it is considered as a second national anthem in Palestine, the lyrics of this poetry have a great meaning about the commitment of loving and protecting the land and leading it to independence.

Moreover, *Betaket Hawiyya* (2008) (identity card) of Mahmoud Darwish expresses freedom from the occupation and proves that Palestine is an Arabic country that does not belong to Zionists. Ghassan el Kanafani and Edward Said are major contribution in the Palestinian literature. Edward Said's book *The Question of Palestine* (1979), one of his most popular works, discusses the Palestinian struggle against Zionist inside and outside Palestine and it has served as means of resistance.

During all these years from the Nakbah (1948) till now the Palestinian writers are stick to the themes of exile, displacement, return, resistance and refugee. An example of modern writer is Tammim Al-Barghoti, also known as "the poet of Jerusalem". AL-Barghoti has written a poem about the Israeli occupation, called "In Jerusalem" (2016). The poet describes the bitter of the

coloniser from different points such as the struggling with the check points, and the settlers' harassment to Palestinians. Nada Osman believes that "the poem captured the feeling of disposition among Palestinians and Jerusalem importance as a holy city" (Osman).in the first twelve lines Al-Barghoti provides a realistic picture of Palestinian struggle with the Israeli settlers, he says:

We passed by the home of the beloved

But the enemy's laws and wall turned us a way

I said to myself, "maybe, that is b blessing"

What will you see in Jerusalem when you visit?

You will see all that you can't stand. (1-5)

These lines convey the experience of Al-Barghoti visiting his homeland Jerusalem. The poet in the first line describes his attempts to visit the home of the beloved, which can be seen as a symbol of longing to be connected with his culture and historical roots. However, he has been deprived from entering Jerusalem because of the laws that Israeli has putted, with physical wall that is used as barrier. Here when the poet has thought that this situation can be a blessing. The line "maybe, that is a blessing" (Al-Barghoti line3). The poet convinces himself that this situation has an alternative meaning; he sees it as a sort of protection and hope of resistance. The poem poses a rhetorical question, "what will you see in Jerusalem when you visit?" (Al-Barghoti line4).this question challenges the reality of Jerusalem under occupation, from discrimination and displacement that the Palestinians have been suffering from for ages. In the last line the poet

shows that the Palestinians and particularly in Jerusalem have been bear a lot of oppression brutality.

Al-Barghoti expresses his experience of longing to visit his homeland through his poem, Houssam Ben Lazreg in his article says, “This poem is diary of Tammim last visit to the occupied capital of his homeland” (66). Al-Barghoti has written what he has witnessed during his trip to Jerusalem. Overall, the poem captures the suffering and the feeling of longing in the exiled countries. Al-Barghoti explores the depths of his personal anguish and other Palestinian people who have experienced exile. His words evoke a deep sense of yearning and belonging to homeland. He uses the power of the pen to reach his voice to audience all over the world; he sheds the light of challenges, struggles, and emotions that are experienced by the individual in exile. In addition, numerous novelists have contributed to enrich the Palestinian literature that delves into the occupation of Palestine. Among these writers figure: Aref al-Aref, Adham Charkaoui, and Susan Abulhawa which their literary works played a big role in shaping global perceptions of Palestine and highlighting the struggles faced by Palestinians.

Aref al-Aref’s *The Palestinian Catastrophe and the Lost Paradise* (1947-1949), holds a significant importance due to its clear documentation of the period surrounding Nakbah (the catastrophe) and its aftermath. What distinguishes this book is the personal experience of the book during that period, giving an eyewitness to the events that unfolded. By recording the events he whitens, Aref has created valuable historical references for understanding the war between the Arab army and Zionists, which ended up with the failure of the Arab forces because of misleading. The book serves as an essential source for scholars, researches, students, and individuals who are interested in the historical events that relied to Nakbah and Palestinian. By

capturing the events of that period, the book contributes to the preservation the Palestinian history.

Moreover, there is Adham Charkaoui's novel *Pulse* (2015) that is about a love story between two people who fell in love in war time. It contains four chapters. The first one talks about the Palestinian war and its suffering. The events derive the present and the past to make the reader aware of the Palestinian war and its causes. The second is about social issues. In the third chapter; the author narrates the meeting of the narrator and pulse and their love story. The final chapter has two messages which are: even during war there is time to fall in love, but everyone who tackles with the war is a loser.

Adham Charkaoui's novel appears to deal with the complex themes of love, war, and human resistance. *Pulse* (2015) explores the idea that despite war and struggles, love has the power to go beyond and give a glimmer of hope. The author seeks to portray the challenges of Palestinians' real life, and to see the complexity of war and the profound emotional connections that can emerge from that disorder.

Susan Abulhawa is a Palestinian-American writer and advocate for human rights. Her writings are heavily influenced by her cultural background, exploring the struggles faced by Palestinians under occupation and in exile. Abulhawa's personal experience as a Palestinian refugee in the US brings a unique perspective to her work, delving into the complexities and nuances experienced by the Palestinian community.

Her novels are deeply empathetic and sensitive, providing insight into the struggles and injustices faced by Palestinians. *Morning in Jenin* (2006), *The Blue between Sky and Water*

(2015), *Against the Loveless World* (2019) share different stories but with the same concepts and themes of resistance, exile, return, and displacement. Due to her experience of exile and refugee, her novels became the sound of Palestinian human rights, she has said, “I wanted to put a Palestinian voice in English literature...and it was all about narrating their story with humanity and with honesty and with poetry”(Abulhawa), her goal is to transmit the Palestinian message to whole world through literature.

Abulhawa's strong cultural ties have led her to become a passionate activist for Palestinian rights, seeking to raise awareness and promote peaceful solutions to the conflicts in the region. With her writing and activism, Abulhawa is making a significant contribution to the visibility and recognition of the Palestinian cause.

Section Two: Theoretical Framework: Exile, Displacement, and Resistance

In exploring the multifaceted dimensions of exile, displacement, and resistance, this section delves into Edward Said's theory of exile and human experience, as well as Homi K. Bhabha's concept of unhomeliness and its relevance in negotiating identity and cultural hybridity in postcolonial countries.

Edward Said’s theory of exile and human experience:

In *Reflections on Exile* (2000) Edward Said claims that exile is an irreparable loss, and states, “is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home” (180). According to Said, “exile is literally like being “alone and friendless”; the exile feels as they are isolated and living in a “temporary” life as if they are visitors in their new home” (Schindler 64). Besides, he argues that “Exile is never the state of being satisfied, placid, or secure” (Said191). In fact, exile

can create a sense of discomfort, restlessness, and disconnection. Therefore, being in a state of exile means being uprooted from one's place of origin and it is hard to find a sense of stability in their new milieu.

Additionally, Said contends that exile is referred to a person who is banished from home. He states "anyone prevented from returning home is an exile" (231). In fact, "it refers to a person who has displaced from origin home and does not allow him/her returning home" (Joudar 4). Thereby, the desire of Palestinians to return to their homeland is central in their collective identity, shaped by their experience of displacement and disconnection from their land, culture, and identity.

