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Memory, Identity and Resistance: Decolonizing the Palestinian Narrative in Leila Abdelrazaq's *Baddawi***Radhika R**

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Abstract

The Palestinian testimony has been dominated by colonial dislocation, political mute and the quest for national and cultural being. In this space, memory operates not just as remembrance but also as resistance to historical oblivion. However, Leila Abdelrazaq's *Baddawi* (2015) presents a deep visual memoir that blends personal memory with collective Palestinian history. In this article I analyze the way in which Abdelrazaq recaptures broken histories of exile, statelessness, and resistance in graphic narrative. Building on postcolonial and visual culture theories, the research investigates how memory and identity function as forms of resistance to historical effacement. The visual-textual interplay in *Baddawi* not only registers displacement and dispossession but also reinscribes agency into the voice of Palestinian others. By turning art into a mode of testimonial politics, Abdelrazaq also rewrites history from the bottom up, opposing hegemonic histories that exclude subaltern experiences. *Baddawi* therefore operates as a personal archive and an act of mnemonic communion, where artistic representation serves to decolonize our kinship while incubating cultural persistence.

Keywords: Postcolonial literature, graphic narratives, Palestinian literature, resistance literature, memory and identity

Postcolonial literature appears as a critical means for recovering and re-owning points of view, narratives, cultures as well as identities of those who have been Gregor monocled or shrugged off by the colonial master. In the wake of empire, writers from once-colonized countries engage in storytelling as a form of reclamation and regeneration that counters Eurocentric tales with which they were formerly identified. By recourse to fiction, memoir, poetry, and visual narratives, postcolonial voices rewrite history which has been denied by those who were oppressed; They aim at reconstruction of communities by challenging representation. This literature helps to reveal that, while those who colonized like to perceive their actions as prudent, in fact they are acts of violence;

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it also celebrates the will to survive, the will to resist and the will toward self-discovery. In rewriting the master plots of history, postcolonial authors are in truth actively involved in the decolonization of imagination, recuperating lost languages and indigenous traditions as well as collective memories. Postcolonial writing has always aspired to articulate the subaltern. Rewriting the past and laying claim to cultural identity has been an important concern in postcolonial literature. They seek to highlight the unspoken or silenced narratives by colonial or oppressive regimes. Postcolonial literature is reparative and gains resurgent strength in its reclamation of forgotten memory and in creating a sense of identity based on difference, mixture, and the experience of history.

Seen as a cross-disciplinary form of visual art and/or literature, graphic narratives have become a potent form of expression for articulating subaltern voices in the contemporary world. The intertwining of image and text in these works enables them to transgress the linear dimensions of conventional narrative modes thereby reflecting the disjointed, discontinuous, traumatic histories of oppressed subjects. In postcolonial and diasporic space, where histories are lost, silenced or distorted (Farred 2003), the visual shape becomes a way to reappropriate expression beyond one's own language boundary. The interaction between frames, gaps, and visual figures in graphic narrative reflects the abruptions of exile, displacement, and memory by which silence becomes visible. The graphic medium acts as an extension of the literary practice, in a sense to project life dense layers and bowels. As it fuses aesthetic form with political consciousness, it disrupts hegemonic storylines, making evident the subjective and non-linear modes of memory/resistance/re-construction practiced by subaltern identities.

The development of the graphic narrative in Palestinian literature marks a new progression for the genres through which collective memory, identity and rebellion are articulated. In the context of exile, displacement and historic erasure that defines the Palestinian experience, the graphic form provides a unique visual vernacular to merge personal testimony with collective history. In their dynamic interaction of image and text, Palestinian graphic narratives make visible what conventional prose typically fails to perform: the shattering of memory, the dislocation of identity and the stubbornness of resistance in both occupation and diaspora. The layout of the images, the visuals of signs and silence against speech that are enabled to emerge as aesthetic strategies reproduce the fragmentation in Palestinian history. In projects such as Leila Abdelrazaq's *Baddawi*, the graphic form turns storytelling into a space of recovery, allowing for the reconstruction of suppressed histories and for political identity to emerge. Through the transformation of trauma, exile, and resilience into visual imagery, Palestinian graphic novels are part of a process to repossess space for narrative where it has been dispossessed by colonial power. Projected here against Binet's page is an archive (thus, it becomes a graphic novel for which the Palestinian literary tradition and history are inseparable) of memory), but also one of defiance, preserving what history has tried to erase (Barakat 1992: 9–10) while imagining new forms of

