

# Notes

## Introduction Gender, Nation, and War: A New Critical Conjunction

1. For Sha'rāwī's account of the early Egyptian feminist movement and her involvement in it, see Huda Shaarawi, *Harem Years: The Memoirs of an Egyptian Feminist (1879–1924)*, trans. Margot Badran (New York: The Feminist Press at the City University of New York, 1987).
2. Kumari Jayawardena, *Feminism and Nationalism in the Third World* (London: Zed Books, 1992), p. 2.
3. See *ibid.*, pp. 5–9.
4. *Ibid.*, pp. 9–10.
5. For her analysis of the Egyptian feminist movement as a microcosm of those in the Arab world more generally, see *ibid.*, pp. 43–56.
6. For further detail on Egyptian women's activism against British colonialism, see Beth Baron, *Egypt as a Woman: Nationalism, Gender, and Politics* (Berkeley, CA: University of California Press, 2007), pp. 107–134. For more on Palestinian women's early activism, see Julie Peteet, "Women and the Palestinian Movement: No Going Back?," *MERIP Middle East Report* 138 (1986), pp. 20–24. It must be noted, however, that women's participation in such national struggles was often not as effective as they hoped in significantly impacting the social sphere. See Rita Giacaman and Penny Johnson, "Palestinian Women: Building Barricades and Breaking Barriers," in *Intifada: The Palestinian Uprising Against Israeli Occupation*, ed. Zachary Lockman and Joel Beinin (Boston, MA: South End Press, 1989), pp. 155–163.
7. Margot Badran, *Feminists, Islam, and Nation: Gender and the Making of Modern Egypt* (Princeton, NJ: Princeton University Press, 1995), p. 3.
8. *Ibid.*
9. Hanan Awwad, *Arab Causes in the Fiction of Ghādah al-Sammān, 1961/1975* (Sherbrooke: Editions Naaman, 1983), p. 19.
10. See Evelyne Accad, *Veil of Shame: The Role of Women in the Contemporary Fiction of North Africa and the Arab World* (Sherbrooke: Editions Naaman, 1978), pp. 107–109.

11. Suhā Sabbagh, "Palestinian Women Writers and the *Intifada*," *Social Text* 22 (1989), p. 62.
12. Miriam Cooke, *War's Other Voices: Women Writers on the Lebanese Civil War* (Syracuse, NY: Syracuse University Press, 1996), pp. 2–3.
13. See Margot Badran and Miriam Cooke (Eds.), *Opening the Gates: A Century of Arab Feminist Writing* (London: Virago Press Limited, 1990); Joseph Zeidan, *Arab Women Novelists: The Formative Years and Beyond* (Albany, NY: State University of New York Press, 1995); Lila Abu-Lughod (ed.), *Remaking Women: Feminism and Modernity in the Middle East* (Princeton, NJ: Princeton University Press, 1998); and Lindsey Moore, *Arab, Muslim, Woman: Voice and Vision in Postcolonial Literature and Film* (London: Routledge, 2008).
14. See Cooke (1996); Marilyn Booth, *May Her Likes be Multiplied: Biography and Gender Politics in Egypt* (Berkeley, CA: University of California Press, 2001); Baron (2007); Samira Aghacy, *Masculine Identity in the Fiction of the Arab East since 1967* (Syracuse, NY: Syracuse University Press, 2009); and Hoda Elsadda, *Gender, Nation, and the Arabic Novel—Egypt, 1892–2008* (Syracuse, NY: Syracuse University Press, 2012).
15. See Abu-Lughod (1998); Miriam Cooke, *Women Claim Islam: Creating Islamic Feminism Through Literature* (London: Routledge, 2000); Nawar al-Hassan Golley (Ed.), *Arab Women's Lives Retold: Exploring Identity Through Writing* (Syracuse, NY: Syracuse University Press, 2007); and Moore (2008).
16. See Anastasia Valassopoulos, *Contemporary Arab Women Writers: Cultural Expression in Context* (London: Routledge, 2007); Baron (2007); and Elsadda (2012).
17. See Evelyne Accad, *Sexuality and War: Literary Masks of the Middle East* (New York: New York University Press, 1990); Nadje Sadig al-Ali, *Gender Writing/Writing Gender: The Representation of Women in a Selection of Modern Egyptian Literature* (Cairo: The American University in Cairo Press, 1994); Marguerite Waller and Jennifer Rycenga (Eds.), *Frontline Feminisms: Women, War, and Resistance* (London: Routledge, 2001); Chandra Talpade Mohanty, Minnie Pratt, and Robin Riley (Eds.), *Feminism and War: Confronting U.S. Imperialism* (London: Zed Books, 2008); and Carol Cohn (Ed.), *Women and Wars: Contested Histories, Uncertain Futures* (Cambridge, Polity Press, 2012).
18. See Mai Ghoussoub and Emma Sinclair-Webb (Eds.), *Imagined Masculinities: Male Identity and Culture in the Middle East* (London: Saqi Books, 2006); Lahoucine Ouzgane (Ed.), *Islamic Masculinities* (London: Zed Books, 2006); Dror Ze'evi, *Producing Desire: Changing Sexual Discourse in the Ottoman Middle East, 1500–1900* (Berkeley, CA: University of California Press, 2006); Joseph Massad, *Desiring Arabs* (Chicago, IL: The University of Chicago Press, 2008); and Aghacy (2009).
19. See Aghacy (2009), pp. 1–2.
20. *Ibid.*, p. 16.

21. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 2006), p. 191.
22. Nasr Hamid Abu-Zeid, "Women in the Discourse of Crisis," in *Seen and Heard: A Century of Arab Women in Literature and Culture*, ed. Mona N. Mikhail (Northampton, MA: Olive Branch Press, 2004), p. 60.
23. Edward Said, *Culture and Imperialism* (New York: Alfred A. Knopf, 1993), p. 407.
24. Quoted in Tarek El-Ariss, *Trials of Arab Modernity: Literary Affects and the New Political* (New York: Fordham, 2013), p. 10.
25. Roger Allen, "Literary History and the Arabic Novel," *World Literature Today* 75.2 (2001): 205–213.
26. Frank Schulze-Engler, "Theoretical Perspectives: From Postcolonialism to Transcultural World Literature," in *English Literatures Across the Globe: A Companion*, ed. Lars Eckstein (Paderborn: Wilhelm Fink Verlag, 2007), pp. 20–31.
27. Arianna Dagnino, "Transculturalism and Transcultural Literature in the 21st Century," *Transcultural Studies* 8 (2012), p. 2.
28. *Ibid.*, p. 13.
29. On the relationship between transculturalism and cosmopolitanism, see Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: W. W. Norton, 2006).
30. Al-Ṭāhir al-Hammāmī, *Mʿ-al-Wāqiʿiyah fī-al-ʿAdab wa-l-Fan (Realism in Literature and Art)* (Tūnis: Dār al-Nashr lil-Maghrib al-ʿArabī, 1984), p. 57.
31. See Badran and Cooke (1990) and Zeidan (1995).
32. See Daphne Grace, *The Woman in the Muslim Mask: Veiling and Identity in Postcolonial Literature* (London: Pluto, 2004); Suzanne Gauch, *Liberating Shabrazad: Feminism, Postcolonialism, and Islam* (Minneapolis: University of Minnesota Press, 2007); Moore (2008); and Anna Ball, *Palestinian Literature and Film in Postcolonial Feminist Perspective* (London: Routledge, 2012). For an overview of the rich debate on orientalism and Middle Eastern feminism, see Lila Abu-Lughod, "Orientalism and Middle East Feminist Studies," *Feminist Studies* 27.1 (2001).
33. See Abu-Lughod (1998); Cooke (2000); Saba Mahmood, *Politics of Piety: The Islamic Revival and the Feminist Subject* (Princeton, NJ: Princeton University Press, 2005); and Moore (2008).

## 1 The Vicious Cycle: Contemporary Literary Feminisms in the Mashriq

1. See Margot Badran and Miriam Cooke (Eds.), *Opening the Gates: A Century of Arab Feminist Writing* (London: Virago Press Limited, 1990), p. xxi–xxii. Joseph Zeidan adds the writers' ages to his typology, consequently confusing the historical development of Arab feminism given that many writers began

their careers at different ages. See Joseph Zeidan, *Arab Women Novelists: The Formative Years and Beyond* (Albany, NY: State University of New York Press, 1995), pp. 5–6. One might further complicate matters by also taking into account the chronology of writers' feminist activism. I find it necessary, though, to employ a broader framework that allows for the examination of similar aesthetic strategies across what other critics list as distinct literary periods. By the same token, I eschew the sort of thematic categorization we find in Badran and Cooke, where al-Sammān is read alongside 'A'isha al-Taymūriyyah due to their comparable rejections of traditional customs in, respectively, the 1960s and 1887. Needless to say, such categorization falls short of explaining the specific social, religious, and political challenges these writers faced during different time periods. However, my historical overview acknowledges chronology to a certain degree. I find it at times helpful to group writers according to the dates of their publications, as this allows for comparisons of their responses to specific historical contexts and helps demarcate what I later call the "vicious cycle" of Arab feminism.

2. It also invites a broader comparative analysis of feminism and nationalism across the Arab world, from Morocco to Iraq, including writers such as Assia Djebar, Fatima Mernissi, Laila Abouzeid, and Nuha al-Radi. Indeed, one might even expand this critical focus for the third and postcolonial worlds more generally. Space limitations constrain the focus of this present book to the Levant.
3. See Anastasia Valassopoulos, *Contemporary Arab Women Writers: Cultural Expression in Context* (London: Routledge, 2007), p. 13.
4. For critiques of this patronizing gesture, see Amal Amireh, "Publishing in the West: Problems and Prospects for Arab Women Writers," *Al Jadid* 2:10 (August 1996), passim; Amal Amireh, "Writing the Difference: Feminists' Invention of the 'Arab Woman,'" in *Interventions: Feminist Dialogues on Third World Women's Literature and Film*, ed. Bishnupriya Ghosh and Brinda Bose (New York: Garland Publishing, 1997), passim; Valassopoulos (2007), pp. 1, 8–9; and Lindsey Moore, *Arab, Muslim, Woman: Voice and Vision in Postcolonial Literature and Film* (London: Routledge, 2008), p. 4.
5. Although the use of the terms "Arab feminism," "Middle Eastern feminism," or even "Levantine feminism" is still controversial, I nevertheless employ them while exploring literary feminist trends in the Mashriq. Such notions of Arab and Levantine feminism are useful in that they provide a shared conceptual background for the work al-Sammān, Khalīfeh, and Barakāt, a background against which these writers variously deviate in order to introduce new dimensions to Arab literary feminism.
6. For further discussion of Arabic terms for "feminism," see Badran and Cooke (1990), p. xvii; Margot Badran, *Feminists, Islam, and Nation: Gender and the Making of Modern Egypt* (Princeton, NJ: Princeton University Press, 1995), p. 19; Lila Abu-Lughod, "Feminist Longings and Postcolonial Conditions," in *Remaking Women: Feminism and Modernity in the Middle East*, ed. Lila Abu-Lughod (Princeton, NJ: Princeton University Press,