Kristen Schindler argues that "Exiles also experience specific emotions, such as despair, loneliness, oppression, alienation, and nostalgia because they long to return to their native country, but for various reasons, they cannot" (4). Hence, the exiled may deeply have a sense of belonging to a particular location that they can consider as their true home. Nevertheless, they eventually recognize that they do not fit in anywhere. For instance, in *Against the Loveless World* (2019) the female protagonist Nahr whose journey through Kuwait, Jordan and Palestine represent her different experiences with displacement and forced separation from the land, as well as her resistance and resilience against the violence of the Israeli occupation. Indeed, her survival, resilience, belonging is repeated throughout the plot of the story which underscores her attempt to build a new identity.

In fact, the powerful woman Nahr is a real embodiment of the refugee and the exile woman who goes against the Israeli colonial violence. In fact, she represents the exiled, who are forced to leave their country due to any political agenda.

Homi K. Bhabha and the Concept of Unhomeliness: Negotiating Identity and Cultural Hybridity in Postcolonial Countries:

Homi. K Bhabha is an Indian-English renewed postcolonial theorist who has contributed to the field of cultural studies; his work is largely concerned with the inter-national cultural interaction, especially those between coloniser and colonized. Bhabha's significant contributions to comprehending the intricacies of postcolonial societies can be seen through his introduction of numerous critical concepts. In his influential work *The Location of Culture* (1994), he delves into the concept of how the basic distinction between self and others in humanity is undermined, providing insights into the complexities of this phenomenon. In addition, Bhabha advocates “a critical realignment of the approach of cultural study in the West, away from transcendentalism and towards a performative and enunciatory present” (Amjad and Aabusalih 1224). In his explaining his worldview, Bhabha emphasizes the importance of establishing less violent relations with diverse societies (Hussein 548). Moreover, he presents the concepts of unhomeliness, hybridity, mimicry, and others, which contributed in many debates for his principle anti-colonialism, resistance, and postcolonial theory, in order to clarify the post-colonial societies and its complexities.

Central to Bhabha’s idea is the concept of ‘home’, which is fundamentally connected to a person’s identity, history, and culture. According to Bhabha, home represents a place of peace, independence, and security, providing a sense of stability (9). However, the experience of colonialism and diaspora can disrupt this connection resulting in a state of ‘unhomeliness’ characterized by the feeling of exile and displacement (Ibid). Bhabha’s concept of unhomeliness draws on the works of postcolonial writers such as Frantz Fanon and Sigmund Freud,

particularly the notion of the uncanny in Freud's theory (Ameur16). This highlights the inseparable relationship between home and world, and the sense of belonging that emerges from that connection.

According to Bhabha, unhomeliness is a condition that arises from the 'in-betweenness' space that is created by the encounter between the coloniser and the colonized (45). This space characterized by the sense of ambiguity, uncertainty, and instability, evoking a sense of unease and disorientation (11). Furthermore, Homi Bhabha asserts that the unhomeliness is not a negative experience but it is also a site of resistance and creativity (37). The experiences of displacement and disorientation give rise to new forms of identity and cultural experience to challenge the dominant colonialism and imperialism. Through the negotiation and construction of cultural identities, individuals navigate the complexities of unhomeliness (Bhabha9). In this sense, Unhomeliness is productive power that can generate new modes of cultural hybridity and innovation.

The colonized individual is often caught in a difficult position of being torn between two identities that of their ancestors and that of the colonizer (Bhabha2). They cannot completely abandon either identity, nor can they reconcile the two. Due to displacement, exile, and disorientation, many colonized people are unable to reconnect with their cultural heritage and identity. They are also unable to feel a sense of belonging to the colonizer's culture. Choosing one culture and identity over the other is a difficult decision for the colonized, as it can create a gap and a sense of dislocation (37).

Postcolonial studies have been significantly influenced by the idea of unhomeliness, particularly in the way that culture and the politics of identity and representation interact. Bhabha

highlights the significance of appreciating the richness and complexity of postcolonial subjectivity, which is influenced by a variety of elements including gender, ethnicity, class, and sexual orientation (1). Similar to how losing one's cultural roots and having to adjust to a new society can cause alienation and disorientation, the dominant culture's impositions can make colonial people feel inferior and lower their self-esteem. Moreover, Bhabha notes that people who have moved or been physically displaced are not the only ones who experience a sense of unease. Instead, he contends that cultural displacement can take place inside the same physical space and frequently manifests as prejudice and stereotyping (11).

Conclusion

This chapter provides an overview of Palestine in the early 20th century, and analyzes Palestinian literature. It emphasizes the importance of exploring Palestinian identity, culture and how it is influenced by social and political dynamics. The chapter also attempts to introduce Edward Said's theory of Exile, and Homi Baba's theory of Unhomeliness, which provide valuable insights into the complexities of the Palestinian cultural experience of colonialism and its aftermath. The aforementioned theories are used in the analysis and interpretation of the novel to explore Palestinian culture and its narrative implications. The purpose of this research is to contribute to a deeper understanding of Palestinian literature and the struggle for national self-determination.

Chapter two

Exile and Resistance: Strugglers, Hopes, and the Quest for Return in Susan

Abulhawa's Against the Loveless World (2019)

This chapter discusses *Against the Loveless World* (2019) as a text of Palestinian resistance literature; it studies the themes of displacement, resistance and return. Abulhawa, through her character Nahr, tells the story of the Palestinian suffering inside and outside Palestine because of the brutality and mistreatment of the Israeli colonization. This study attempts to analyze the aforementioned themes using Edward Said's books *The Question of Palestine* (1979) and *Reflections on Exile and Other Essays* (2000) and Homi. K Bhabha's concept of unhomeliness.

The term "resistance literature" was first used by Ghassan El Kanafani in Palestine while referring to Palestinian Literature. Palestinian literature is an outcome of an extended Political and cultural conflict of Palestinians with oppressive imperial power. It has a strong nationalist bent and seeks to re-establish Palestinian true identity. The long conflict between Palestinians and Israelis gave their literature a complex historical, religious and political touch (Hussain 38). Indeed, Kanafani aims to speak not only on the Palestinians sufferings and Israeli oppression, but also about the worries of Arabs in general.

Kanafani has coined the phrase Resistance Literature to refer to works that help to the struggle against Israeli colonialism, and that reveal the brutality of Israel in its true form (Bensaci6). Palestinian poets utilize poetry as a means to express their resolute and courageous struggle. In addition to their altruistic sacrifices, which have been executed in a very candid

manner (Ibid), Jabra Ibrahim Jabra in his book *Modern Arabic Literature and West* (1972) states that, “the blood of the god ,giving hope and fertility to the land, is their own blood , the blood of a whole new generation .Their poetry witness to it” (87). The quote sheds lights on the deep connection between people and their attachment to the land. However blood symbolizes the sacrifice and struggle to bring their land’s freedom. Jabra highlights the power of poetry as a tool for expressing and preserving the cultural identity and history.