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belonging and justice. Exile in modern Palestinian literature and art is not simply a status, but also a language.

Baddawi by Leila Abdelrazaq Baddawi is a graphic novel about one boy's coming-of-age in a Palestinian refugee camp, and it is the debut work of Palestinian American artist Leila Abdelrazaq. She is an artist, academic, writer and cultural organiser living in Chicago. She is best known for her debut novel and graphic novel *Baddawi*. It was a finalist for the Palestine Book Awards in 2015. She created *Baddawi* as a series of web comics and posted them on social media in her freshman year of undergraduate. After noting her serialized online comic strips, Just World Books approached Abdelrazaq to develop them into a graphic novel – she took three years to bring *Refugees of the Revolution* to fruition. *Baddawi* is the tale of a boy named Ahmad, born and raised in the Baddawi camp in Lebanon. With the struggles of the camp, and its horrors being constantly confined with men who are against you “of course” as well as on any number of sides, a future must be worked for. The boy in the photograph is the author's father, and she adds that his story is but one of five million Palestinians spread out in refugee camps and various corners of the globe. Representing Ahmad as the symbol of ‘Handala’, which is a Palestinian refugee child and resistance figure, Abdelrazaq adds that this story is not mere story of her own father, but the one about ‘Handala’, about thousands upon thousands of Palestinians who were forced out more than once. With the help of breathtaking drawings and symbols in *Baddawi*, Abdelrazaq testifies to a history that is often denigrated and reduced in mainstream media and history books.

Baddawi by Leila Abdelrazaq Extending the individual narrative into a collective portrait of Palestinian seeking for identity and self-determination, *Baddawi* is an emotionally charged graphic memoir. With the language of graphics, Abdelrazaq transforms stored memory into an image and story that natively crosses generational divides between then and now. The illustrations are black-and-white, stark, both the silences and presence of home; the panels fragmented to embody the broken continuum of Palestinian history. *Baddawi* transcends the personal because it is a merging of comics art and testimonial storytelling. It's a form of cultural and political resistance that graciously takes up space for Palestinian voices, otherwise unheard in mainstream conversation. Abdelrazaq positions the graphic novel as a decolonial mode of storytelling witness; it reshapes the visual narrative into a means of remembrance, identity reclamation, and collective survival. *Baddawi* is an art-historical-political statement at once. Using the visual language of comics, she battles against colonial erasure and for a reclaimed Palestinian subjectivity. The novel reconstructs identity and history through memory and resistance. In *Baddawi*, memory functions not as recollection but as a reconstruction. The story is told from the perspective of Leila, who inherits her father's memories of childhood. The memoir demonstrates that drawing becomes both an act of mourning and a means of survival and a mode of seeing that resists invisibility. Abdelrazaq, as the daughter of a refugee, inherits a memory not lived but transmitted through the stories and images. This intergenerational remembering situates *Baddawi* within the continuum of diasporic testimony that bridges personal inheritance and historical consciousness. The act of

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remembering and sharing collective experiences has been important in challenging dominant ideologies, resisting cultural oppression, promoting decolonization, achieving freedom, and reconstructing a national identity and history. Leila Abdelrazaq asserts the importance of storytelling in *Baddawi*, preserving their identity, history, and existence by stating that "...for Palestinians, preservation of the past is an act of resistance. It reminds us that we must continue to struggle, until liberation and return" (12).