- 1998), p. 22; Valassopoulos (2007), p. 20; Moore (2008), p. 8, and Anna Ball, *Palestinian Literature and Film in Postcolonial Feminist Perspective* (London: Routledge, 2012), p. 9. *Al-Mawrid* English-Arabic dictionary defines “feminism” as “a theory of equality between the two sexes politically, economically, and socially.” Munīr Ba‘albakī, *Al-Mawrid: A Modern English-Arabic Dictionary* (Bayrūt: Dār El-‘ilm Lil-Malāyen, 2002; 1st ed. 1987), p. 342. Translation from this source mine unless otherwise stated. It is interesting that in *Al-Mawrid* “feminism” comes under “*nīsawīyah*” and is explained between brackets as “theory, movement, etc.,” while the word “feminine” comes under the word “*nisā’ī*.” Although there is no mention in the same dictionary of “feminism” under “theory,” the term “women’s liberation movement” comes under “movement,” or “*harakah*,” in “*harakat tahrīr al-mar’ah*.” Roḥī Ba‘albakī, *Al-Mawrid: A Modern Arabic-English Dictionary* (Bayrūt: Dār El-‘ilm Lil-Malāyen, 2001; 1st ed. 1987), p. 1170, 1168, 286. Exemplifying the wider problems of definition in Arabic culture, *Al-Mawrid*, an authoritative source on the Arabic language, thus fails to provide an adequate definition of the term “feminism.”
7. Badran and Cooke (1990), pp. xvii, xxxvii. Transliteration mine. According to Zeidan, Bāḥithat al-Bādiyāh launched “a female literary identity in the Arab world” with her *Al-Nisā’iyyāt*. Zeidan (1995), p. 85.
  8. Badran and Cooke (1990), p. xvii. Transliteration mine. A less politicized usage of “*nisā’ī*” is evident as early as 1920 with the foundation of *al-Nādī al-Adabī al-Nisā’ī* (the Women’s Literary Club) in Syria. Yet later women’s parties and associations readily drew on the term’s more political resonance as established by the Egyptian Feminist Union. Such organizations include *al-Ittihād al-Nisā’ī al-Sūrī al-Lubnānī* (the Syro-Lebanese Feminist Union), founded in 1928; *al-Hizb al-Nisā’ī al-Qawmī* (the National Feminist Party), founded in Egypt in 1942; and *Ittihād al-Jam’iyyāt al-Nisā’iyyah* (the Union of Feminist Associations), founded in Syria in 1944. This fact has led Beth Baron to associate the term “*nisā’iyyah*” (feminine of “*nisā’ī*”) with feminism, and highlight its feminist connotations in the material contexts of its usage. See Beth Baron, *The Women’s Awakening in Egypt: Culture, Society, and the Press* (New Haven: Yale University Press, 1994), p. 6.
  9. Marilyn Booth, “*Woman in Islam: Men and the ‘Women’s Press’ in Turn-of-the-20th-Century Egypt*,” *International Journal of Middle East Studies* 33:2 (May 2001[a]), p. 176. Badran also makes this point, arguing that “*Nisā’iyyah* is an ambiguous term in Arabic that can signify anything pertaining to women; sometimes it denotes ‘feminist’ and sometimes ‘feminine’.” Badran (1995), p. 19.
  10. Karen Offen, “Defining Feminism: A Comparative Historical Approach,” *Signs* 14:1 (Autumn 1988), p. 150. Emphasis mine. As we know from the wide range of “third-wave” feminist critiques of “second-wave” feminism, it is problematic and controversial to apply “Western” definitions to the various feminisms of the “third,” “postcolonial,” or “Eastern” worlds. Such definitions often obscure the local particularities of women’s sociopolitical

experiences in other parts of the world in favor of more universalizing notions of rights, agency, and participation, not to mention the postcolonial dimensions of their resisting practices and discourses. For further discussion of the limitations of second-wave feminism in, specifically, the Arab world, see Miriam Cooke, *War's Other Voices: Women Writers on the Lebanese Civil War* (Syracuse, NY: Syracuse University Press, 1996), pp. 1–14; Abu-Lughod (1998), pp. 3–32; Miriam Cooke, *Women Claim Islam: Creating Islamic Feminism Through Literature* (London: Routledge, 2000), pp. vi–xxviii; and Saba Mahmood, *Politics of Piety: The Islamic Revival and the Feminist Subject* (Princeton, NJ: Princeton University Press, 2005), pp. 1–39. In this book, I, following Abu-Lughod, Booth, and Valassopoulos, consider what Valassopoulos calls both “local and Western discourses” as mutually informing facets of the development of Arab literary feminism. Valassopoulos (2007), p. 16. For a similar argument, see Abu-Lughod (1998), p. 5. Booth likewise employs this approach in her examination of Egyptian feminist biographies. There, she acknowledges Egyptian feminism as indigenous while recognizing its multiple roots. See Marilyn Booth, *May Her Likes be Multiplied: Biography and Gender Politics in Egypt* (Berkeley, CA: University of California Press, 2001[b]), p. xxvii. It is not my intention here to examine in depth Western and/or (post)colonial influences on Mashriqi feminist writing. I will, however, detail an international definition of feminism that foregrounds the local without undermining the impact of “Western” feminism on Mashriqi gender politics.

11. Barbara Ryan, *Feminism and the Women's Movement: Dynamics of Change in Social Movement, Ideology and Activism* (New York: Routledge, 1992), p. 60.
12. Offen (1988), p. 151. Emphasis mine.
13. *Ibid.*, pp. 151–152. Emphasis mine.
14. For a general overview of radical feminisms, see Ryan (1992), p. 55.
15. Offen (1988), p. 152.
16. Haideh Moghissi, *Feminism and Islamic Fundamentalism: The Limits of a Post-Modern Analysis* (London: Zed Books, 1999), p. 93.
17. Abu-Lughod (1998), p. 23.
18. *Ibid.*
19. Valassopoulos (2007), p. 19.
20. I follow Zeidan, who describes the early Arab feminists as “The Pioneering Generation,” in my designation here. See Zeidan (1995), p. 41.
21. Booth (2001[b]), p. 62; see also pp. 62–108.
22. *Ibid.*, p. 63. Interestingly, Mayy Ziyāda wrote her own biography through those of al-Taymūriyyah, al-Yazījī, and Nāsif. See *ibid.*, p. xvi.
23. For more detail on Arab feminists’ engagements with the *ṭabaqāt* genre, see Booth (2001[b]), pp. 1–35.
24. Nawfal’s Lebanese origins highlights the major role played by Lebanese and Syrian emigrants, especially women, in Egypt’s flourishing press and consequently in the rise of Arab feminism. For further discussion of migration and

- feminism, see Hilary Kilpatrick, “Women and Literature in the Arab World: The Arab East,” in *Unheard Words: Women and Literature in Africa, the Arab World, Asia, the Caribbean and Latin America*, ed. Mineke Schipper (London: Allison & Busby, 1984), p. 75 and Zeidan (1995), p. 46. Booth examines women’s journals and magazines under the rubric of “literature of conduct.” See Booth (2001[b]), pp. 44–48.
25. For more information about men and their participation in women’s presses in turn-of-the-century Egypt, see Booth (2001[a]), pp. 172, 175–193.
  26. Booth distinguishes “women’s journals” from “feminist journals,” which “do not dwell (except in theorised and historicising terms) on bourgeois domesticity or the how-to dailiness that the former encompass.” “Such distinctions and connotations,” she continues, “were absent from what observers then and since labelled the ‘women’s press’ of *fin de siècle* and early-20th-century Egypt.” Booth (2001[a]), p. 172. Despite the importance of this distinction, it is not my intention here to expand on such issues. For more information on early women’s journalism in Egypt, see Booth (2001[a]), pp. 171–176; Baron (1994), pp. 13–37; and Zeidan (1995), pp. 46–49.
  27. Miriam Cooke, “Arab Women Writers,” in *Modern Arabic Literature*, ed. M. M. Badawi (Cambridge: Cambridge University Press, 2006), p. 447. Zeidan observes that “Labībah Sham’un issued an appeal in *Anīs al-Jalīs* for the right of women to participate in literary culture.” Zeidan (1995), p. 47.
  28. Booth (2001[b]), p. 2. For a succinct articulation of Fawwāz’s feminism in her own words, see Zaynab Fawwāz, “Fair and Equal Treatment” (1891/92), trans. Marilyn Booth, in Badran and Cooke (1990), pp. 221–226.
  29. I refer here to her elegies for Ibrāhīm al-Yāzījī, her brother, and Wardah al-Turk. For more on al-Yāzījī, see Badran and Cooke (1990), p. 21; Zeidan (1995), pp. 55–57; and Booth (2001[b]), pp. 96–99.
  30. For more on al-Taymūriyyah, see Kilpatrick (1984), p. 74 and Mervat Hatem, *Literature, Gender, and Nation-Building in Nineteenth-Century Egypt: The Life and Works of ‘A’isha Taymur* (New York: Palgrave, 2011), pp. 181–191. Al-Taymūriyyah is one of the earliest Arab poets to compose in the neoclassical style.
  31. See Hatem (2011), p. 4.
  32. *Ibid.*, p. 113.
  33. For a succinct statement of al-Taymūriyyah’s feminism in her own words, see ‘A’ishah al-Taymūriyyah, “Family Reform Comes Only Through the Education of Girls” (1894/5), trans. Marilyn Booth, in Badran and Cooke (1990), pp. 129–133.
  34. Deniz Kandiyoti, “Contemporary Feminist Scholarship and Middle East Studies,” in *Gendering the Middle East: Emerging Perspectives*, ed. Deniz Kandiyoti (Syracuse, NY: Syracuse University Press, 1996), p. 2.
  35. See *ibid.*, pp. 8–10.
  36. See Baron (1994), p. 191.
  37. Sabry Hafez, *The Genesis of Arabic Narrative Discourse: A Study in the Sociology of Modern Arabic Literature* (London: Saqi Books 1993), p. 157, *passim*.

38. For more on contemporaneous criticisms of Al-Taymūriyyah, see Hatem (2011), pp. 159–161 and Zeidan (1995), pp. 60, 82.
39. For Bāhithat al-Bādiyah, see Badran and Cooke (1990), p. 134. For Nawfal, see Baron (1994), p. 16. For an overview of such criticisms, see Kilpatrick (1984), p. 75. Despite the local, Middle Eastern particularities of early Arab feminism in the Mashriq, the pressures, mainly familial, these writers faced are comparable to those confronted by their feminist peers, such as Virginia Woolf, in other parts of the world. For Salmā Jayyūsī, such overlap suggests the relative concurrence of Mashriqī with other contemporaneous global feminisms. See Salmā Jayyūsī, “Modernist Arab Women Writers: A Historical Overview,” in *Intersections: Gender, Nation, and Community in Arab Women’s Novels*, ed. Lisa Suhair Majaj, Paula W. Sunderman, and Therese Saliba (Syracuse, NY: Syracuse University Press, 2002), p. 2.
40. Jayyūsī argues that despite having mastered poetry, the pioneers were and are not widely recognized for establishing an Arab feminist poetic tradition. See Jayyūsī (2002), p. 3.
41. The most famous of these organizations is the Egyptian Feminist Union (EFU), founded by Hudā Sha’rāwī in 1923. For her reflections on the activities of the EFU under her stewardship, see Huda Shaarawi, *Harem Years: The Memoirs of an Egyptian Feminist (1879–1924)*, trans. Margot Badran (New York: The Feminist Press at the City University of New York, 1987), pp. 129–136.
42. See Badran and Cooke (1990), p. xxxiii.
43. For the importance of the theme of sexuality in Ba’albakī’s novels, see Jayyūsī (2002), p. 4.
44. For a biographical sketch of Ba’albakī, see Zeidan (1995), p. 96.
45. Hanan Awwad, *Arab Causes in the Fiction of Ghādah al-Sammān, 1961/1975* (Sherbrooke: Editions Naaman, 1983), p. 20.
46. Halim Barakat, *The Arab World: Society, Culture, and State* (Berkeley, CA: University of California Press, 1993), pp. 225–226.
47. Cooke (2006), p. 450. As one might expect, Ba’albakī was consequently taken to task by her more conservative critics. Such reception culminated in 1964, when charges of “obscenity” and “harming the public morality” were brought against her for her use of shocking sexual expressions in *Spaceship of Tenderness to the Moon*. For an account of this trial, see Elizabeth Warnock Fernea and Basima Qattan Bezirgan, *Middle Eastern Muslim Women Speak* (Austin, TX: University of Texas Press, 1977), pp. 280–290. For more on issues of chastity, alienation, and embodiment in Ba’albakī, see Evelyne Accad, *Veil of Shame: The Role of Women in the Contemporary Fiction of North Africa and the Arab World* (Sherbrooke: Editions Naaman, 1978), pp. 95, 102–104; and Zeidan (1995), pp. 100–101.
48. Among her contemporaries, Najībah al-’Assāl (b. 1921), Laṭīfah al-Zayyāt (1923–1996), and Colette Khūrī (b. 1935/7) cited Ba’albakī as a direct literary influence. Later writers who have drawn on her as a literary model include Emīly Naṣrallāh, Laylā ‘Usayrān, and al-Sammān.