Kanafani’s statements are as powerful as those of a warrior on the front lines of a battle, when he speaks about refugees in Lebanon, thus his name is “command on who fought with pen” (Khader 5). In fact, Kanafani has done his best to spread awareness of the Palestinian case throughout the world, and to demonstrate the value of his own and other writers' literary works in advancing the cause.

Kanafani’s *The Child Goes to the Camp* (1968) portrays the picture of Palestinian suffering in the refugees’ camps. The book's plot centers on a group of people, who share a home and go through life in a chaotic way, arguing over things like food and beds to sleep in; this describes the plight of refugees. *Return to Haifa* (1969) is Kanafani’s famous book draws from his personal experience in refugee camps. The novella is about the Palestinian problem and what happened to people after The Catastrophe (Nakbah), when they became homeless, were born in camps, lived in poverty, and struggled for the rest of their lives to find a home or a warm place to stay. He describes how Jewish settlers stole the Palestinians' homes without showing any mercy, causing them to become refugees in their own country.

Themes of dislocation, exile, resistance, return, freedom, rebellion, and anxiety are prevalent in all resistance writing, especially poetry. In “The Song for Men” (1966) Mahmoud

Darwish deals with the themes of the Palestinian resistance, faith in Arabism and rebellion against the injustice. Darwish in his poem calls the Palestinian to make a move against their oppressors and fight for their freedom. In the first line “come, comrades of chains and sorrow,” (Darwish line1) asserts the suffering that Palestinian has endured for years under the Zionist oppression, he calls them to unite and fight for their self-determination. In the second line Darwish emphasise the importance of resistance and facing the enemy, he prefers death rather than lives under colonization.

Moreover, the fourth line “To the skies we shall sing, Our hopes we shall send,” (Darwish line4) is a message of faith and hope in the Palestinian cause, and the following lines are an encouragement to continue fighting against Israel. Darwish hoped for the assistance of Arabs in his passage, and he succeeded in the uprising against colonialism by underestimating their strength by saying: "We know how to build factories, hospitals, schools...."(Darwish lines9-10). Darwish puts his confidence in his people that they are powerful.

The poet's intention is to instill fear in the Israelis about the power of the Palestinians. By using the pronoun “we”, Darwish shows the colonizer that the Arabs are one people in both delight and sorrow. Darwish like other poets, his goal is to demonstrate the Palestinian cause to the world, and support his people to stand up and face the enemy strongly in order to set Palestine free from the Israeli colonialism.

The purpose of resistance poetry is to portray the sentiments and aspirations of the populace in order to support them in their difficult resistance to colonialism. Many poets, including Darwish, have written about it. For example, in his poem “The Identity Card” (2008), Darwish discusses the right to live as a normal person. The readers can tell through his opening

line, "write down I'm Arabic,"(Mir 120) that the Palestinians are angry and tired of checkpoints everywhere. Darwish repeats this line to establish his identity as a typical Arab person, who has the same right to feed and educate his family as an Israeli person does, and this is the basic human right to lead a moral life.

There is a difference in the writing between the writers inside and outside Palestine like Fawaz Turki, who has grown and lived in Lebanon's refugee camps; he experienced and suffered from racism and humiliating, Turki also describes in his book *The Disinherited: Journal of a Palestinian Exile* (1972) how he feels as he was robbed of (his) sense of purpose and sense of worth as a human being (15). Turki in his writing paints the real picture of the camps life, for instance the lack of public health and sanitation in the camps.

Susan Abulhawa is one of the Palestinian resistance writers, who points to herself as a prominent voice in Palestinian literature who has emerged following the legacy of Edward Said. Abulhawa's books *The Morning in Jenin* (2006), *The Blue between Sky and Water* (2015) and *Against the Loveless World* (2019) share the same idea about the Israeli colonization and the suffering of Palestinian in all sides: exile, displacement, refugee's camps, and the hope of returning to homeland.

Susan Abulhawa, follows in the footsteps of Edward Said, one of the most influential figures in Palestinian literature, by sharing similar themes as those Said's book that carries. *The Question of Palestine* (1979), one of his most important books, it deals with the Israeli-Palestinian conflict, and the struggle of Palestinian self-determination. The book portrays the political, social, and cultural components concerning exile and displacement of Palestinian after

the catastrophe in 1948 and settlements of Israel, Said questioning world the position of Palestine and its people in the world.

1. Exile and Displacement:

The title of the book *Against the Loveless World* is a reference to a line in an essay by James Baldwin that Bilal reads to Nahr during their honeymoon (Abulhawa 300). Baldwin describes the birth of his nephew Big James, in which he has written in his book “here you were: to be loved. To be loved, baby, hard, at once, and forever, to strengthen you against the loveless world” (7). Abulhawa asserts that “Despite everything, I was loved. I was loved hard. At one and forever against the loveless world” (293). This comprises that Abulhawa is determined to find a love in a loveless world, a ray of hope for others.

Abulhawa personifies this notion through the character Nahr. Nevertheless, Nahr learns that she lives in a distressed, crushed and anguished world, but again she insists to uncover love in a loveless world. Thus, this is Nahr’s journey from becoming nothing to becoming something, being traumatized to powerful and stringent, to survive and building an individual spirit in a loveless world. Additionally, Palestine is the land that brings her back to herself. Through friendship, love and sisterhood; Nahr, a Palestinian woman, eventually found a sense of home and belonging in her homeland. This is an adequate reason to fight for her country and her people (Ahmed 67).

As Nahr reflects on her arrival in Palestine, she eloquently expresses “I was overcome with relief and something akin to belonging when I emerged on the other side of the crossing terminal. Here [Palestine] is where we began. Where our songs were born, our ancestors buried” (Abulhawa 152). Hence, the deep connection that the protagonist feels to her homeland

emphasizes the power of place to shape one's sense of identity and belonging. This captures the essence of Said's theory of exile by showcasing the experiences of displacement the longing for a lost homeland. According to Said "the exile jealously insists on his or her right to refuse to belong," (187). He suggests that there is a complex relationship between exile and belonging; whilst the exiles may feel a strong attachment to their original homeland and a desire to preserve their distinct identity and sense of self. This can manifest as a refusal to fully belong or assimilate into the new environment.

The title indeed is linked to the theme of displacement. While both Abulhawa and her character Nahr have experienced forced exile, oppression, grief, and the bitterness of displacement. In spite of this, Abulhawa creates a space where love, family, and beauty can shine.