Leila Abdelrazaq uses the visual and verbal medium of graphic novel to remember, preserve and reconstruct the past. In the beginning of the graphic novel there is a beautiful panel that illustrates a frame that contains a picture of the author's grandparents standing against the backdrop of their native village 'Safsaf'. The beauty of the scenery is enhanced with the element of a weeping willow tree, from which the village gets its name 'Safsaf'. The setting of the village radiates a kind of simplicity and serenity with the sun rising over its few houses. In the graphic novel, a caption is placed on top of the page that says "Palestine is buried deep in the creases of my grandmother's palms" (16). The profound statement right at the beginning of the text along with the splash illustrates the grandmother's palms spreading out a banner of 'Tatreez', immediately builds a connection between the nation and the individual, history and memory. In the work *Picturing precarity: Diasporic belonging and camp life in Leila Abdelrazaq's Baddawi* by Bidisha Banerjee, the implication of Palestine embedded in the creases of her palms "suggests that the homeland is far more than a geopolitical space; it can be carried by displaced people as an indelible part of themselves metaphorically inscribed on their bodies" (21). Abdelrazaq adds that, these same palms "once kneaded bread dough and sowed the seeds" (16) in the village. This caption also signifies that the 1,000 residents of the village lived their entire life by farming and rearing sheep. The author has meticulously placed all these elements to imply that, a generation, similar to her grandparents, were once a part of a history; farmed, reared cattle, embroidered, cooked and lived. The thick roots of the huge weeping willow and the creases of grandmother's palms embody the deeply rooted identity and connection a community had with their homeland.

In *Baddawi*, a disastrous event occurs that completely wipes off the peaceful coexistence of the villagers. The 'Irgun1' begins to ethnically cleanse the village resulting in the forceful displacement of a population which was deeply rooted and dependent on the village. The author gives a detailed picture of the tragedy including the date, the murdering and dumping of the bodies of natives, and the rape of three girls, by the Israeli soldiers. The details including where her grandfather was working during the time and her grandmother hiding in fear and their consequent fleeing to the refugee camp, adds to the authenticity of historical events and forges the connection between a personal narrative and a larger piece of history. Thus, the author becomes a historian who tries to resist the erasure of a history by remembering and reconstructing it. The ethnic cleansing did not stop with the village of Safsaf as it spread all over Palestine and even led to the establishment of the state of Israel in 1948, which the Palestinians mourn as 'al-Nakba'- the Catastrophe and for Palestinians it is the destruction and aftermath associated with the ethnic

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cleansing that the Nakba encompasses more than event of the creation of the state of Israel. The author has placed Ahmad in the foreground, where he is portrayed as witnessing the Nakba from the Baddawi camp. Ahmad is a secondary witness here as he was born in the camp after the Nakba. Thus, he is witnessing the incident possibly through the stories he has heard from his families.

Leila Abdelrazaq has portrayed the Nakba where a family is forcibly evicted from their homeland under the gunpoint of a viciously grinning soldier. Abdelrazaq's portrayal accurately reflects on the historical data which suggests that the territory occupied by Israel in 1948–49, about 90 per cent of the Palestinians were driven out and many by psychological warfare or military pressure and a large number at gunpoint. Following this the newly established government barred Palestinians from returning home, in direct violation of U.N. Resolution 194, "The Right of Return". Thus, the grandparents of the author like many migrated to the Baddawi camp in northern Lebanon and started over their family life. In the novel, the author depicts the catastrophe that crumbled a whole nation, along with the portrait of the family of Ahmad. Again, the author is connecting her personal narrative with a larger historical event through these transitions. This oscillation between the individual and national makes evident the interconnectedness between a national narrative, a familial history, and a transnational present, and how it helps the author to trace her roots and connect with them even though being in a different temporal and spatial setting.