49. Cooke (2006), p. 447.
50. Hatem (2011), p. 153.
51. For an account of the responses of such scholars, specifically Shaykh al-Fayumi and Abdallah al-Nadeem to Al-Taymūriyyah's *Mir'at*, see Hatem (2011), pp. 129–150.
52. May Ziyādah, "Warda al-Yāziji" (1924), trans. Miriam Cooke, in Badran and Cooke (1990), p. 243.
53. For Jayyūsī, Ziyādah's literary salon harks back to that of Sukānah bint al-Ḥusain, a great granddaughter of the Prophet Muhammad. Thus evoking the relatively more liberal attitude toward women in early Islam, the salon, Jayyūsī continues, figures a potentially fruitful *rapprochement* between feminism and Islam. See Jayyūsī (2002), p. 6. For more information about Ziyādah's salon and its popularity, see Zeidan (1995), pp. 53–55.
54. Jayyūsī (2002), p. 22. For more on al-Malā'ikah's contributions to development of Arabic poetry, see Fernea and Bezirgan (1977), pp. 232–243; Dizireh Saqqāl, *Ḥarakat al-Ḥadāthab: Turūḥahā wa Injāzātaha (Modernism: Its Objectives and Achievements)* (Bayrūt: Manshūrāt Mīryam, 1991), p. 42; Jayyūsī (2002), p. 17; and Cooke (2006), p. 449.
55. On this point, Zeidan refers to Ziyādah's attack on the discrimination in agreement between nouns and adjectives in Arabic grammar, as well as to Hudā Sha'rawī's suggestion that the *nūn al-niswah*, the subject marker of the feminine plural, be eliminated. See Zeidan (1995), pp. 43, 281–282.
56. For a brief summary of the activism of early twentieth-century feminist writers, see Fernea and Bezirgan (1977), p. xxxiii.
57. Jayyūsī (2002), p. 5.
58. In this study, I consider Arab feminist literature to have originated in the Mashriq. However, it is worth noting that while mid-twentieth-century women writers there ushered in a sexual revolution in literature, women in other Arab countries like Algeria were fighting against yet more basic social constraints, such as prearranged marriages. This highlights the relative precedence of Mashriqī feminists over their contemporaries elsewhere in the Arab world. For further discussion of the divergent chronologies of literary feminism across the Arab world, see Roger Allen, "The Mature Arabic Novel Outside Egypt," in Badawi (2006), p. 211 and Sabry Hafez, "Sexual Politics and Narrative Strategies in Modern Arabic Literature," *Alternation* 2.2 (1995), pp. 15–39.
59. For a concise account of such interdependence in her own words, see Duriya Shafiq, "Islam and the Constitutional Rights of Woman" (1952), trans. Ali Badran and Margot Badran, in Badran and Cooke (1990), pp. 352–356.
60. Cited in Jayyūsī (2002), pp. 17–18.
61. See Kilpatrick (1984), pp. 80–81.
62. In this regard, al-Idlibī was a major influence on al-Sammān.
63. Kilpatrick (1984), p. 80.
64. For more information on al-Idlibī's war writing, especially *Damascus, Smile of Sorrow*, see Bouthaina Shaaban, *Voices Revealed: Arab Women*

- Novelists, 1898–2000* (Boulder, CO: Lynne Rienner Publishers, 2009), pp. 141–144.
65. As with al-Idlibī, ‘Azzām was also an important influence on al-Sammān, here for her innovative, politicized use of stream of consciousness.
  66. Offen (1988), p. 136.
  67. Ibid.
  68. Ibid.
  69. Golley argues that in nineteenth-century Egypt, lower-middle and working-class women—especially those compelled to offer unpaid help to their families—were less secluded than privileged, privately educated upper class women. Consequently, she continues, “women who revolted against their situation, at first verbally, were the women who were most secluded from public life and were more likely to be eloquent and equipped for such a struggle, namely upper class, educated women.” Nawar al-Hassan Golley, “Is Feminism Relevant to Arab Women?,” *Third World Quarterly* 25:3 (2004), p. 531.
  70. ‘Ā’ishah al-Taymūriyyah, “The Results of Circumstances in Words and Deeds” (1887/8), trans. Marilyn Booth, in Badran and Cooke (1990), p. 128. This text was directly addressed to bourgeois women who, like al-Taymūriyyah, had experienced the “exile of solitude.” For an account of the racist and classist nature of al-Taymūriyyah’s work, see Hatem (2011), p. 123.
  71. Valassopoulos (2007), p. 19.
  72. Offen (1988), p. 137.
  73. Badran and Cooke (1990), p. xxxiv.
  74. Joseph Zeidan, *Women Novelists in Modern Arabic Literature* (PhD Thesis), Ann Arbor, MI: University Microfilms International (1982), p. 356. In his later, 1995 study *Arab Women Novelists*, Zeidan partially contradicts this claim. There, he argues that “Arabic literature is subject to the rules of tradition that holds the Classical Arabic language to be sacred (meaning that changes in the formal language are discouraged). This creates quite a challenge for women writers who, if they are to find their voices, *must change* this patriarchal language that marginalises them and at the same time must make the language acceptable enough to be published and read by a significant audience.” Zeidan (1995), p. 2. Emphasis mine. In this sense, Zeidan highlights the importance of this challenge and justifies women writers’ tendency to introduce changes to the traditional sacred language.
  75. Badran (1995), p. 223.
  76. Edward Said, “Arabic Prose and Prose Fiction After 1948,” in *Reflections on Exile: And Other Literary and Cultural Essays* (London: Granta Books, 2000), p. 48; M. M. Badawi, “The Background,” in Badawi (2006), p. 14.
  77. Since al-Sammān, Khalifeh, and Barakāt are the main focus of this book, little attention will be paid to their biography and works in this chapter as these will be explored more deliberately in the following. For brief biographies of the other avant-garde authors mentioned above, see *Arab Women*

- Writers: A Critical Reference Guide 1873–1999*, ed. Radwa Ashour, Ferial J. Ghazoul, and Hasna Reda-Mekdashy (Cairo and New York: The American University in Cairo Press, 2008).
78. Allen (2006), p. 211.
  79. For a detailed overview of new directions in contemporary Arab feminism, see *Arab and Arab American Feminisms: Gender, Violence, and Belonging*, ed. Rabab Abdulhadi, Evelyn Alsultany, and Nadine Naber (Syracuse, NY: Syracuse University Press, 2011). For an analysis of the uses to which the category of “gender” has been put in feminist theory, see Joan W. Scott, “Gender: A Useful Category of Historical Analysis,” *American Historical Review* 91:5 (1986).
  80. By using the phrase “territorial nationalist affiliation,” I do not refer here to Antun Sa’āda’s version of “territorial nationalism,” which, according to Yasir Suleiman, is “regional in character.” I understand “territoriality” more in terms of “state-orientated” nationalism, at least in the Lebanese context. Yasir Suleiman, *The Arabic Language and National Identity: A Study in Ideology* (Edinburgh: Edinburgh University Press, 2003), p. 204.
  81. Cooke (1996), p. 8.
  82. Elisabeth Kendall, *Literature, Journalism and the Avant-Garde: Intersection in Egypt* (London: Routledge, 2006), p. 4.
  83. David LeHardy Sweet, “Edward Said and the Avant-Garde,” *Alif: Journal of Comparative Poetics* 25 (Edward Said and Critical Decolonization) (2005), p. 150.
  84. Peter Burger, *Theory of the Avant-Garde*, trans. Michael Shaw (Minneapolis, MN: University of Minnesota Press, 1984), pp. 49–50.
  85. For Sweet, Said, like Burger, saw the “great merit” of the avant-garde to be its “capacity for self-criticism, but that its formal means almost always require discursive supplementation.” Sweet (2005), p. 155. Al-Sammān’s, Khalīfeh’s, and Barakāt’s choice of existentialism, critical realism, and surrealism suggest this “discursive supplementation” requirement.
  86. Offen (1988), p. 135.
  87. Ibid.
  88. Ibid., pp. 135–136.
  89. Ghādah Al-Sammān, *Al-Qabīla Taṣṭajwīb al-Qatīla (The Tribe Interrogates the Killed Woman)* (Bayrūt: Manshūrāt Ghādah al-Sammān, 1981), p. 55. Translation mine.
  90. Ibid. This is one of the essential messages of her 1973 collection of short stories *Raḥīl al-Marāfi’ al-Qadīmah (Departure of the Ancient Ports)*.
  91. The concept of “vicious cycle” applied in this book is different from Zeidan’s concept of the “vicious circle theme,” which refers to the tendency of some Arab women writers—those who tackle themes related to the “quest for personal identity”—to create in their novels a circular dynamic movement where their female protagonists run away from home, a microcosm of the larger restricted conventional society, only to eventually return. These characters refuse to accept their prescribed social roles as mothers and wives so

- they attempt to escape, the experience of which results mostly in failure. They “end up living the life they tried to avoid, thus getting caught in the ‘vicious circle’.” Zeidan considers Ba‘albaki’s *I Live* the first novel to represent this theme. Another example is Colette Khūri’s *Ayyām Ma’ahu (Days with Him)*. Zeidan (1995), pp. 98, 145, 148. As I conceive it, “vicious cycle” refers to the dynamism of the thematic concerns of the Arab literary feminist movement.
92. Cooke makes the general claim that “the liberation of the woman and of the nation . . . to go hand in hand” in women’s writings since the 1960s. Cooke (2006), p. 451.
  93. Abu-Lughod (1998), p. 10.
  94. For further discussion of gender politics during the Algerian Revolution, see Badran and Cooke (1990), pp. xxvi–xxvii and Miriam Cooke, *Women and the War Story* (Berkeley: University of California Press, 1996), pp. 218–219.
  95. I have discussed, with reference to the work of al-Sammān and Khalifeh, the rapid transformations of women’s social and political roles during and after conflict elsewhere. See Kifah Hanna, “Middle Eastern Women’s Roles Transformed: the Gendered Spaces of Ghadah al-Samman and Sahar Khalifah,” in *Shared Waters: Soundings in Postcolonial Literatures*, ed. Stella Borg Barthet (Amsterdam: Rodopi, 2009), p. 120.
  96. For further discussion of El-Sa‘dāwī’s critiques of the feminist movement, see Moore (2008), p. 22 and Valassopoulos (2007), pp. 23–24. El-Sa‘dāwī’s example here is meant to elaborate solely on the material underachievement of the feminist movement in Egypt. It does not engage with the literary value of her writings. For a pointed critique of the limitations of el-Sa‘dāwī’s narrative style and aesthetics, see Amal Amireh, “Framing Nawal El Saadawi: Arab Feminism in a Transnational World,” in *Intersections: Gender, Nation, and Community in Arab Women’s Novels*, ed. Lisa Suhair Majaj, Paula W Sunderman and Therese Saliba (Syracuse, NY: Syracuse University Press, 2002).
  97. See Kandiyoti (1996), p. 10. The same argument has been forwarded in Badran and Cooke (1990), p. xxviii.
  98. Moghissi (1999), p. 130.
  99. Deniz Kandiyoti, “Identity and its Discontents: Women and the Nation,” in *Colonial Discourse and Post-Colonial Theory: A Reader*, ed. Patrick Williams and Laura Chrisman (New York: Columbia University Press, 1994), p. 380.
  100. Badran and Cooke (1990), p. xxix.
  101. For further discussion of Arab feminist literary criticism, see Badran and Cooke (1990), p. xxxv.
  102. Hatem (2011), p. 200.
  103. For further discussion of the urban/rural divide in early Arab feminism, see Zeidan (1995), p. 38. Zeidan sets “the battle around the veil” as an example of urban women’s feminist struggle where rural women, upon whom

the veil was generally not imposed, were neglected. See also Badran (1995), pp. 4–5. Zaynab Fawwāz is the only writer among the pioneers who come from a working-class background.

104. Cooke (1996), p. 11.
105. *Ibid.*, p. 3. The name itself suggests this group's territorial affiliations. However, even within this "territorial feminist unit," certain figures actively pursued a more collective Levantine nationalist agenda. 'Usayrān is a good example.
106. Zeidan (1995), p. 102.
107. Hafez (1995), p. 19.
108. *Ibid.*

## 2 The Gendered Subject: Literary Existentialism in Ghādah al-Sammān's "Beirut Tetralogy"

1. The publication dates mentioned here are the dates of the first editions of these novels. In this book, I refer to the more recent editions cited in the bibliography. The first three novels in this tetralogy have been translated into English. All references will be made to the English editions of these novels unless otherwise mentioned. As for *Sabrah Tanaqurīyyah li-l-Mawtā*, the translation of the title and all quotations from this novel are mine. I will also refer to these novels by their abbreviated English titles. Transliterations of characters' names are mine.
2. I have chosen the term "existentialist," as opposed to "existential," to describe al-Sammān's feminist and nationalist concerns. This is based on a distinction made by Hans Van Stralen, where "existentialist" "refers to the literary-philosophical movement," and "existential" "refers to human existence inasmuch as it concerns the fundamental aspects of life." Hans Van Stralen, *Choices and Conflicts: Essays on Literature and Existentialism* (Brussels: P.I.E.-Peter Lang, 2005), note 10, pp. 34–35.
3. See, for example, Ghāli Shukrī's *Ghādah al-Sammān bilā Ajniḥah* (*Ghādah al-Sammān without Wings*; Bayrūt: Dār al-Ṭalī'ah, 1990); Ilhām Ghāli's *Ghādah al-Sammān Al-Ḥub wa Al-Ḥarb* (*Ghādah al-Sammān: Love and War*; Bayrūt: Dār al-Ṭalī'ah, 1986); Hanan Awwad, *Arab Causes in the Fiction of Ghādah al-Sammān, 1961/1975* (Sherbrooke: Editions Naaman, 1983); Najla Ikhtiyar's *Taḥarrur Al-Mar'ah 'abr A'māl Simone De Beauvoir wa Ghādah al-Sammān, 1965–1986* (*The Emancipation of Women in the Works of Simone De Beauvoir and Ghādah al-Sammān, 1965–1986*; Bayrūt: Dār al-Ṭalī'ah, 1991); and Paola De Kapwa's *Al-Tamarrud Wa Al-Iltizām fī Adab Ghādah al-Sammān* (*Rebellion and Compliance in the Literature of Ghādah al-Sammān*; Bayrūt: Dār al-Ṭalī'ah, 1992). Further, her works are examined in other studies dealing with women writers, including Joseph Zeidan, *Women Novelists in Modern Arabic Literature* (PhD Thesis), Ann Arbor, MI: University Microfilms International (1982); Joseph Zeidan,