Abulhawa's novels are imbued with the suffering of exile, displacement, refugee camps, as well as the yearning for a return to their own land to live in peace and in a warm house with family as normal people. However, for Palestinians living under the power of the colonizer, these aspirations remain only a dream. The novel is more realistic due to her experience in exile; as Said says in his book *Reflections on Exile and Other Essays* (2000):

Exile is strangely compelling to think about but terrible to experience. it is the unhealable rift forced between a human being and native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious even triumphant episodes in exile's life, these are more than efforts meant to overcome the crippling sorrow of estrangement. The

achievements of exile are permanently undermined by the loss of something left behind forever. (137)

Said, in his passage, believes that exile is a terrible thing that happens to people. To be forced and separated from your country is a complex and hard experience. He suggests that the separation from native home is devastating and cannot be fully healed; moreover, it creates a deep sense of sadness that can never be overcome. Despite the heroic stories of the exiled individuals, these accomplishments cannot erase the feeling of sadness, and loss of leaving someone's home.

Abulhawa portrays this example in her novel *Against the Loveless World* (2019) throughout Nahr's family, who has fled Palestine to Kuwait in order to survive, leaving behind their loved ones, their possessions, and their cherished home. She demonstrates to the world that the history of Palestine does not belong to Zionists: "It's the oldest city in the world"(14). The character Sitt Wasfiyef expresses her longing for Ein el-Sultan by telling stories and tales. Nahr's grandmother has been extremely happy for the news of Yasser Arafat's achievement, she says: "I never thought I'd see the day" (127); The news of the Nobel Prize brought unbridled happiness to the family and the world, as it was a significant honor for the Palestinian people.

Nahr's mother has experienced exile twice. The first was when she wed in Haifa, and the second was when compelled to leave Palestine and Ein el-Sultan forever. Nahr discovers her mother's box of memories from Haifa: "My grandparents planted a different kind of tree for each of my siblings, my cousins, and me."(138). The fact that those trees are planted by their grandparents shows the attachment to their roots and land. Nahr's mother recalls how they fought over the trees to choose the one that belonged to them, "we used to fight over whose tree was better. My siblings all craved their names on the tree trunk, but I craved mine on high-up

brunch.”(138). Indeed, in this instance, Abulhawa employs flashbacks to emphasize the significance of homecoming yearning.

Moreover, Nahr realizes early and painfully what it means to be a refugee, to be left and separated from your ancestry: “But I know that going from place to place is just something exiles have to do. Whatever the reason, the earth is never steady beneath our feet” (Abulhawa 27). People never feel like they belong to any place. This political maneuver paid them the price of their lives. “The military conflicts, Jewish occupation in Palestine and Us invasion in the Middle East marginalize Nahr socially and politically” (Ahmed 59).

Abulhawa, in her novel, displays the suffering of exiled Palestinian in Arab world and how they treat them with racism, she says:

Palestinians who had been chased out their homes in Jerusalem, Haifa, Yafa, Akka, Jenin, Bethlehem, Gaza, Nablus, Nazareth, Majdal, and every major Palestinian city found a place in Kuwait. The oil boom offered opportunity to build a new life there. Although Kuwait never allowed us more than temporary residency- making clear we were always gusts-. (22)

This quotation highlights the suffering of Palestinians who have been chased from their country and became refugees in many countries in the world such as Kuwait. The oil boom is a great opportunity for Palestinians to start a new life, but unfortunately the Kuwaiti government is not on their side. It doesn't provide them a permanent residency. The Palestinians in this position are considered as guests who have not the right to begin and live a good life.

Abulhawa makes it clear to the reader that the only country that can accept Palestinians as people is Palestine alone, despite the contributions they make to the nation in which they reside.

According to Said, whenever the Palestinians attempt to integrate themselves into a new community, they end up being expelled from the Arab world (117). In the same context, Abulhawa notes that despite the fact that Palestinians helped Kuwait flourish, both the government and the populace still view them as lower-class (22).

Said believes that the Palestinian displacement is not because of the geographical history or religion matters; the real reason is colonisation. If it is not “The Belfour Declaration” (1917), Zionists will not enter Palestine or even think about it, Belfour deludes them with religion realities. Said mentions in *The Question of Palestine* (1979) that after a short time of “The Belfour Declaration” (1917), a member of the cabinet writes:

For in Palestine we do not propose even to go through the form of consulting the wishes of the present inhabitants of the country, though the American Commission has been going through the forms of asking what they are. The four great powers are committed to Zionism and Zionism, be it right or wrong, good or bad, is rooted in age-long tradition, in present needs, in future hopes, of far profounder import than the desire and prejudices of the 700,000 Arabs who now inhabit that ancient land. In my opinion that is right. (16-17)

The real intention behind this message is that Britain wants Palestine as one of her colonies. There are no legitimate historical or religious justifications for driving out the Palestinians from their homeland. As a result of their exclusion, the Palestinian identity will gradually vanish from the world.

The novel also explores displacement through characters that are traveling from one country to another (Kuwait, Jordan and Palestine). First, Nahr's family runs away from Palestine to Kuwait because of 1948 war. Then after the invasion of Saddam Hussein to Kuwait, they move on to Jordan. As for Palestine after Nahr gets married and lives there for sixteen years, she is deported to Jordan after her being released from Israeli jail. Nahr's grandmother gets sick of being displaced from one place to another. She says after Iraq invades Kuwait: "I'm not going anywhere. I'm tired of being chased out of whenever I am in the world" (92), she prefers to die rather than move on to a new country (ibid).

The displacement was not only physical but also emotional by remembering the old memories, like the old box of Nahr's mother that is full of memories of Palestine. Also Nahr is suffering from displacement and her childhood memories: her friends in Kuwait, and Palestine such as Um Buraq, Jumana, Sabah, her husband and her family, she feels empty in that cold cube "I miss mama and Jihad. I miss Bilal" (Abulhawa 216). Nahr feels so lonely in cube but her memories are still alive as she lives it now she said, "I know I'm alone here, I'm not delusional. But the way memory animates the past is more than the present. I see and feel and hear Jihad, Sitti Wasfiyeh, Mama, Baba. Most of all, I am with Bilal here" (23). The cube, which has six sides, is presented to the audience in Abulhawa's chapters from various perspectives.

The author divided the small room into sections to represent facts in order to convey the horror of Israeli colonialism of the Palestinians during the Intifada using the geometric technique. The author's depiction of the prisoners' suffering draws attention to the specific instances of abuse, torture, and humiliation they endure. Through this portrayal, the author sheds light on the systematic violence and oppression imposed by the Israeli forces.

Each side carries Nahr's memory. In the prison cell, Nahr tells how she begins to write her life story "I write on its glossy gray cinder-block walls however I can- with my nails before, with my pencils now that the guards bring me some supplies" (Abulhawa3). She writes with cinder blocks; she doesn't care about the supplies, just the act of writing. This side gives Nahr the power and encouragement to talk about her suffering from dehumanization and oppression inside the prison. She is locked in that small room, she does not even realize the day from night, or the spring from summer.