The author, being a second generation Palestinian- American, uses art as a medium to bear witness to and record a history that would bridge the gap between her and her ancestors. The weeping willow tree or Safsaf becomes an important signifier of interconnected landscapes, memories, and histories that Leila Abdelrazaq seeks to map. One of the ways Leila Abdelrazaq seeks to reclaim history and resist historical appropriation is by connecting personal narratives with historical events. In the novel there are descriptions of many key events in Palestinian and Lebanese history, where the author devises a way to connect these events to Ahmad's personal life, even though they are mentioned in a short manner. When Ahmad moved to Beirut with his parents, he tried to make use of the time by working different jobs. It was while he was working as a delivery boy for a grocery shop, on 10 April 1973, in the operation "spring of youth" three Palestinians freedom fighters were assassinated by "Israeli Mossad" (73). Ahmad comes across this incident in the newspaper and realises the he used to deliver goods to the building where the crime occurred. Ahmad and a friend then plan to check out the crime scene out of curiosity. 'The Bus Massacre' of 13th April 1975 is noted as crucial event in history that is said to mark the beginning of Lebanon's fifteen-year civil war. On this day, the Phalangists opened fire on a bus full of Palestinian refugees killing 27 and wounding 19. The author connects this event to Ahmad's life where he returns home after attending an exam and tells his mother that he was stuck in a traffic nearby 'Ein Al-Rummanah' where the tragedy happened. In a discussion, the author shared an insight about connecting such historical events to her father's life. The author opines that the history of a country where the refugees stay also becomes a part of their history. Thus, the events

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that happen in Lebanese history affects the Palestinian refugees too and thus it becomes a part of their history.

Resistance literature bears witness to a disaster. Literature and art has proved over the time its immense potential to bear witness. Tahrir Hamdi in her article “Bearing Witness in Palestinian Resistance Literature” explores the capacity of the concept of bearing witness to serve as a medium of resistance. In her article, she analyses how ‘bearing witness’ goes beyond recording a past tragedy and works to interrogate the past, recreate it and forges resistance against the very assassination of liberation itself. She says, “In the hands of Palestinian artists, the concept of bearing witness not only serves as a means of recording a past tragedy but also involves a complex repertoire of strategies, including interrogating the past, recreating it and, most importantly, forging resistance against the assassination of liberation itself” (21). The concept of bearing witness is essential to Leila Abdelrazaq’s *Baddawi*. The novel tells the story of a boy bearing witness to a crumbling present in front of him and in an extended sense the author herself is bearing witness to her father’s childhood and records it, presenting it to an audience who is uninformed of such a history and thus seeks to resist its erasure and misrepresentation in cultures which tend to vilify and marginalise Arab narratives. The novel bear witness to the lost home, land, life, and disaster rendered invisible. The cover page of the graphic novel conveys this concept and sets the theme of the graphic novel. The cover page shows a boy dressed in striped t-shirt making it obvious that it is Ahmad indeed, facing backward with his hand clasped. The cover page shows the title of the novel ‘Baddawi’ in bold letters over his head. Leila Abdelrazaq has added that the name of the camp derives from the word ‘Bedouin’ which means ‘nomad’. The name of the camp placed above Ahmad’s head point to his future looming over him and fates of the thousands forcefully expelled from their homeland. As Ahmad grows from a young child to an adult in the Baddawi camp and in Beirut, he witnesses many events ranging from custody tortures, the Naksa and Intifadas to wars, constant conflicts and massacres. By portraying Ahmad turning his face away, Ahmad becomes one among the thousands of children in refugee camps who bear witness to war, loss of loved ones and trauma. Furthermore, Abdelrazaq’s depiction of women and community broadens the concept of resistance. Mothers, teachers, and unnamed caretakers populate the narrative as silent pillars of continuity. Their presence challenges the masculinized tropes of nationalist struggle, aligning *Baddawi* with ecofeminist and intersectional currents that view care as resistance.