- Arab Women Novelists: The Formative Years and Beyond* (Albany, NY: State University of New York Press, 1995); 'Afif Farrāj's *Al-Huriyya fi adab Al-Mar'ah* (*Freedom in Women's Literature*; Beirut: Institution of Arabic Research, 1980); and Cooke's (1996; 1997), and *Women Write War: Centring of the Beirut Decentrists* (Beirut: Centre for Lebanese Studies, 1987). The studies mentioned here are not exhaustive.
4. For Shukrī, al-Sammān's *Nightmares* is comparable in its existentialism to Camus's *L'Étranger* (*The Outsider*, 1942), but rewrites Camusian alienation as affiliation. Shukrī's argument here remains vague and inapplicable to al-Sammān's other works. See Shukrī (1977), p. 179. For Farrāj, al-Sammān's third collection of short stories, *Layl al-Ghurabā'* (*The Foreigners' Night*, 1966), is an existentialist work that highlights alienation as the pivotal human experience. See Farrāj (1980), pp. 84–85. For De Kapwa, absurdity is the central aspect of al-Sammān's existentialism, and links with the themes of alienation and the lack of human communication. See De Kapwa (1992), pp. 91–92.
  5. See Pauline Homsy Vinson, "Ghada Samman: A Writer of Many Layers," *Al Jadid* 8:39 (Spring 2002), p. 1.
  6. For detailed accounts of the sources of the term, see Joseph Mahon, *Existentialism, Feminism and Simone De Beauvoir* (New York: Palgrave, 1997), p. 1, and David Cooper, *Existentialism: A Reconstruction* (Oxford: Blackwell, 1999), pp. 1–6.
  7. See John Macquarrie, *Existentialism: An Introduction, Guide and Assessment* (New York: Penguin Books, 1985), p. 34.
  8. *Ibid.*, p. 14.
  9. *Ibid.*, p. 17.
  10. *Ibid.*, p. 263.
  11. Indeed, for Van Stralen the works of Sartre, de Beauvoir, and Camus, alongside those of Anna Blaman (1905–1960) and Wolfgang Borchert (1921–1947), comply "practically *entirely* with the criteria of literary existentialism," and are "exemplary for this movement." Van Stralen (2005), p. 71. I find Van Stralen's analysis of Sartre, Camus, and de Beauvoir very helpful for my approach to al-Sammān's Levantine appropriation of literary existentialism given both their influence on her work, and Van Stralen's consideration of the aesthetics and international dimensions of the movement.
  12. Maurice Cranston, "Simone de Beauvoir," in *The Novelist as Philosopher: Studies in French Fiction 1935–1960*, ed. John Cruickshank (Oxford: Oxford University Press, 1962), p. 172.
  13. Van Stralen further highlights the politicized contexts of literary existentialism by considering it, "first and foremost," "a French-German affair." Van Stralen (2005), p. 67.
  14. For a detailed discussion of commitment in the Mashriqi literature of the 1920s, see Verena Klemm, "Different Notions of Commitment (*Iltizām*) and Committed Literature (*al-adab al-multazim*) in the Literary Circles of the Mashriq," *Arabic and Middle Eastern Literatures* 3:1 (2000), p. 51.

15. Yoav Di-Capua, "Arab Existentialism: An Invisible Chapter in the Intellectual History of Decolonization," *The American Historical Review* 17:4 (October 2012), p. 1071.
16. For further discussion of Arab literary appropriations of Sartrean commitment in the 1940s, as well as Ḥusain's response to this concept, see Di-Capua (2012), pp. 1070–1071 and Klemm (2000), p. 52. Another term—*wujudiya*—was used in this period to refer to Arab existentialist philosophy. In 1950, the Egyptian philosopher 'Abd al-Rahmān Badawī, much in the fashion of Husain, coined this term to refer to the specifically Arab variant of the European tradition. As Di-Capua explains, *wujudiya* comprises "a series of formulations and adaptations that collectively sought to create a new postcolonial Arab subject: confident, politically involved, independent, self-sufficient, and above all liberated." Di-Capua (2012), p. 1061.
17. For an account of the impact of the *Nakba* on Arab literary consciousness, see M. M. Badawi, "Commitment in Contemporary Arabic Literature," *Cahiers d'histoire mondiale* 14:4 (1972), pp. 867–868.
18. This list is derived from Salma Khadra Jayyusi's *Trends and Movements in Modern Arabic Poetry*, Vol. 2 (Leiden: Brill, 1977), p. 641. Jayyusi considers these terms characteristic of the avant-garde literature of the 1950s and 1960s. In this book, I examine them and avant-garde literature in relation to Arab feminist writing since the 1970s.
19. Idrīs's journal *al-Adab* (founded in 1953) became the mouthpiece for progressive writers and advocates of *iltizām* in the 1950s–1960s, and a battleground for the two competing trends. In his editorial note to the first volume of January 1953, Idrīs announced that "the policy of the periodical was to publish and promote the cause of *Adab Multazim*." Cited in Badawi (1972), p. 867.
20. Klemm (2000), p. 57. For detailed accounts of the debate on *iltizām*, vis-à-vis socialist realism among Arab Marxists (such as Mahmud Amin al-'Alim and 'Abd al-'Azim Anis), see Di-Capua (2012), pp. 1075–1076, 1082 and Badawi (1972), p. 870.
21. Badawi (1972), p. 859.
22. As Klemm argues, "the existentialist trend was stronger in Lebanon and Syria than elsewhere in the Mashriq" due to the colonial heritage. See Klemm (2000), p. 54. Stefan Meyer makes a similar point in *The Experimental Arabic Novel: Postcolonial Literary Modernism in the Levant* (Albany, NY: State University of New York Press, 2001), p. 3.
23. Badawi emphasizes the influence of "western existentialist literature" on these writers, but does not elaborate further. Badawi (1972), p. 878. Detailed analysis of the impact of Western literature on the Arab writers of the 1960s and early 1970s is still lacking in the critical literature, and is an important area for future research.
24. For a philosophical account on existential themes in the fiction of Mahfouz, see Haim Gordon, *Naguib Mahfouz's Egypt: Existential Themes in His Writings* (Westport, CT: Greenwood Press, 1990).

25. Di-Capua (2012), p. 1073.
26. As Badawi notes, numerous of other novels of the period feature existential characteristics, including Muṭā‘ Ṣafadī’s (b. circa 1930) *Jil al-Qadar* (*The Generation of Destiny*, 1960); Walid Ikhlasī’s (b. 1935) *Aḥḍān al-Sayyida al-Jamīla* (*The Fair Lady’s Bosom*, 1968); Hānī al-Rāhib’s (b. 1939) *Sharkh fī Tārīkh Ṭawīl* (*A Crack in a Long History*, 1969); and Ḥaydar Ḥaydar’s (b. 1936) *al-Zaman al-Muḥīsh* (*Desolate Time*, 1973). See M. M. Badawi, *A Short History of Modern Arabic Literature* (Oxford: Clarendon Press, 1993), pp. 212–215.
27. *Ibid.*, p. 184.
28. Badawi (1972), p. 877.
29. Al-Sammān’s mother had great influence on her education; she taught her, as a child, French and English, and she was able to speak these languages before Arabic. After the death of her mother, her father took the responsibility of cultivating her. Her early education started by memorizing the Holy Qur’an. Later, with the help of his circle of intellectual friends, he introduced her to world literature and art. For her own account of her intellectual upbringing, see Ghādah al-Sammān, *Al-Riwāyah al-Mustaḥīlah* (*The Impossible Novel*; Bayrūt: Manshūrāt Ghādah al-Sammān, 1999), p. 44. Translations of all references to this book are mine.
30. For her own account of the influence of such media, see al-Sammān (1999), pp. 373–374.
31. See Ghādah al-Sammān, *Mūwāṭinah Mutalabisah Bil-qirā’ah* (*A Female Citizen Caught Red-Handed in Reading*; Bayrūt: Manshūrāt Ghādah al-Sammān, 1986).
32. See Ghādah al-Sammān, *Kawābīs Bayrūt* (*Beirut Nightmares*; Bayrūt: Manshūrāt Ghādah al-Sammān, 2000), p. 147 (“Kābūs 99”). All references to “Kābūs 99” are translated by me since this “Nightmare” is not translated by Roberts.
33. See al-Sammān (2000), pp. 261–263 (“Kābūs 158”).
34. See Shukrī (1977), p. 169.
35. Al-Sammān’s fiction has been translated into at least 14 languages (Spanish, German, Albanian, English, Persian, Italian, Bulgarian, Polish, Russian, Romanian, Chinese, French, Yugoslavian, and Japanese), and her poetry and interviews widely anthologized in English language volumes.
36. Chinua Achebe pointedly mocks such global literature as “some distant bend in the road which you may take if you travel out far enough in the direction of Europe or America, if you put adequate distance between yourself and your home.” Chinua Achebe, *Hopes and Impediments: Selected Essays 1965–87* (London: Heinemann, 1988), p. 52.
37. For her own account of such multifaceted literary influences, see Ghādah al-Sammān, *Tasakku’un Dākhila Jurḥin* (*Loitering Inside a Wound*; Bayrūt: Manshūrāt Ghādah al-Sammān, 1988), p. 130. Al-Sammān’s literary self-identification as an Arab writer is suggested not only by her choice to write exclusively about issues related to the Arab world, but also by her



- abandoning of her postgraduate studies in England to return to live in Beirut.
38. Mona Mikhail, *Studies in the Short Fiction of Mahfouz and Idris* (New York and London: New York University Press, 1992), p. 30. The question of *'asala* or authenticity in the Arabic novel is particularly loaded given that the form was imported from Europe and gradually displaced more traditional Arabic forms such as the *Qasidah*. It has been questioned whether it is possible to have an “authentic” Arabic novel when the very nature of the novel form—its modes of characterization, plotting, and causal unfolding of events—is derived from, and potentially reproduces, European epistemologies. For an introduction to these issues, see Roger Allen, *The Arabic Novel: An Historical and Critical Introduction* (Syracuse NY: Syracuse University Press, 1995), pp. 1–51.
  39. Robert Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), p. 2.
  40. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (Ed.), *Post-Colonial Studies: The Key Concepts* (London: Routledge, 2003), p. 233.
  41. Macquarrie (1985), p. 257.
  42. In my critical readings of al-Sammān’s novels, I elucidate her literary existentialism via thorough engagement with the work of these writers, and further draw on Jaspers, Kierkegaard, Heidegger, Van Stralen, and Jonna Bornemark.
  43. Van Stralen (2005), p. 54. For Van Stralen, this renders literary existentialism more “a *style of writing*” than “a movement connected to historical frames.” *Ibid.*
  44. *Ibid.*, p. 74.
  45. Cited in Jonna Bornemark, “Limit-situation: Antinomies and Transcendence in Karl Jaspers’ Philosophy,” *Sats—Nordic Journal of Philosophy* 7:2 (2006), p. 52.
  46. Van Stralen (2005), p. 56.
  47. *Ibid.*, p. 75.
  48. Albert Camus, *The Rebel: An Essay on Man in Revolt*, trans. Anthony Bower (New York: Vintage International, 1991), p. 285.
  49. *Ibid.*
  50. *Ibid.*
  51. Bornemark (2006), p. 54.
  52. Ghādah al-Sammān, *Beirut '75*, trans. Nancy Roberts (Fayetteville, AR: University of Arkansas Press, 1995), p. 3. Transliteration of characters’ names are mine.
  53. *Ibid.*, p. 9.
  54. *Ibid.*, p. 11.
  55. For an overview of the influence of Heideggerian existentialism on Arab intellectuals, see Di-Capua (2012), pp. 1066–1068.
  56. Al-Sammān (1995), p. 75.
  57. *Ibid.*
  58. *Ibid.*, p. 66.
  59. *Ibid.*, p. 69.