In the book, the gray side of the cube represents Nahr's emotional numbness and detachment as a result of her trauma; yet in reality, this color represents a blurred image or answer of identity and self-determination; she says, "the north side of my universe is a gray wall with three protruding items" (Abulhawa111). Nahr describes her suffering and trauma in the cube using the symbolism of the color gray. And despite all the obstacles that the protagonist lives in the prison, she considers the north side as captivity and rebellion. It's her pleasure to see the jailers annoyed (111).

The Cube South is considered as a glimmer hope for Nahr to keep fighting in that small cell, the cube's door is the light of connection between Nahr and the external world, in which she receives letters, books, and converses with others; she forms a bond with the Russian visitor. Nahr likes the Russian woman because they both share the same feeling about Israel and both suffering from this colonization.

The cube, up and down is another symbol of Nahr's suffering emotionally and psychologically; she feels more lonely, isolated from the world, misses her family, and hates being on probation all the time. She calls the camera "A Black Eye" (Abulhawa197). Despite the

psychology torture, she finds moments of strength. Besides, the sun is a symbol of that, “the first time I felt the sun on my skin, I thought I would sell my soul to feel it again” (198). Nahr feels free when the sun rays touch her even she is blindfold.

This side of the cube makes Nahr feel the vast distance between her and the outside world. There are no books or visitors anymore, and the silence in that cell destroyed Nahr’s mind despite her attempts to break it by singing, telling stories, and dancing, which do not work (216), the emotional breakdowns that Israel uses as a tool to torture Nahr are highlighted in the section of the space between us.

In the final section, which is devoted to freedom, Abulhawa discusses the use of creativity as a way to escape the harsh realities of life. After experiencing the cruelty and dehumanization of the Israeli prison, Nahr attempts to connect with the unreachable beyond while in the cube with the aid of her wild imagination and recollections, which give her hope for the liberation of the Palestinian people.

Abulhawa conveys her sense of dislocation and longing via the main character Nahr. This is called cultural displacement in which Nahr suffers from proving her identity as Palestinian to the world and to herself too, first she refuses to be a part of Palestine, she calls Kuwait her home “I loved Kuwait. It was my home, and I was a loyal subject of the royals” (Abulhawa22). After her involving in the resistance and living in Palestine, she realizes that Palestine is always part of her, and she can run away from this truth that her blood was and still Palestinian “It was until I had survived time, war, and prison that I understood why” (23). Nahr finally understands her identity and where she belongs.

Moreover Nahr undergoes psychological changes due to the sexual abuse, violence, torture, and isolation that she has been through during her work with Um Buraq, and when she has been captured by the Israeli authorities. Because of this trauma, Nahr feels like she is disconnected from the world and her own body “I am already lost in thoughts of what it all means” (345). This quotation explains how the main character struggles to trust people again. The book highlights the theme of displacement in his three types and how it can effect on Palestinians.

Through the book *The Question of Palestine* (1979), Edward said explains this concept. He makes the point that both Europeans and Zionists don't care about Palestine's historical background as a former Muslim and Christian land; instead, they only want to create land for Jews, which resulted in the expulsion of 700,000 people from their land in 1948 (5). Palestinians begin to wonder where they fit into the larger picture.

2. The Palestinian Quest for return:

Since the establishment of the Jewish country, Palestinians were forced to leave their homeland and were scattered all over the world. Their history, culture, identity, and existence were permanently taken away. After the tragedy, every Palestinian longs for the day he will be able to return, carrying in their hearts the feeling of longing.

According to Homi. K Bhabha, unhomeliness is not necessary be homeless, unhomeliness is the feeling of loss, displacement, and alienation (9). Bhabha has the point of being stuck between two cultures and two identities, in the novel *Against the Loveless World* (2019), Abulhawa delves into the themes of exile and alienation, which are central to the concept of the 'Third Space' by Bhabha through her character Jihad who feels that he does not belong to

any place in the world; as he states, “We are unwanted in the world” (Abulhawa 125). This quotation explains the Palestinian suffering of discrimination and racism in exiled countries. The longing makes the Palestinian wish to return back to their homeland because the significance of return represents the sense of home and identity. Bhabha asserts, in his book *The Location of Culture* (1994), that “it is significant that the productive capacities of this Third space have a colonial or postcolonial provenance. For a willingness to descend into alien territory” (38). This notion explains the third space where colonized cultures get influenced by the colonizer culture through interactions which gives rise to a new culture.

Abulhawa applies the theme of return with the goal of establishing a free state, as demonstrated in the quote, “I’ve waited this long, I’ll wait a little more until I can go in our own state” (127). The hope of returning back is not only physical but also emotional to feel reconnected again with identity, cultural, and historical roots.

Bhabha argues that unhomeliness is tied with the theme return. The desire for return is due to the experience of exile and dislocation or as Said calls “out of place”. For the protagonist in Abulhawa’s novel, the desire of return to Palestine is not only a matter of longing or nostalgia; it is the most important part of her identity and existence. Also the novel depicts Bhabha’s term “in-between” returning and staying in Jordan, Nahr claims, and “Part of me wanted to go” (128). She wants to try the feeling of belonging that her family feels; the desire of going to Palestine is growing in Nahr’s mind, she even has dreamed about a new life there, and opening her own salon (ibid). Also, Abulhawa uses symbols like the “olive trees”, “zeit-o-za’atar”, and she also uses Arabic words like “hajjeh”, “hawiyya” which means identity to feel the attachment to the land.

Returning to one's homeland is not only linked to physical relocation; it is also linked to the feeling of longing and yearning to their old land, which they call it home. The returnee may feel like they are strangers in their own land, "I hardly recognized the place. I felt like a stranger in my own country" (Abulhawa 132). Thus, Nahr's mother has been disappointed with her land new situation; she feels that Palestine has changed and the Jews act like they are the owners of the land.

Bhabha notes, "the unhomely moments relates the traumatic ambivalence of personal, psychic history to the wider disjunctions of political existence" (11). This means that the desire for return is shaped by the experience of exile and dislocation; to be disconnected from the land, culture, and identity raise a sense of belonging and yearning. And this is the case of Nahr and her family who has lived in exile for a long time and displaced from country to another .Nahr after her visit to Palestine feels the longing and nostalgia of her land: "I wanted too, to visit Palestine as an adult (129). The feeling of unhomeliness and exile make Nahr want to go back to Palestine and live there to feel safe and comfortable in warm home.

The Question of Palestine (1979) by Edward Said selects a couple of arguments with the aim to back up the human and civil rights of the Palestinians. Since 1948, with the beginning of the Israeli rule, Palestinians lost their human and civil rights within that state: "Rather the Palestinians have repeatedly insisted on their right of return their desire for the exercise of self - determination, and their stubborn opposition to Zionism as it has affected them" (Said 47). Therefore, Said showcases the resilience and steadfastness of the Palestinian people in achieving their goals.