In the preface Leila Abdelrazaq says that the story that she is about to tell is not only about her father and it is not a standalone story rather, “it is about my cousins and aunts and uncles. It is about those displaced multiple times, first from Palestine, then from countries like Kuwait and Syria. It is about five million people, born into a life of exile and persecution, indefinitely suspended in statelessness”(11–12). The title ‘Baddawi’ placed above the child’s head signifies the numerous children born and raised in similar camps witnessing wars, afflicted by trauma and hunger and burdened by early responsibilities instead of a happy, carefree childhood. The cover page image of little Ahmad become a primary witness to the loss of Palestine, the ethnic cleansing

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campaign, and the collapsing hope of returning to his homeland. By placing Ahmad as a witness to events unfolding in front of him, the author intends the readers to do same by engaging in the act of bearing witness. This process naturally happens as the readers can easily identify themselves with Ahmad because of the cartoonish and simplified portrayal of Ahmad as Scott McCloud describes in the work, *Normal Exploitation, Normal Resistance* as an empty shell or a vacuum into which our identity and awareness are pulled.

While Abdelrazaq uses the skilful illustration of eyes for illustrating the concept of bearing witness. The close-up shot of eyes occurs in many places in the novel. The first one is that of Ahmad's maternal grandfather's eyes. It illustrates grandpa looking at his present and reminiscing over his past. The old man is shown taking his sheep to graze, his only 'three' sheep. Leila Abdelrazaq has implanted multiple emotions in the portrayal of these eyes. The wrinkled baggy eyes of the grandfather seem to tell many stories; they are accolades of toil and resilience. They have firsthand witnessed war, the catastrophe, forced displacement, loss of loved ones, loss of a homeland and culture. It yearns for the revival and return of a once peaceful life, devoid of war and conflict. The eyes of grandfather become the testaments of history. Grandfather becomes the bearer and preserver of a livelihood, tradition, culture, and history by continuing the role of a shepherd even if it is within the limited environs of the camp. Nevertheless, the inhabitants of the camp like grandpa, creates a mini homeland within their camps, asserting their identity as Palestinians and resisting the efforts of the oppressors in thwarting their will to survive. The second close-up of eyes is that of Ahmad. In the chapter 'The Cluster Bombs', Leila Abdelrazaq skillfully portrays the scene of the Israeli airplanes dropping cluster bombs in the camp. The scene of the woman making bread and Ahmad noticing the airplanes flying low are shown side by side. Here a close-up of Ahmad's eyes is shown. Here, Ahmad's eyes are bearing witness to an impending tragedy. His flared-up eyes foreshadow the looming fate about to engulf the Baddawi camp. Ahmad's eyes symbolise the eyes of children in war prone zones and refugee camps whose eyes fill up with apprehension each time they watch aircrafts. The trepidation that fills in their eyes stands in contrast to the excitement that fills the eyes of other children when they watch airplanes. Therefore, Ahmad's eyes foreshadow an impending tragedy and become witnesses of a disaster. Eyes in the novel thus act as symbols of witnessing war and trauma. They become testaments of history.

Another striking aspect of the novel is the beautiful geometrical, floral, and pixelated patterns. These are designs and elements in 'Tatreez'; the traditional embroidery of Palestine. Leila Abdelrazaq adds these designs as a personal touch of hers and integrates these motifs into those panels and illustrations wherever she intends to invoke Palestinian memory, tradition and history. She adds tiny patterns of 'Tatreez' in maps and in buildings to conjure an idea of the 'imagined Palestine'. She decorates frames with 'Tatreez' patterns to panels which talk about the pre-Nakba Palestine.