60. *Ibid.*, p. 70.
61. Van Stralen (2005), p. 76.
62. Al-Sammān (1995), p. 115.
63. *Ibid.*, p. 115.
64. *Ibid.*, p. 39.
65. *Ibid.*, p. 95.
66. Bornemark (2006), pp. 60–61.
67. Al-Sammān (1995), p. 96.
68. Frederick Hoffman, *The Moral No: Death in the Modern Imagination* (Princeton: Princeton University Press, 1964), p. 461.
69. Al-Sammān started writing this novel during this period, on the night of November 13, 1975, to be precise. The novel was finished on February 27, 1976, and was first serialized in a Lebanese journal from the beginning of 1976 till August of that year. It was published as a complete novel in October 1976.
70. Jean-Paul Sartre, *No Exit and Three Other Plays*, trans. Stuart Gilbert and Lionel Abel (New York: Vintage, 1989), p. 45. See Ghādah al-Sammān, *Beirut Nightmares*, trans. Nancy Roberts (London: Quartet Books, 1997), pp. 286–296.
71. Al-Sammān (1997), pp. 8–9.
72. See al-Sammān (2000), p. 160. All references to “Kābūs 107” are translated by me since this “Nightmare” is not translated by Roberts.
73. Shukrī interprets al-Sammān’s lamenting over the absence of love as “praying to love” to intervene and stop the killing. See Ghālī Shukrī, *Ghādah al-Sammān Bilā Ajniḥah [Ghādah al-Sammān without Wings]*, 3rd ed. (Bayrūt: Dār al-Ṭalīḥ, 1990), p. 165.
74. Van Stralen (2005), p. 76.
75. *Ibid.*, p. 76.
76. Ghādah al-Sammān, *The Night of the First Billion*, trans. Nancy Roberts (New York: Syracuse University Press, 2005), p. 383.
77. *Ibid.*, p. 542.
78. *Ibid.*, pp. 505, 521.
79. *Ibid.*, p. 488.
80. *Ibid.*, p. 484.
81. For further discussion of this correlation, see Mikhail (1992), pp. 28–29.
82. Al-Sammān (2005), p. 501.
83. Cited in Bornemark (2006), p. 51.
84. Ghādah al-Sammān, *Sabrah Tanakurīyyah li-l-Mawtā (Masquerade for the Dead)*; Bayrūt: Manshūrāt Ghādah al-Sammān, 2003), p. 237. Translations of the title and all citations from this novel are mine.
85. *Ibid.*, p. 86.
86. See *ibid.*, pp. 135–147, for the “Stories” discussed below.
87. John Cruickshank, *Albert Camus and the Literature of Revolt* (Oxford: Oxford University Press, 1960), p. 49.
88. Al-Sammān (2005), p. 149.

89. Ibid., p. 298.
90. Jean-Paul Sartre, "Preface," in Frantz Fanon, *The Wretched of The Earth*, trans. Constance Farrington (London: Penguin Classics, 2001[a]), p. 21.
91. Ibid.
92. Cited in Bornemark (2006), pp. 61, 63.
93. For a canonical discussion of violence against women, especially rape, as a biopolitical strategy aimed at maintaining the (patriarchal) "war system," see Betty Reardon, *Sexism and the War System* (New York: Teachers College Press, 1985), p. 39.
94. Mary Evans, *Simone De Beauvoir: A Feminist Mandarin* (London: Tavistock Publications, 1985), p. 81.
95. Linda McClain, "The Liberal Future of Relational Feminism: Robin West's *Caring for Justice*," *Law & Social Inquiry* 24:2 (Spring, 1999), p. 480.
96. Al-Sammān (2005), p. 179.
97. Ibid., p. 383.
98. Chandra Talpade Mohanty, *Feminism without Borders: Decolonizing Theory, Practicing Solidarity* (Durham, NC: Duke University Press, 2003), p. 6.
99. Al-Sammān (2003), p. 102.
100. Ibid., p. 283.
101. Van Stralen (2005), p. 77.
102. See Jean-Paul Sartre, *What Is Literature?*, trans. Bernard Frechtman (London: Routledge, 2001[b]), pp. ix–x.
103. Evans (1985), p. 78.
104. Simone De Beauvoir, *The Blood of Others*, Trans. Yvonne Moyses and Roger Senhouse (London: Penguin Books, 1964; 1st ed. 1948).
105. Evans (1985), p. 96.
106. Of special importance to the argument here are "Umsīyah Ukhrā Bāridah" (Another Cold Night) and "Buq'it Dau' lā Masrah" (Spot Light on a Stage) from *The Foreigners' Night* (Bayrūt: Manshūrāt Ghādah al-Sammān, 1995; 1st ed. 1966) and the short story "al-Dānūb al-Ramādi" (The Grey Danube) from *Rahīl al-Marāfi' al-Qadimah* (*Departure of the Ancient Ports*) (Bayrūt: Manshūrāt Ghādah al-Sammān, 1992; 1st ed. 1973). Transliteration is mine.
107. Al-Sammān (1997), p. 47.
108. Ibid.
109. Ibid., p. 121.
110. Al-Sammān (2003), p. 243.
111. Di-Capua (2012), p. 1084.
112. See Sartre (2001[b]), p. 181.

### 3 Saḥar Khalifeh's Resistance Literature: Toward a Palestinian Critical Realism

1. For more information about Khalifeh's biography, see Saḥar Khalifeh, "My Life, Myself, and the World," trans. Musa al-Halool and Katia Sakka,

*Al Jadid* 8:39 (Spring 2002), pp. 1–2 and Peter Nazareth, “An Interview with Sahar Khalifeh,” *The Iowa Review* 11:1 (1981), pp. 67–70. Amal Amireh identifies three categories of Palestinian writers who are involved in “the telling of the national story,” which she considers an essential cultural complement to Palestinian political demands “for recognition and self-determination.” First, those who hold “official positions in the national movement” (e.g. Yehya Yakhlaf, Liyānah Badr), secondly those who have acted as spokespersons for it (e.g. Ghassān Kanafānī, Ḥanān ‘Ashrāwī), and thirdly those who “consciously [put] their artistic pens in the service of the national cause,” a category to which all Palestinian writers belong. She continues that against the tendency to reproduce “the dominant gendered [or patriarchal] national narrative” characteristic especially of the first two categories, but also widespread in the third, feminist writers such as Khalifeh have “attempted to clear fictional spaces that allow for a subversive questioning of this dominant narrative”. Amal Amireh, “Between Complicity and Subversion: Body Politics in Palestinian National Narrative’,” *South Atlantic Quarterly* 102:4 (2003), pp. 749, 750. While I discuss gendered nationalist discourses and Khalifeh’s resistance to them at length below, it is important from the outset to note that her feminist intervention is directed not only toward Palestinian social conditions, but also toward the marginalization of women in the sorts of national narratives produced by the majority of her contemporaries. She aims for a new narrative in which women are seen as equal participants in the national struggle, and where their liberation is coterminous with that of the nation.

2. For more on her involvement in the Union of Palestinian Writers, see Khalifeh (2002), p. 4. For more on the Women’s Affairs Centre, see Sherna Berger Gluck, “Palestinian Women: Gender Politics and Nationalism,” *Journal of Palestinian Studies* 4:3 (1995), p. 15 note 29.
3. The only copy of the first novel Khalifeh actually wrote was confiscated and probably destroyed by the Israeli authorities, and thus never published.
4. The publication dates mentioned here are of the first editions of Khalifeh’s novels. Citations from the novels are from the most recent available editions. Translations of titles not yet translated into English are mine. Reference will be made to available English translations unless otherwise noted. Henceforth, I refer to these novels by their abbreviated English titles. Transliterations of titles and characters’ names are mine. The author has a long list of other nonfictional publications including her doctorate thesis, “Women of no man’s land” (1988). Reference will be made to such publications when necessary.
5. For further discussion of the alignment of feminism and nationalism in Khalifeh’s work, see Faysal Darraj, “Introduction: This Novel,” in Saḥar Khalifeh, *Ṣūrah wa Ayyūnah wa ‘Abd Qadīm (The Image, the Icon, and the Covenant)*; Bayrūt: Dār al-‘Ādāb, 2002), p. 5; Mineke Schipper, ed., *Unheard Words: Women and Literature in Africa, the Arab World, Asia, the Caribbean and Latin America* (London: Allison and Busby, 1984), pp. 84–85; and

- Miriam Cooke, *Women and the War Story* (Berkeley: University of California Press, 1997), pp. 197, 218.
6. On the various interpretations of *dākhil* (inside) and *khārij* (outside) in the Palestinian context, see Edward Said, *After the Last Sky: Palestinian Lives* (London: Vintage, 1986), pp. 51–86; Edward Said, “Intifada and Independence,” *Social Text* 22 (1989), pp. 23–39; and Mary Layoun, “Telling Spaces: Palestinian Women and the Engendering of National Narratives,” in *Nationalisms and Sexualities*, ed. Andrew Parker, Mary Russo, Doris Sommer, and Patricia Yaeger (New York and London: Routledge, 1992), pp. 408–410.
  7. Ghassān Kanafānī, *Adab al-Muqāwamah fī Filasṭīn al-Muḥtallah: 1948–1966* (*Literature of Resistance in Occupied Palestine: 1948–1966*; Bayrūt: Dār al-Ādāb, n.d.), p. 10. Title transliteration is mine. Translations from this source are mine unless otherwise noted. In this text, Kanafānī seems to use “Arab al-Arḍ al-Muḥtallah” (p. 17), “al-‘Arab fī Filasṭīn al-Muḥtallah” (p. 18), and “al-‘Arab fī Israel” (p. 19) interchangeably, without distinguishing between Palestinians in the occupied territories of Gaza and the West Bank and those inside Israel. I therefore interpret his statements as referring to both categories. See also Ghassān Kanafānī, *Al-Adab al-Filasṭīnī al-Muqāwīm taḥta al-Iḥtilāl: 1948–1968* (*Palestinian Resistance Literature Under Occupation: 1948–1968*; Bayrūt: Mu‘asasat ad-Dirāsāt al-Filasṭīniyah, 1968), p. 18. Title transliteration is mine. Translations from this source are mine unless otherwise noted.
  8. Kanafānī (1966), p. 11. Cited in and translated by Barbara Harlow, *Resistance Literature* (New York: Methuen, 1987), p. 3.
  9. Harlow (1987), p. 3.
  10. *Ibid.*, pp. 3, 4.
  11. *Ibid.*, p. 14.
  12. On the role of Palestinian women’s literary activity in the post-1967 period, see Miriam Cooke, *War’s Other Voices: Women Writers on the Lebanese Civil War* (Syracuse, NY: Syracuse University Press, 1996), pp. 191–193.
  13. Khalīfeh’s most recent novels, *My First Love* (2010) and *Earth and Heavens* (2013) are more straightforward sequels to *Of Noble Origins* (2009), their immediate precursor. Despite the importance of these three works, I do not analyze them here as they do not fit within the model of unconventional serialization established by al-Sammān, Khalīfeh, and Barakāt in their respective series, the main object of this study. Further, Khalīfeh does not employ critical realism in these sequels, opting to sideline avant-garde aesthetic innovation in favor of the more traditional style of historical fiction.
  14. Said (1986), p. 120. See also Rashid Khalidi, *Palestinian Identity: The Construction of Modern National Consciousness* (New York: Columbia University Press, 1997), p. 194. In this important work, Khalidi warns against the suggestion that Palestinian national identity emerged mainly as a response to Zionism. He studies the process of its development before 1948,

- and examines the key cultural, historical, political, and economic elements that shaped contemporary Palestinian nationalism. See especially pp. 9–34. Muhammad Y. Muslih echoes this argument, and also assesses the secondary status assigned to Palestinian nationalism in the larger context of pan-Arab nationalism: “In these circumstances, it seems unlikely that the Palestinians would have abstained from establishing their own independent national movement, even if Zionism were absent from the scene.” Muhammad Y. Muslih, *The Origins of Palestinian Nationalism* (New York: Columbia University Press, 1988), p. 215.
15. See especially Said (1986), passim and Joe Cleary, *Literature, Partition and the Nation-State: Culture and Conflict in Ireland, Israel and Palestine* (Cambridge: Cambridge University Press, 2002), pp. 186–225.
  16. Feminist scholarship on nationalism in various (post)colonial contexts is abundant. See, for instance, Kumari Jayawardena, *Feminism and Nationalism in the Third World*, 4th ed. (London: Zed Books Ltd, 1992); Valentine M. Moghadam (Ed.), *Gender and National Identity: Women and Politics in Muslim Societies* (London: Zed Books, 1994); Nira Yuval-Davis, *Gender and Nation* (London: Sage Publications, 1997); and Anne McClintock, Aamir Mufti and Ella Shohat (Eds.), *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives* (Minneapolis, MN: University of Minnesota Press, 1997). Little of this, though, focuses specifically on Palestinian nationalism. For the only book-length exception, see Anna Ball, *Palestinian Literature and Film in Postcolonial Feminist Perspective* (London: Routledge, 2012), which I discuss at greater length below.
  17. This image is not exclusive to Arab and/or Palestinian societies. Yuval-Davis reminds us that “A figure of a woman, often a mother, symbolizes in many cultures the spirit of the collectivity, whether it is Mother Russia, Mother Ireland or Mother India” and has “no doubt contributed to [the] close association between collective territory, collective identity and womanhood” witnessed across cultures. Yuval-Davis (1997), p. 45.
  18. “Palestine National Charter of 1964,” United Nations website, Permanent Observer Mission of the State of Palestine to the United Nations (<http://www.un.int/wcm/content/site/palestine/pid/12363>), Article 19, Introduction. While the rhetoric of “abuse” was excised from the amended 1968 version of the Charter, it maintains the earlier emphasis on the masculinity of Zionism. See “The Palestinian National Charter: Resolutions of the Palestine National Council July 1–17, 1968,” Yale Law School website, The Avalon Project ([http://avalon.law.yale.edu/20th\\_century/plcov.asp](http://avalon.law.yale.edu/20th_century/plcov.asp)). For further discussion of gendered rhetoric in the Palestinian national movement, see Joseph Massad, “Conceiving the Masculine: Gender and Palestinian Nationalism,” *Middle East Journal* 49:3 (1995).
  19. Cleary (2002), p. 212; Amireh (2003), p. 751. See also Ghassan Kanafani, *Men in the Sun and Other Palestinian Stories* (Boulder, CO: Three Continents Press, 1997).
  20. Massad (1995), p. 472.