Additionally, he adds that according to article 13 of the universal declaration of human rights (1948), everyone has the right to be free to travel and live anywhere he wants within the boundaries of each state, and everyone has the freedom to go outside of any nation, including their own and to come back. Moreover, according to article 12 of the international covenant on civil and political rights further, everyone has the right to travel freely through any nation including his own and no one be denied of the right to pass into his own nation (Said47).

The UN committee on human rights also affirms that everyone has the right to return to his country without distinction of any kind, including race, colour, sex, language, marriage, or other status. Moreover, no one may be stripped of his nationality in order to deny him the right to go back to his country, no one shall be denied the right to return to his own country on the ground he lacks a passport or other acceptable form of identification. (48). Therefore, the international law provides the right of Palestinians to return to their country and homeland. Nevertheless, “Israeli has negated the possibility of return. First, by a series of laws declaring Arab-owned land in Palestine absentee property ... and second by the law of return, by whose provision any Jews born anywhere is entitled to claim immediate Israeli citizenship and resistance” (48-49). Whilst these measures reinforce the obstacles faced by Palestinians seeking to exercise their right of return and contribute to the ingoing resistance against such policies.

Against the Loveless World (2019) basically examines the features of the Palestinians’ relationship with their property. Abulhawa expresses her political feelings directly and rose the political awareness of Palestinians. She adequately incarnates her homesickness and longing through her imaginative characters and draws in their minds the passion of returning ancestors’ home “I did not know where I’d live, or what I would do if I want back, but there was no

returning to Kuwait, and no place for me in Amman. I wasn't sure there was in Palestine either, but I long to return" (Abulhawa 209-210). Hence, Abulhawa highlights the complex emotions and longing for a place to call home, even in the face of uncertainty and displacement.

Abulhawa expresses her experience and the love of homeland, the experience of displacement, yearning for the return, and the pain of loss. She writes, "I balled a bite of manasaf in my hand and looked around the room. Bilal, Jumana, Samer, Wadee and Faisal, other friends, Hajjeh Um Mhammad and her sisters, neighbours, and more family. This was where I belonged, but so much of me still scattered elsewhere" (255). In spite of being in the company of loved ones and indulging in familiar food, Nahr feels a sense of displacement or disconnection. Seemingly, her thoughts and feelings are divided between different places or experience.

The Israeli state is preventing those who want to return to their homes from across the borders. Alerting Palestinian citizens against helping returnees by conceal them in their houses, thus, only killing these refugees (Rouhana and Sabbagh-khoury 10). As pointed by Chadi Asli in the words of Mahmoud Darwish explain the poetry.

This poem represents the close connection between the homeland and exiles. Sadly, extended periods of exile did not enable refugees and exiles to forget their homeland. The expatriate can only achieve his destiny via his love to his homeland and struggle to return (Asli 70). They must return to their homeland and protect it just like their own ancestors did before.

3. Resisting Oppression:

Said's *The Question of Palestine* (1979) examines the identity and history of Palestine, in which it has been erased by Zionists. Said, through his book calls to resistance against

occupation, he believes that resistance is duty and a proper answer to colonization. According to him, resistance is not just apolitical act but it is a cultural act too that should every Palestinian do to reclaim their identity and fight against oppression because they have the right to return to their land, they have the right of self-determination (47).

In *Against the Loveless World* (2019), resistance is the major theme of the novel. Nahr, the protagonist, has been experiencing displacement, refugee and exile, and because of this she involves in both political and personal forms of resistance due to her knowing the history and suffering of Palestinian, she more sensitive toward the occupation that makes her suffer from various dehumanization and racism in exile. Nahr has engaged in resistance after she has been in Palestine with a Palestinian secret group presided by Bilal, whose aim is reclaiming their land, refusing the Jewish existence in Palestine. Nahr's journey begins in the unground which the members use to gather planning how to get rid of the Israeli.

For Nahr, every step they make is an act of regaining their identity, she tries so hard to take revenge of the people who steal her land and make her stranger in her own country (132). At the beginning, Nahr's mission is take the Israeli soldiers' attention in checkpoints to cover carrying arms from era to another with the help of Jumana, Bilal and Ghassan the leaders in this resistance, they steal arms, make rebellious activities, and steal water from the Israeli pipes to water his almond trees. Abulhawa uses the symbol of "almond trees" to refer it as resistance, according to Bilal, stealing water is a way of fighting to liberate Palestine, in this case Nahr says: "stealing from the thieves" and Bilal response with "I'm just taking back a bit of what's ours" (Ibid). Through this conversation the Almond trees represent Palestine and the water pipes represent the resistance that seeking for Palestine's independence.

The Oslo Accords (1993) is an important event in Palestine's resistance history. This agreement is based on peace between Israel and Palestine, but both Jihad and Nahr do not believe its truthfulness; Jihad thinks that this is just a show, and something very bad is going to happen (132). Both Bilal and Jihad agree with Said about the Oslo Accords when he has said that this agreement is a trap to buy Israel more time to keep colonizing Palestine. Said argues in his book *The End of The Peace Process* (2000) that this Oslo Accord cannot guarantee the independence of Palestine nor the returning of refugee to their land (Eid 2). In this essence, he means that this agreement has the implicit goal of taking over Palestine forever .

In *The Question Of Palestine* (1979), Said asserts that Palestinian should show their power of resistance in two faces, where he states, "(1): the need to identify their resistance with the post-Ottoman Arab struggle for political independence and statehood, and (2) the need to confront the demand for a specifically Jewish statehood, which to-and later did- exclude them as a whole." (144-145). the novel shows the collective resistance and solidarity that Nahr and her new Palestinian friends have made, the sense of belonging is the first reason of resistance. Bilal puts anti-androgenic in Israeli's water pipes to feminize the Zionist, "these people are trying to wipe away all traces of us. I'm going to do whatever it takes." (306). In that instance, they take the risk to be caught just to do anything to benefit their country.

Said has mentioned in his book that the Israeli colonialism makes some rules to stop the resistance movement by forbidding the Palestinians to appear in public meetings even if they are potential leaders of Palestinian nationalism, they will be deported or jailed, also any collaboration with the resistance like they called Israel's enemies will be punished with administrative detention (137). In the novel, both Bilal and Ghassan are held to the administrative detention

because of the water pipes that they steal to water the almond trees; they are stuck in detention without accusation of crime, not even stand in a court.

The Palestine Liberation Organization movement is the turning point of Palestinian resistance, it stands for the liberation of Palestine, and that the Zionist chase out the Palestinian from their land to build a country for only Jewish in injustice way. The PLO is recognized by over 100 nations (Said 25) and it is a pride for Palestinians to join it “most of us wanted to join The PLO. It was all we talked about. It made us feel like real men” (Abulhawa 189). For Palestinians joining The PLO is participating in the war, it is considered as a symbol of resistance that makes the Palestinians brave to liberate their country. The PLO is the hope of the war.