21. Ibid. Italics in original.
22. "Palestinian Charter of 1964," Article 5; "The Palestinian National Charter," Article 5.
23. See Massad (1995), p. 480 note 25.
24. See Amireh (2003), pp. 749–750.
25. For an analysis of *Memoirs*, see Cooke (1996), pp. 205–212.
26. See Amireh (2003), pp. 752–757.
27. For further discussion of Maḥfouz's realism and its impact on mid-twentieth-century Arabic literature, see Mona N. Mikhail, ed., *Studies in the Short Fiction of Mahfouz and Idris* (New York and London: New York University Press, 1992), pp. 11–24 and Rasheed El-Enany, *Naguib Mahfouz: The Pursuit of Meaning* (London: Routledge, 1993), pp. xi–xv.
28. For an excellent account of experimentalism in the Arabic novel, see Stefan G. Meyer, *The Experimental Arabic Novel: Postcolonial Literary Modernism in the Levant* (Albany, NY: State University of New York Press, 2001).
29. Quoted in Nazareth (1981), p. 76.
30. See Georg Lukács, *The Meaning of Contemporary Realism*, trans. John and Necke Mander (London: The Merlin Press, 1979), pp. 93–135.
31. George J. Becker (Ed.), *Documents of Literary Realism* (Princeton, NJ: Princeton University Press, 1967), p. 21.
32. Lukács (1979), p. 68.
33. Ibid., pp. 115, 114.
34. A. N. Staif, "The Soviet Impact on Modern Arabic Literary Criticism: Husayn Muruwwa's Concept of the 'New Realism,'" *British Society for Middle Eastern Studies Bulletin* 11:2 (1984), p. 160. For detailed accounts of the rise of Arabic socialist realism, see Staif (1984), pp. 157, 164–167 and Mohammed S. Al-Goaifli, *Contemporary Arabic Literary Criticism of Fiction: A Study of the Realist Trend* (PhD Thesis; Ann Arbor, MI: University Microfilms International, 1987), pp. 31–33.
35. See Ḥilmi Budayr, *Ittijāh al-wāqi'ī fī al-riwāyah al-'Arabīyah al-ḥadīthah fī Miṣr* (*The Realist Trend in the Modern Arabic Novel in Egypt*) (al-Qāhirah: Dār al-Ma'ārif, 1981), p. 28 and al-Goaifli (1987), p. 28.
36. Saḥar Khalīfeh, *Mudhakkirāt Imra'ah ghayr Wāqi'iyah* (*Memoirs of an Unrealistic Woman*) (Bayrūt: Dār al-Ādāb, 1992), p. 43. Rafif from *Sunflower* expresses similar views throughout the novel. See Saḥar Khalīfeh, *Abbād al-Shams: Takmilat Al-Ṣabbār* (*Sunflower: the Sequel to Wild Thorns*) (Bayrūt: Dār al-Ādāb, 1987).
37. Saḥar Khalīfeh, *Reflections on the Crisis of the Educated Palestinian Woman in Saḥar Khalīfeh's Works*, MA Dissertation (Chapel Hill, NC: University of North Carolina at Chapel Hill, 1983), p. 44. See also p. 47, where she emphasizes this realistic feature of her writings.
38. Suhā Ṣabbagh argues that Khalīfeh's realism is in fact of the socialist variety. See Suhā Ṣabbagh, "Palestinian Women Writers and the *Intifada*." *Social Text* 22 (Spring 1989): pp. 62–78, 73. This claim, however, is not supported by any textual evidence, and prioritizes the political dimensions of Khalīfeh's

- writings at the expense of the aesthetic, which, as I have argued here, are critical in orientation.
39. Khalifeh (1987), p. 19.
  40. Ibid.
  41. Cooke (1996), p. 218.
  42. See Sabry Hafez, "The Transformation of Reality and the Arabic Novel's Aesthetic Response," *Bulletin of the School of Oriental and African Studies* 57:1 (1994), pp. 103–104.
  43. For detailed discussions of the role of Palestinian women in the national resistance movement, see Rita Giacaman, "Palestinian Women in the Uprising: From Followers to Leaders?," *Journal of Refugee Studies* 2.1 (1989); Islah Abdul Jawwad, "The Evolution of the Political Role of the Palestinian Women's Movement in the Uprising," in *The Palestinians: New Directions*, ed. Michael C. Hudson (Washington, DC: Center for Contemporary Arab Studies, Georgetown University, 1990); Joost R. Hiltermann, *Behind the Intifada: Labor and Women's Movements in the Occupied Territories* (Princeton, NJ: Princeton University Press, 1991); and Suhā Šabbagh (Ed.), *Palestinian Women of Gaza and the West Bank* (Bloomington, IN: Indiana University Press, 1998).
  44. *Fidā'een* (plural of *fidā'ī*) is the local term used for Palestinian guerrilla fighters.
  45. See Julie Peteet, *Gender in Crisis: Women and the Palestinian Resistance Movement* (New York: Columbia University Press, 1991), p. 22.
  46. See Saḥar Khalifeh, *Bāb al-Sāḥab (The Gate of the Plaza)* (Bayrūt: Dār al-Ādāb, 1990), p. 134.
  47. Ibid., p. 133. This pun is based on the shared root of the Arabic words *qami'* and *taqme'*.
  48. For an overview of other modes of emasculation caused by the disruption of patriarchal hierarchies in the occupied territories, see Ball (2012), p. 87.
  49. Peteet (1991), p. 23.
  50. Sabbagh (1989), p. 62.
  51. Saḥar Khalifeh, *The End of Spring*, trans. Paula Haydar (Northampton, Massachusetts: Interlink Books, 2008), p. 119.
  52. Ibid., p. 221.
  53. What Sabbagh calls these "Three Circles of Oppression" are of similar concern to other Palestinian feminist writers such as Soraya Antonius, whose novel *Where the Jinn Consult* (1987) is set in pre-1948 rural Palestine. Sabbagh (1989), p. 69.
  54. Khalifeh (1990), pp. 133–134. Although Rafif reaches a similar conclusion in *Sunflower*, hers is more abstract, based on theoretical speculation rather than practical experience. The transition from Rafif to Samar across these novels reflects the two stages of development of feminism in the occupied territories.
  55. While my critical emphasis here is on class relations as pertaining to feminism, it should be noted that Khalifeh also explores this issue for its wider social implications throughout the West Bank series.



56. 'Abd al-Muḥsin T. Badr argues that depicting the human character in terms of the moral duality of “good” and “evil” is characteristic of the romanticism that preceded Khalifeh and her realist influences. See 'Abd al-Muḥsin T. Badr, *Tatawwur al-riwāyah al-'Arabīyah al-ḥadīthah fī Miṣr, 1870–1938 (The Evolution of the Modern Arabic Novel in Egypt, 1870–1938)* (al-Qāhīrah: Dār al-Ma'ārif, 1963), p. 196.
57. Al-Goaifli (1987), p. 164. For further discussion of the figure of the anti-hero in Arabic fiction, see Budayr (1981), p. 165.
58. For brief discussions of these two characters, see Barbara Harlow, “Partitions and Precedents: Sahar Khalifeh and Palestinian Political Geography,” in *Intersections: Gender, Nation and Community in Arab Women's Novels*, ed. Lisa Suhair Majaj, Paula W. Sunderman, and Terese Saliba (Syracuse, NY: Syracuse University Press, 2002), pp. 116–117 and Cooke (1996), pp. 198–199.
59. See, for instance, Saḥar Khalīfeh, *Wild Thorns*, trans. TrevorLeGassick and Elizabeth Fernea (London: Saqi Books, 2005), pp. 28–29.
60. In her reading of Elia Suleiman's film *Divine Intervention* (2002), Ball interprets the protagonist's “stone-faced silence, lack of response and inertia” as expressions of *ṣumūd*. See Ball (2012), pp. 89–90. 'Ādil's lack of (violent) action against the Israeli occupation can be understood in similar terms. For an analysis of negative representations of women's passive responses to oppression in contemporary war fiction, see Cooke (1996), p. 209 and p. 315 note 32.
61. Khalīfeh (2008), pp. 116, 168.
62. Khalīfeh (1987), p. 251.
63. Ball (2012), 89. Peteet makes a similar point about the ritualization of male suffering during the Intifada. See Julie Peteet, “Male Gender and Rituals of Resistance in the Palestinian 'Intifada': A Cultural Politics of Violence”, *American Ethnologist* 21:1 (1994), p. 109.
64. Ball (2012), 89.
65. George J. Becker, *Realism in Modern Literature* (New York: Frederick Ungar Publishing, 1980), p. 68.
66. Yuval-Davis (1997), p. 45. For a further elaboration of this concept in the (post)colonial Palestinian context, see Ball (2012), pp. 46–47.
67. Yuval-Davis (1997), p. 45.
68. Saree Makdisi, *Palestine Inside Out: An Everyday Occupation* (New York: W. W. Norton & Company, 2010), passim. Makdisi employs this phrase to describe day-to-day Palestinian life—labor, commerce, education, entertainment, sociality, mobility, and so on—under the constraints of Israeli occupation, an overarching totality that mediates all such activities.
69. Al-Goaifli (1987), p. 153.
70. As with Samar and Ḥussām, Rafif and 'Ādil in *Sunflower*, while they attempt to defy social conventions by walking together and holding hands in public (see Khalifeh (1987), pp. 9–19), are ultimately unable to consummate their relationship.

71. Khalifeh (1987), p. 119.
72. Khalifeh (2008), p. 224.
73. Ibid.
74. Although Jamileh in *The Image, the Icon, and the Covenant* inhabits the same gender and class position as these characters, I do not discuss this otherwise important novel here as it falls outside the scope of my critical emphasis on Khalifeh's West Bank series.
75. As Sabbagh argues, such women, by taking on a new set of social responsibilities in the post-1967 period, became "a symbol of community cooperation." Sabbagh (1989), p. 62. For a detailed account of the shift from purely maternal to more political forms of social engagement among Palestinian women, as for example through organizations such as the Arab Women's Union (co-founded by Khalifeh), see Raymonda Tawil, *My Home My Prison* (London: Zed Books, 1986).
76. See Khalifeh (1987), pp. 20–37, 228, 262.
77. Ibid., p. 227. For a brief account of the modes of social mobility available to Palestinian women since the *Naksa*, see Sabbagh (1989), p. 75.
78. Khalifeh (1987), p. 230.
79. Ibid., pp. 278, 279.
80. See Halim Barakat, *The Arab World: Society, Culture, and State* (Berkeley: University of California Press, 1993), pp. 98, 102.
81. Khalifeh (2008), p. 177.
82. Ibid.
83. Ibid. For the original Arabic, see Saḥar Khalifeh, *Rabī' Ḥārr* (Beirut: Dār al-Ādāb, 2004), pp. 241–242.
84. Khalifeh (2008), pp. 195–196. In *The Gate*, the character of Zakiyyah is similarly described as the "alley's cornerstone and everyone's mother." Khalifeh (1990), p. 26. For further discussion of Palestinian feminists' reclamation of the "woman-as-mother" image, see Amireh (2003), pp. 765–766, 772 note 7; Rima Hamami and Eileen Kuttāb, "The Palestinian Women's Movement: Strategies Towards Freedom and Democracy," *News from Within* 15.4 (1999), pp. 5–8; and Yuval-Davis (1997), p. 45. For further discussion of what has been termed the "uterine nationalism," where men bear arms while women bear children, that Khalifeh is here clearly rejecting, see Geraldine Heng and Janadas Devan, "State Fatherhood: The Politics of Nationalism, Sexuality, and Race in Singapore," in Parker et al. (1992).
85. Khalifeh (2008), p. 196.
86. Amireh (2003), p. 761.
87. Becker (1967), pp. 30–31. According to al-Goaifli, material settings include houses, streets, and shops; social settings include customs, practices, and popular beliefs; and natural settings include trees, landscapes, seasons, and climatic conditions. See al-Goaifli (1987), p. 187. As Muḥibbah Ḥājj Ma'tūq, like Becker, argues, the description of such settings in realism is rarely decorative, but rather purposeful, in that it complements the physical and psychological portrayal of characters. See Muḥibbah Ḥājj Ma'tūq,

*Athar al-Riwāyah al-Wāqī'iyah al-Gharbīyah fī al-Riwāyah al-'Arabīyah* (*The Effect of the Western Realistic Novel on the Arabic Novel*) (Bayrūt: Dār al-Fikr al-Lubnānī, 1994), p. 202.

88. For a reading of the relationship between gender and spatiality in Khalīfeh's novels, see Kifah Hanna "Middle Eastern Women's Roles Transformed: the Gendered Spaces of Ghadah al-Samman and Sahar Khalīfah," in Stella Borg Barthet, ed. *Shared Waters: Soundings in Postcolonial Literatures* (Amsterdam: Rodopi, 2009), pp. 113–121. For useful sociohistorical overviews of questions of spatiality (and gender) in the occupied territories, see Giacaman and Johnson (1989) and Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (London: Verso, 2012).
89. See Khalīfeh (2005), p. 5. Fairūz is one of the most prominent Arab singers since the 1950s, along with al-Raḥabānī brothers. Her songs evoke the socio-cultural settings of the Levant and are considered receptacles of the popular memories of the region. She and her songs are thus, to the present day, considered iconic within Levantine culture.
90. See Khalīfeh (1987), p. 234.
91. For Zakiyyah's attachment to her *argileh*, see Khalīfeh (1990), passim. For Abū Ṣāber's passion for folktales such as Abū Zayd al-Hilālī and 'Antar Ibn Shaddād, see Khalīfeh (2005), p. 52. For, alongside the other instances discussed above, a particular significant act of resistance, a demonstration scene based on the murder of American activist Rachel Corrie by an IDF bulldozer on March 16, 2003, see Khalīfeh (2008), pp. 264–283.
92. Georg Lukács, "Reportage or Portrayal," in *Essays on Realism*, ed. Rodney Livingstone (Cambridge, MA: The Massachusetts Institute of Technology Press, 1980), p. 45; Colin Hill, *Modern Realism in English-Canadian Fiction* (Toronto: University of Toronto Press, 2012), p. 176.
93. Nazareth (1981), p. 80. For a discussion of the vernacular in contemporary Arabic fiction, see chapter 1. K. S. Song argues that Khalīfeh "utilized it more efficiently" than her male predecessors, and pushed it beyond [their] boundaries." K. S. Song, "The Writing of Sahar Khalīfah: from Margin to Centre," *Annals of Japan Association for Middle East Studies* 15 (2000), p. 18.
94. For further discussion of the necessity of such usage vis-à-vis the Palestinian majority, see Hanan Daud Mikhail-Ashrawi, *The Contemporary Literature of Palestine: Poetry and Fiction* (PhD Thesis; Ann Arbor, MI: University Microfilms International, 1982), pp. 206–208.
95. See Khalīfeh (1987), pp. 230–232.
96. Khalīfeh (1990), p. 86.
97. Becker (1980), p. 76. For a similar argument as pertaining to Arabic realism, see Budayr (1981), pp. 117–121.
98. Khalīfah considers herself "one of the first, even among the men writers, to use a lot of words which are supposed to be dirty like 'shit' and 'bitch'." Nazareth (1981), p. 80.
99. Khalīfeh (1987), p. 249.

100. Khalifeh (1990), p. 136.
101. Khalifeh (2008), p. 194.
102. Becker (1967), p. 27. For more on vulgarity and profanity in realism, see Becker (1980), p. 77.
103. Sabbagh (1989), p. 72.
104. For Khalifeh's own account of this similarity, see Nazareth (1981), pp. 83–84. For a wide-ranging, primarily literary study of the hitherto repressed inseparability of Jewish and Arab ethnic self-identifications, see Gil Hochberg, *In Spite of Partition: Jews, Arabs, and the Limits of the Separatist Imagination* (Princeton, NJ: Princeton University Press, 2007).
105. See especially Edward Said, *The Question of Palestine* (London: Verso, 1992), pp. xxxv–xl. For a powerful critique of the idea that the Palestinian national narrative emerged as a response to the Israeli, see Khalidi (1997), pp. 5–6. For Khalifeh's account of the criticisms to which she and her work have been subject, see Nazareth (1981), p. 80.
106. Hafez (1994), p. 94. Although Hafez primarily focuses here on the struggles of postcolonial nationalism after World War II, his thesis can also be applied to Palestinian nationalism, which has similarly hinged on narratives of collective identity.
107. Nazareth (1981), p. 84.
108. Anne McClintock, “‘No Longer in a Future Heaven’: Gender, Race, and Nationalism,” in McClintock, Mufti, and Shohat (1998), p. 93.

#### 4 Gender Dialectics: Hudā Barakāt's Aesthetics of Androgyny

1. The publication dates mentioned here are the dates of the first editions of these novels. In this chapter, I refer to the most recent editions, as cited in the bibliography. The first three novels in this series have been translated into English. All references will be made to the English editions unless otherwise noted. As for *Sayyidī wā Ḥabībī*, the translation of the title and all quotations are mine. I refer to these novels by their abbreviated English titles. Transliterations of characters' names are mine. This list does not include Barakāt's latest historical novel *Malakūt ḥaḏīḥi al-Arḍ* (*Kingdom of this Earth*; Beirut: Dār al-Ādāb, 2012); her collection of short stories *Zā'irāt* (*Visitors*; Beirut: Dār al-Maṭbou'āt al-Sharqiyyah, 1985); and her collection of essays *Rasā'il al-Gharībah* (*Letters of a Stranger*; Beirut: Dār al-Nahār, 2004).
2. See Sibylla Krainick, “A Surrealist Trip to Paradise and Back: The Iraqi Author Abdalqadir al-Janabi,” in *Arabic Literature: Postmodern Perspectives*, eds. Angelika Neuwirth, Andreas Pflictsch and Barbara Winckler (London: Saqi Books, 2010), p. 343.
3. André Breton, *Manifestoes of Surrealism*, trans. Richard Seaver and Helen R. Lane (Ann Arbor, MI: University of Michigan Press, 1974), p. 26.

4. Cited in David Hopkins, *Dada and Surrealism: A Very Short Introduction* (Oxford: Oxford University Press, 2004), p. 21.
5. *Ibid.*
6. *Ibid.*, p. 3.
7. For a detailed account of the relationship between surrealism and psychoanalysis, especially in France, see David Lomas, "The Omnipotence of Desire: Surrealism, Psychoanalysis and Hysteria," in *Surrealism: Desire Unbound*, ed. Jennifer Mundy (Princeton, NJ: Princeton University Press, 2001).
8. J. H. Matthews, *Surrealism and the Novel* (Ann Arbor, MI: The University of Michigan Press, 1966), p. 3. For Breton's views on the conventional novel as an inferior genre, see Breton (1974), pp. 14–16.
9. Walter Benjamin, "Surrealism: The Last Snapshot of the European Intelligentsia," in *Critical Theory and Society: A Reader*, eds. Stephen Eric Bronner and Douglas MacKay Kellner (London: Routledge, 1989), p. 173.
10. Briony Fer, "Surrealism, Myth and Psychoanalysis," in *Realism, Rationalism, Surrealism: Art Between the Wars*, eds. Briony Fer, David Batchelor and Paul Wood (New Haven, CT: Yale University Press, 1993), p. 171.
11. Dawn Ades, "Afterword," in *Investigating Sex: Surrealist Research, 1928–1932*, ed. José Pierre, trans. Malcolm Imrie (London: Verso, 2011), p. 193.
12. Jennifer Mundy, "Letters of Desire," in Mundy (2001), p. 50.
13. Fer (1993), p. 176.
14. As might be expected from the foregoing account, the surrealists' symbolic identification of women with irrationality, madness, and desire has been subject to critique on the grounds of *anti-feminism* and sexism. For the first full-scale attack, see Xavière Gauthier, *Surréalisme et sexualité* (Paris: Gallimard, 1971). For detailed discussions of the role of gender in the surrealist movement, see Mary Ann Caws, Rudolf E Kuenzli and Gloria Gwen Raaberg (eds.), *Surrealism and Women* (Cambridge, MA: The MIT Press, 1991) and Mundy (2001).
15. Full transcripts of the "Recherches sur la sexualité" discussions are contained in Pierre (2011).
16. Natalya Lusty, "Surrealist Masculinities: Sexuality and the Economies of Experience," in *Modernism and Masculinity*, eds. Natalya Lusty and Julian Murphet (Cambridge: Cambridge University Press, 2014), p. 108.
17. Cited in *ibid.*, p. 107.
18. For detailed analyses of the conflicts and contradictions in the surrealist discussion of sexuality, see Lusty (2014), pp. 105–108 and Ades (2011), pp. 186–190. Given his views on homosexuality, contemporary scholars have gone so far as to accuse Breton of an orthodox attitude toward sex. For such readings, see Rosalind Krauss, "Corpus Delicti," in *L'Amour Fou: Photography and Surrealism*, eds. Rosalind Krauss and Jane Livingston (Washington, DC: Abbeville Press, 1985); Susan Suleiman, "Nadja, Dora, Lol V. Stein: Women, Madness, and Narrative," in *Discourse in Psychoanalysis*

- and *Literature*, ed. Shlomith Rimmon-Kenan (New York: Methuen, 1987); and Hal Foster, *Compulsive Beauty* (Cambridge, MA: MIT Press, 1994).
19. See Benjamin (1989).
  20. Robin Adèle Greeley, *Surrealism and the Spanish Civil War* (New Haven, CT: Yale University Press, 2006), p. 2.
  21. *Ibid.*, p. 3.
  22. For introductory accounts of *Zurafa'* literature, *mujūn* literature, and the *ghazal* form, see Julie Scott Meisami and Paul Starkey (eds.), *The Routledge Encyclopedia of Arabic Literature* (London: Routledge, 2010), pp. 821–822, 546–548, and 249–251 respectively.
  23. Notable examples include Ibn Ḥazm, *The Ring of the Dove: A Treatise on the Art and Practice of Arab Love* (*Ṭawq al-Ḥamāmah*; ca. 1022), trans. Anthony Arberry (London: Luzac Oriental, 1996); 'Umar Ibn Muḥammad Nafzāwī, *The Perfumed Garden of Sensual Delight* (*Ar-rawḍ al-'aṭir fī nuzhat al-Khāṭir*; ca. twelfth century), trans. Jim Colville (London and New York: Kegan Paul International, 1999); and Aḥmad ibn Yūsuf al-Tifāshī, *The Delight of Hearts, or, What you will not Find in Any Book* (*Nuzhat al-Albāb fīmā lā Yūjad fī Kitāb*; ca. 12th century), trans. Winston Leyland, E. A. Lacey, and René R. Khawam (San Francisco: Gay Sunshine Press, 1988).
  24. For a detailed investigation of sex in the *One Thousand and One Nights*, see Daniel Beaumont, *Slave of Desire: Love, Sex, and Death in "The 1001 Nights"* (Madison, NJ: Fairleigh Dickinson University Press, 2002).
  25. See Dror Ze'evi, "Hiding Sexuality: The Disappearance of Sexual Discourse in the Late Ottoman Middle East," *Social Analysis* 49.2 (2005), passim and Dror Ze'evi, *Producing Desire: Changing Sexual Discourse in the Ottoman Middle East, 1500–1900* (Berkeley, CA: University of California Press, 2006), pp. 149–166. For further analysis of changing attitudes toward homosexuality in nineteenth-century Arabic culture, see As'ad AbuKhalil, "A Note on the Study of Homosexuality in the Arab/Islamic Civilization," *The Arab Studies Journal* 1.2 (1993).
  26. Joseph Massad, *Desiring Arabs* (Chicago, IL: The University of Chicago Press, 2008), p. 416. The literary afterlife of the 'Abbāsīd *mujūn* poet Abū Nuwās, infamous for his bawdy lyrics, provides us with a telling example in support of Massad's Saidian reading. Massad shows that the Arab scholars who, in the nineteenth century, denounced this poet for his licentiousness were directly influenced by their orientalist precursors. See Massad (2008), pp. 54–90.
  27. Ze'evi (2005), p. 50.
  28. Garay Menicucci, "Unlocking the Arab Celluloid Closet: Homosexuality in Egyptian Film," *Middle East Report* 206 (1998), p. 35.
  29. See Stephan Guth, "The Function of Sexual Passages in Some Egyptian Novels of the 1980s," in *Love and Sexuality in Modern Arabic Literature*, ed. Roger Allen, Hilary Kilpatrick, and Ed de Moor (London: Saqi Books, 1995), pp. 124–125.