Said argues that every Palestinian should fight for his country and himself too to retrieve their identity and dignity:

each Palestinian community must struggle to maintain its identity on at least two levels: first, as Palestinian with regard to historical encounter with Zionism and precipitous loss of homeland; second, as Palestinian in the existential setting of day-to-day life, responding to the pressure in the state of residence. (121)

This quotation emphasizes that the Palestinian communities should not only resist the colonialism that forces them to leave their country, but also they should struggle against them to get their identity back and liberate their home from the thieves. Abulhawa illustrates this idea in Jihad as the external connection to Bilal and his revolutionary group in Jordan.

Said in his book *The Question of Palestine* (1979) highlights the complex and multifaceted nature of the Palestinian struggle for self-determination and liberation, but because

they lack a physical location, an agreed-upon area, and other necessary resources, they cannot carry on their struggle. Even though the state that forbids the Palestinians from establishing their futures has already secured a better one for its dissatisfied citizens, Palestinians are still blatantly fighting for a better future. The unique identity of the Palestinian people, who are Arabs but also exiles in their own land. Said emphasizes that Palestinians do not just identify as Arabs; they are Arabs. Although being exiles, several of the nations where they are in exile accept them as visitors (122).

Abulhawa conveys a feeling of overwhelming frustration and anger towards the persistent presence of injustice in the world, "The ceaseless accumulation of injustice make me want to fight the world, to lash out somehow, scream but all I could do was weep in my brothers' arms" (212). The use of the word "ceaseless" emphasizes the idea that injustice is an ongoing and constant problem that seems never-ending. Nevertheless, she persists to create a more stable and fair society, even in the face of all the challenges.

Despite the numerous challenges that Palestinian people have faced throughout history, Said urges that the Palestinians have been dispersed, driven out, and conquered, but they have not given up their identity or their belief in their right to return to their homeland. They have continued to exist and resist despite attempting to erase or displace them. The fact that they "still called themselves Palestinians, they still believed that they had the right to return to Palestine,"(Said222). Indeed, this indicates a strong sense of cultural and historical identity:

Nothing was as important in my opinion as the sheer persistence of the Palestinians; they would not go away, not even after they had been dispersed, driven out, conquered. They still called themselves Palestinians, they still believed

that they had the right to return to Palestine, they still felt uncomfortable with the idea of an Israeli (or even an Arab) overlord, no matter how many rewards were offered. (Said 222)

The quote suggests that imperialism was based on the idea that European powers had the right to claim and colonize lands inhabited by native people. The claim to ownership of the land was seen as legitimate despite the presence of the native inhabitants who were often dispossessed, oppressed, and exploited. This cultural and historical context is characterized by imperialism, which legitimized the claim to own land by European powers, regardless of the presence of native inhabitants, where native inhabitants are often exploited and dispossessed.

Bhabha also explores resistance in his concept of Unhomeliness with a different perspective. He argues that resistance appears because of displacement and exile in which he refers it to the term of “in-between”. To be caught in two different cultures and identity can produce the sense of resistance by being angry and uncertainty about people’s existence in that country , Bhabha says: “ it is in the emergence of the interstices- the overlap and displacement of domains of difference- that the intersubjective and collective experiences nationness, community interest, or identity are negotiated”(2). Bhabha’s view here is the nostalgia and the sense of return is site of resistance to get rid of being unhomeliness.

In addition, Bhabha suggests that resistance is a form of cultural and political agency; it appears with the sense of exile, and the desire of challenging the dominant power he states:

The cutting edge of translation and negotiation, the in-between space- that carries the burden of meaning of culture .It makes it possible to begin envisaging national, anti-

nationalist histories of the 'people'. And by exploring this third space, we may elude the politics of polarity and emerge as the others of ourselves. (38)

This passage shows how the third space can create new cultural forms that challenge the colonizer through the process of translating and negotiation, and this process explores the complexities of identity that it has existed between the two different cultures. Bhabha believes that the third space is a kind of resistance to fix the identity issue and be stable by one culture and one identity.

Against The Loveless world (2019) portrays this concept through the characters' relationship. To start with Nahr's relationships in Kuwait, Jordan, Palestine, and with her family, Nahr as a Palestinian woman, who has experienced exile and displacement. She is not fully accepted in societies; also she is not that Palestinian girl who is wedded to the Palestinian tradition, culture and identity. The third space allows Nahr to struggle against the dominant power which is Israel who is the reason of her suffering of exile and displacement.

In addition, the relationship between Nahr and her mother has some complexity, even if they share the same nationality and the same background, Nahr and her mother have a different experience and perspective to the Palestinian case that it leads to conflict between them "mama said to me make me feel better but she only managed to annoy me. I didn't appreciate her speaking ill about Kuwaitis; but for her, everything came down to being Palestinian, and whole world was out to get us" (Abulhawa23). Nahr hasn't accepted her mother's logic and her love of Palestine until she has experienced it (Ibid). Because of this interaction they create a third space to compare and negotiate to find a common point to agree with.

Finally, Nahr's relationship with her Palestinian friends such as her husband Bilal is also shaped by the third space, despite their same history and identity; they have different thoughts and experiences, so they must negotiate to end up with a point they agree with like what happens in the section of Chaos Theory when they are arguing about their next mission of resistance and how they will organize this operation. Nahr disagrees with them by making a point about being chaos instead of being organized and she has given them an example of dancing through her experience, Bilal has not taken her talking in serious way "you think resistance against a colonizing military occupation is like dancing?" (240), but Ghassan gets her point of being unpredictable against the colonizer. From this relationship, the third space helps them to work together in order to succeed in their goals of resistance and liberation.

Overall, Abulhawa through her novel shows how the concepts of the third space and in-between of Bhabha can be a site of resistance, through the characters' relationship with each other despite their different thoughts and experiences of exile, displacement, and the sense of belonging. Abulhawa emphasizes the importance of recognizing and valuing the complexities and nuances of the third space, which succeeds in challenging the oppression power by creating a new culture.

Conclusion

To sum up, this chapter has attempted to discuss the notion of displacement and exile in *Against the Loveless World* (2019) by Susan Abulhawa in the light of Said's theory of Exile using the books of *The Question of Palestine* (1979), *Reflections on Exile and Other Essays* (2000) and Bhabha's theory of Unhomeliness, to show the tiredness and the exhaustion of the Palestinian refugees who are being moved around by forces while making efforts to survive. This chapter sheds light on the question of exile, displacement, and return, which are highlighted in the figure of the unrelenting women Nahr, who personifies the Palestinian story, and which is depicted as a source of strength, resilience, and stability.

General conclusion

This dissertation highlights the profound challenges faced by the Palestinian people affected by forced displacement, as portrayed in Susan Abulhawa's novel *Against the Loveless World*. The novel portrays the experiences of individuals who have been uprooted from their homes, separated from their families, and forced to live in unfamiliar and often harsh conditions. Whilst, Abulhawa captures the emotional and psychological toll that displacement takes on individuals, highlighting their loss of belonging and the rupture of their social and cultural connections. Also, emphasizing the enduring spirit of resistance and the longing for return. The characters in the narrative display a remarkable resilience and determination to resist and assert their rights. Through acts of cultural preservation, storytelling, and the preservation of memories, they strive to maintain their connection to their homeland and their collective history. This spirit of resistance serves as a source of inspiration and empowerment for Palestinians who are grappling with displacement and its repercussions. . This study also has attempted to sum up the complexities that the Palestinian faced under the Israeli colonization from displacement, exile, and the loss of identity.