30. Examples of recent critical works that deal with the first two of these issues are rife throughout this book. For an example of one that examines the third, Arabic masculinity, see Ouzgane (2006).
31. See Menicucci (1998), p. 34.
32. See Frédéric Lagrange, "Male Homosexuality in Modern Arabic Literature," in Ghossoub and Sinclair-Webb (2006), p. 177 and Massad (2008), pp. 272–288.
33. For detailed discussions of such representations, see Menicucci (1998); Massad (2008); Tarek El-Ariss *Trials of Arab Modernity: Literary Affects and the New Political* (New York: Fordham, 2013); and Hanadi al-Samman, "Out of the Closet: Representation of Homosexuals and Lesbians in Modern Arabic Literature," *Journal of Arabic Literature* 39.2 (2008).
34. Ramzi Zakharia, founder of the US-based Gay and Lesbian Arabic Society (GLAS), explains the cultural assumptions underlying such representations as follows: "Since the concept of same-sex relations does not exist in the Arab world, being 'Gay' is still considered to be sexual behavior... Just because you sleep with a member of the same sex does not mean that you are Gay... it means that you are engaging in homosexual activity. Once a relationship develops beyond sex (i.e.: love) this is when the term gay applies." Cited in Nur Sati, "Equivocal Lifestyles," *The Living Channel*, July 30, 1998 (<http://www.glas.org/ahbab/Articles/arabia1.html>).
35. See Hanān al-Shaykh, *Misk al-Ghazāl (Women of Sand and Myrrh)*; Beirut: Dār al-Adāb, 1989); Nuhād Sīrīs, *Ḥālat Shaghaf (A Case of Infatuation)*; Dubbiyah: Dār 'Aṭīyah, 1998); Ilhām Manṣūr, *Anā, Hiya, Anti (I Am You)*; Beirut: Riyād al-Rayyis Place, 2000); and Saḥar Mandūr, *Mīnā* (Bayrūt: Dār al-Adāb, 2013).
36. See Youssef Rakha, "Hoda Barakat: Starting Over," *Al-Ahram Weekly*, No. 457 (November 25–December 1, 1999).
37. Fer (1993), p. 212.
38. See Rakha (1999).
39. Ibid.
40. Ibid.
41. Mundy (2001), p. 53.
42. Cited in Brian Whitaker, *Unspeakable Love: Gay and Lesbian Life in the Middle East* (Berkeley: University of California Press, 2006), p. 99.
43. Hoda Barakat, *The Stone of Laughter*, trans. Sophie Bennett (New York: Interlink Books, 1995), p. 68.
44. Ibid., p. 69. See Sigmund Freud, *The Interpretations of Dreams*, trans. A. A. Brill (New York: Macmillan, 1913), pp. 403–404.
45. Barakat (1995), p. 69.
46. Hoda Barakat, *Disciples of Passion*, trans. Marilyn Booth (Syracuse, NY: Syracuse University Press, 2005a), p. 1.
47. Ibid., pp. 1–2.
48. Ibid., p. 2.
49. Matthews (1966), p. 12.

50. Fer (1993), p. 181.
51. Hoda Barakat, *The Tiller of Waters*, trans. Marilyn Booth (Cairo: The American University of Cairo Press, 2005b), pp. 14, 15.
52. *Ibid.*, p. 21.
53. *Ibid.*, p. 72.
54. *Ibid.*, p. 134.
55. Hoda Barakat, *Sayyidī wā Ḥabībī (My Master, My Lover)*; Bayrūt: Dār al-Nahār, 2004), p. 121.
56. *Ibid.*, p. 128.
57. *Ibid.*, p. 7.
58. Lusty (2014), pp. 103, 117.
59. *Ibid.*, pp. 103, 117.
60. Samira Aghacy, *Masculine Identity in the Fiction of the Arab East since 1967* (Syracuse, NY: Syracuse University Press, 2009), p. 137. Monā Fayāḍ, “Strategic Androgyny: Passing as Masculine in Barakāt’s *Stone of Laughter*,” in Majaj, Sunderman, and Saliba (2002), p. 162. Barakāt, although she acknowledges the generosity of such critics, has herself explicitly contested their readings of Khalīl in a recent article for *Al-Akhbar*: “Literary critics were very generous with me, more than I expected. Perhaps because of the prize. But some of the criticism went almost in the opposite direction of the content of the novel. At first, I thought it is the lack of professional experience on my part that critics will miss my point to the extreme of praising a piece of writing that was meant to be condemned. Then I decided to consider myself “not understood” because of the uniqueness and novelty of my pioneering writing. For to create an Arab gay man, and take his side, making his pains and estrangement a fence to protect him from social and religious criticism and a tool to grant him innocence of his sexual deviance where he morally falls when he finally manages to get rid of his homosexuality, his handicap . . . all of this in addition to other literary “considerations,” was not easy to accept. Then with a little of humility I started thinking that before this novel nobody has heard of my existence all together from the ocean to the gulf and that I should be happy with it. And so I became happy with it until another man forced himself upon us. By that time I have started writing my second novel *Disciples*.” Hudā Barakāt, “The Stone of Laughter,” *Al-Akhbar*, No. 2438, 7 Nov. 2014. Translation mine.
61. Barakat (1995), p. 3.
62. David Halperin, “How to Do the History of Male Homosexuality,” *GLQ: A Journal of Lesbian and Gay Studies* 6.1 (2000), p. 99.
63. Barakat (1995), p. 12.
64. I employ “homosocial” here in the terms first articulated by Eve Kosofsky Sedgwick, as descriptive of “social bonds between persons of the same sex,” but distinct from what might be considered the “sexual bonds” implied by “homosexual.” Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), p. 1. I also acknowledge, and seek to move beyond, what Fedwa Malti-Douglas



- sees as the tendency among Western critics to read instances of homosexuality in Arabic literature as “indexes of latent or overt homosexuality.” In Arab-Islamic culture, she rightly asserts, “homosexuality” actually “takes precedence over heterosexuality” on the levels of both “social practice [and] mentalités,” and thus must not be reduced to or confused with sexual motive. Fedwa Malti-Douglas, *Woman’s Body, Woman’s Word: Gender and Discourse in Arabo-Islamic Writing* (Princeton, NJ: Princeton University Press, 1991), pp. 15, 110.
65. Barakat (1995), p. 144. Emphasis added.
  66. Hanadi Al-Sammān, “Out of the Closet: Representation of Homosexuals and Lesbians in Modern Arabic Literature.” *Journal of Arabic Literature*, 39.2 (2008), p. 296.
  67. Halperin (2000), p. 112.
  68. Ibid.
  69. Ibid., p. 113.
  70. Barakat (2004), p. 142.
  71. My discussion of “masculinity as masquerade” here draws strongly on Judith Butler’s extension of Joan Rivière’s thesis on “womanliness as masquerade” to all gender identifications, and similarly sees such as produced and reproduced performatively. See especially Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 2006), pp. 63–72.
  72. Barakat (2004), p. 16.
  73. Ibid., p. 74.
  74. Barakat (1995), p. 84. In his otherwise positive response to Barakāt’s representation of Khalil’s homosexuality, Massad sees her as succumbing in this episode to “the Western stereotype of the misogynist homosexual.” Massad (2008), pp. 411–412, note 192.
  75. Barakat (2004), pp. 143–144.
  76. Barakat (1995), p. 209.
  77. Charles Baudelaire, *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (London: Phaidon Press, 1964), p. 9.
  78. Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, trans. Harry Zohn (London: Verso, 1997), p. 117.
  79. Ibid.
  80. Fer (1993), p. 183.
  81. Ibid.
  82. Barakat (2005b), p. 62.
  83. Ibid., p. 35.
  84. Ibid., p. 61.
  85. Ibid., p. 35.
  86. Ibid., pp. 53, 55.
  87. Ibid., pp. 57–58.
  88. Ibid., p. 98.
  89. Ibid.
  90. Ibid., pp. 113, 114.

91. Ibid., p. 169.
92. Ibid., p. 129.
93. Ibid.
94. Fer (1993), p. 187.
95. Fayaḍ (2002), p. 169.
96. Barakat (1995), p. 142. Emphasis added.
97. Aghacy (2009), pp. 131, 135.
98. Juliet Mitchell, *Psychoanalysis and Feminism: A Radical Reassessment of Freudian Psychoanalysis* (London: Allen Lane, 1974), p. 404.
99. For Lacan's account of the law or name of the father, see Jacques Lacan, *On the Names-of-the-Father*, trans. Bruce Fink (Cambridge: Polity Press, 2013).
100. Barakat (2005a), p. 49.
101. Ibid., p. 63.
102. Ibid., pp. 63, 64.
103. Barakat (2005a), pp. 47, 125. Emphasis added.
104. Ibid., p. 125.
105. Ibid., p. 62.
106. Ibid., p. 126.
107. Lusty (2014), p. 116.

### **Afterword Women Writing War, a Levantine Outlook**

1. Ghādah al-Sammān, *Beirut Nightmares*, trans. Nancy Roberts (London: Quartet Books, 1997), p. 63.
2. Walter Benjamin, *Illuminations*, trans. Harry Zohn, ed. Hannah Arendt (London: Pimlico, 1999), p. 249.
3. Miriam Cooke, *War's Other Voices: Women Writers on the Lebanese Civil War* (Syracuse, NY: Syracuse University Press, 1996), p. 86.
4. Saḥar Khalifeh, *Reflections on the Crisis of the Educated Palestinian Woman in Sahar Khalifeh's Works*. MA Diss. (Chapel Hill: University of North Carolina at Chapel Hill, 1983), p. 44.
5. Hoda Barakat, "I Write Against my Hand," in *In the House of Silence: Autobiographical Essays by Arab Women Writers*, ed. Fadia Faqir, trans. Shirley Eber and Fadia Faqir (Reading: Garnet Publishing, 1998), p. 46.
6. Evelyn Accad, *Sexuality and War: Literary Masks of the Middle East* (New York: New York University Press, 1990), p. 167.
7. Cooke (1996), pp. 3, 27, 170.
8. Stefan G. Meyer, *The Experimental Arabic Novel: Postcolonial Literary Modernism in the Levant* (Albany, NY: State University of New York Press, 2001), p. 144.
9. Samira Aghacy, *Masculine Identity in the Fiction of the Arab East since 1967* (Syracuse, NY: Syracuse University Press, 2009), p. 11.
10. Ibid., p. 183.

11. All three novels of Khalīfeh's new series are published by Dār al-Ādāb in Beirut. Only the first novel of these has been translated into English. See Saḥar Khalīfeh, *Of Noble Origins*, trans. Aida Bamia (Cairo: The American University in Cairo Press, 2012). Barakāt's new novel has not yet been translated. Henceforth, I refer to these novels by their English titles.
12. See Ibtisam Azem, "Interview with Hoda Barakat", trans. Suneela Mubayi, *Jadaliyya* June 22, 2012 (<http://arabic.jadaliyya.com/pages/index/6054/interview-with-ho>).
13. Ibid.
14. Ibid.
15. Saḥar Mandūr, *Mīnā* (Bayrūt: Dār al-Ādāb, 2013).
16. See Adania Shibli, *Touch*, trans. Paula Haydar (Northampton, MA: Clockroot Books, 2010) and Adania Shibli, *We are all Equally Far From Love*, trans. Paul Starkey (Northampton, MA: Clockroot Books, 2012). For a brief biography of Shibli and an overview of her two novels, see <http://www.thesusijnagency.com/AdaniaShibli.htm> and <http://beirut39.blogspot.com/2010/02/this-is-not-interview-with-adania.html>.
17. For an excellent discussion of modernism in Palestinian literature, see Joe Cleary, *Literature, Partition and the Nation-State: Culture and Conflict in Ireland, Israel and Palestine* (Cambridge: Cambridge University Press, 2002), pp. 186–225.
18. Sousan Hammad, "This is not an Interview with Adania Shibli," *Beirut 39* (February 13, 2010). <http://beirut39.blogspot.com/2010/02/this-is-not-interview-with>.

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- . *Beirut '75*. Trans. Nancy N. Roberts. Fayetteville: The University of Arkansas Press, 1995.
- . *Beirut Nightmares*. Trans. Nancy N. Roberts. London: Quartet Books Limited, 1997.
- . *Imra'ah 'Arabīyah .. wa Hurrah* [*Arab Woman .. and Free*]. Bayrūt: Manshūrāt Ghādah al-Sammān, 2006.
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