The first chapter of the research delves into the cultural and theoretical frameworks surrounding Palestine. It focuses specifically on the exploration of Palestinian literature and its crucial role in understanding Palestinian identity with a specific focus on how culture is created. The chapter carefully examines the social and political dynamics of the early 20th century, shedding light on how these factors influenced the formation of Palestinian cultural expressions. Scrutinizing as well the depiction of Palestinian culture and identity in the selected novel.

The second chapter adopts a comprehensive analytical approach, examining the themes of displacement, return, and resistance as portrayed in Susan Abulhawa's novel *Against the Loveless World* (2019) relating on Edward Said's theory of Exile and Homi Bhabha's concept of Unhomeliness. It shows how the Palestinians struggle with forced displacement and exile and the impact they have on individuals and societies. Indeed, through the novel Abulhawa expose the harsh reality of Palestinians in the exiled countries, and the discrimination they suffered from as refugees. Also how the characters in the narrative carry their desire for return despite being derived out from their original homeland and search for reconnection with their historical and cultural roots. Moreover, this study sheds the light on the significance of voicing Palestinian experiences, highlighting the unique identity forged through resistance.

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المخلص

تركز هذه الدراسة على التداخل المعقد بين التهجير، العودة، و المقاومة التي يواجهها الشعب الفلسطيني في رواية عالم بلا حب 2019 للكاتبة الفلسطينية الأمريكية سوزان ابو الهوى. يركز الفصل الاول بشكل خاص على الثقافة الفلسطينية قبل و بعد الاستعمار. محلا كيفية توليد الثقافة، ونشرها واستهلاكها. سيقوم هذا الفصل ايضا بتحليل كيفية انعكاس الثقافة و تأثيرها على ديناميات السلطة الاجتماعية و الثقافية. في سياق هذا البحث، سيتم استخدام حقل الدراسات الثقافية للتدقيق و تصوير الثقافة و الهوية الفلسطينية في الرواية. سيكون الفصل الثاني تحليليا و مقسم الى ثلاثة اقسام. القسم الاول يتناول مفاهيم التهجير و المنفى، ويركز على كيفية كفاح الافراد و المجتمعات للتهجير القسري. يهدف القسم الثاني الى تحليل كيفية تعبير الشخصيات عن رغبتها في العودة على الرغم من التهجير القسري و العيش في المنفى. يدرس القسم الثالث كيفية مقاومة الفلسطينيين للصراع الإسرائيلي، مسلطا الضوء على هويتهم الفريدة، و اهمية التعبير عن تجاربهم. هذه الاقسام الثلاثة ستسند على اطارين نظريين بارزين. الإطار النظري الاول، هو نظرية المنفى لإدوارد سعيد، و التي ستقدم رؤى حول تجارب و نتائج التهجير على الشعب الفلسطيني. الإطار النظري الثاني هو مفهوم عدم الانتماء لهومي بهابها، و الذي يسلط الضوء على الروابط المعقدة بين الثقافة، الهوية و المقاومة، ويبرز الدور الحاسم الذي يلعبه عدم الانتماء في دفع فلسطين نحو السعي الى العودة، و تحقيق الحكم الذاتي. النتائج توضح ان البطلة نهر تصبح شخصية قيادية فرواية ابو الهوى، متحدية القوى القمعية و ممهدة الطريق نحو التحرر و تحقيق الحكم الذاتي، من خلال روحها التحررية، تسعى نهر للتغلب على الاضطهاد الذي يسعى لتهميشها و تفرض وجودها بقوانينها. تؤكد الروائية رغبة نهر في استرجاع تراثها و ثقافتها التي صبحت القوى الدافعة لمقاومتها ضد الاحتلال الاسرائيلي. و بالتالي الكاتبة تلهم القراء بنجاح لمقاومة نظام القوة، الامتياز، و الظلم.

الكلمات المفتاحية: النضال الفلسطيني، التهجير، أدب المقاومة، العودة، المنفى، إدوارد سعيد، عدم الانتماء، الثقافة

الفلسطينية، سوزان أبو الهوى

Résumé

Cette étude se concentre sur l'interaction complexe entre le déplacement, le retour et la résistance auxquels est confronté le peuple palestinien contre le récit du monde sans amour de l'écrivaine palestino-américaine Susan Abulhawa. Le premier chapitre se concentre spécifiquement sur la culture palestinienne aux époques pré et postcoloniale, examinant comment la culture est générée, diffusée et consommée. Le chapitre analysera également comment la culture reflète et influence les dynamiques de pouvoir social et politique. Dans le cadre de cette recherche, le domaine des études culturelles sera utilisé pour examiner la représentation de la culture et de l'identité palestiniennes dans le roman. Le second sera une analyse divisée en trois sections. La première section examine les concepts de déplacement et d'exil, se concentre sur la façon dont les individus et les communautés luttent contre le déplacement forcé. La deuxième section vise à analyser comment les personnages naviguent dans leur désir de retourner en Palestine malgré leur expulsion forcée et leur exil. La troisième section examine comment les écrivains palestiniens utilisent la littérature comme outil de résistance, soulignant leur identité unique et l'importance d'exprimer leurs expériences. Ces trois sections s'appuieront sur deux cadres théoriques importants. La première est la théorie de l'exil d'Edward Said; qui donnera un aperçu de l'expérience et des conséquences du déplacement sur le peuple palestinien. Le deuxième cadre théorique est le concept de manque d'intimité d'Homi Bhabha, qui explore les liens complexes entre culture, identité et résistance. Il met en évidence le rôle crucial du manque d'hospitalité dans la quête palestinienne du retour et de l'autodétermination.

Les résultats obtenue par cet étude démontrent que l'héroïne Nahr devient une figure majeure dans le roman d'Abulhawa, se rebellant contre le forces oppressives et ouvrant la voie vers l'autodétermination et la libération. A travers son esprit résilient, Nahr s'efforce de surmonter l'oppression qui cherche à la marginaliser et à définir son existence selon propre termes. L'écrivaine faisais valoir le désir de Nahr de retrouver son héritage et sa culture, ce qui devient l'essence dans sa résistance contre la colonisation israélienne. A la fin, l'auteur a réussi d'inspirer les lecteurs à combattre contre le système de pouvoir et de privilège de l'injustice.

Mots clé: Lutte Palestinienne, Déplacement, Littérature de résistance, Retour, L'exil, Edward Said, Non-Appartenance, Culture Palestinienne, Susan Abulhawa.