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The graphic novel contains menacing shadowy figures – wielding a gun and an unsettling grin – that appear again and again. Leila Abdelrazaq has employed such silhouettes to depict the Israeli and Lebanese soldiers. She hasn't given them faces or particulars; instead she's painted them as plain slips of shadow, with a helmet on and a gun in hand and a too-broad smile always skulking out from the shadows, or spilling off the edges of ruffled sea waves. These characters do make a noticeable re-appearance, and even haunt Ahmad in his dreams in the forms of wavy figured monsters. When questioned regarding the mysterious sketches, Abdelrazaq makes clear that she has actively made the IDF appear evil. And I don't want to humanize them, because the message out there for these soldiers is one of empathy, they're portrayed as heroes." On purpose, she left out the rhetorical part while envisioning the soldiers and wanted to let the pictures speak for themselves.

Mostly however the focus of the novel, is how Leila Abdelrazaq uses art as a tool to remember, retell, keep and rebuild the memory of her past and others about her people. This act of remembrance and reconstruction is itself a resistance: against the colonisation of the occupying power of an oppressive regime, against hegemonic narratives that frequently silence and distort Middle Eastern stories; and also against forced erasure — of culture, tradition, history and by extension, nation. Hence, works like that of Abdelrazaq are essential in the survival and existence of a community as a nation.

Memory, narration and formation of history are crucial to resuscitating an identity in a community such as Palestine will long colonial oppression and occupation that have persisted over many decades. The very construction of identity in Baddawi is, by necessity, based on diaspora and relationship. Abdelrazaq's protagonist comes of age literally defining himself through the lack of homeland, stability and recognized citizenship. His identity is that of a negotiation between belonging and unbelonging, reminiscent of Homi Bhabha's contention that colonial identity is an ambivalent space of contestation. The memoir offers an education, a labor force, a means of travel--all that freedom provides in order to illuminate the formation of identity under conditions of scrutiny and restriction. But even within these circumscribed parameters, Abdelrazaq shows that drawing, reading and dreaming are acts that can reclaim subjectivity against systemic erasure. The camp is a prison and an ironic birthplace of consciousness. Language does, as well, serve to indicate identity. Abdelrazaq rewrites English dialogue to incorporate Arabic, suggesting linguistic hybridity as defiance. And the languages thus play to reflect the hybrid visual and through a collage of voices, times and geographies. The self here is not a fixed entity but a performative one, remade through narrative. Inheriting Tradition Leila Abdelrazaq restores the power of storytelling in the Palestinian society both through her preface and in some images in the graphic novel as narrators who maintain a live memory bank/records of their culture and history. Without his mother's stories, Ahmad's Palestine was simply a figment of his imagination – on Eid day the family would gather and listen to tales from Palestine as a way of preserving collective

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memory. It is the tales that have made sure Palestinian identity thrives though generations come and volunteers expand; memory dwindles, and it is in such times that recorders are needed.

Literature is in fact a powerful medium to preserve history and graphic novels like that of Abdelrazaq's amplify this power. In Juliane Hammer book *Palestinians Born in Exile*, Juliane Hammer analyses the interconnectedness of memory and identity in the Palestinian context. She identifies that, "a shared history or historical memory is one of the factors determining whether a group can be called a nation. This indicates that history is not a report on the past, but rather a set of fixed memories, collected, preserved, and transmitted by people and thus constructed or even "invented"(40). She even suggests that, "Memory and identity are connected: Both are bound to historical contexts and have to be seen as constructions, intended and developed for particular purposes. They are subjective phenomena, changed over time, shared and contested (40). John R Gillis in his book *Commemorations: The Politics of National Identity* suggests that group identity is based on "a sense of sameness over time and space, is sustained by remembering; and what is remembered is defined by the assumed identity (3). Hammer adds that, "both memory and identity can be individual and collective, and identities are changing and subject to negotiation, with individuals as well as groups able to have multiple identities(40). " Memories help us make sense of the world we live in" and "identity has taken on the status of a sacred object, an 'ultimate concern,' worth fighting and dying for (Gillis, 3).

Juliane Hammer also studies the circumstances that set the stage for a need of a Palestinian narrative. Hammer examines the argument of the emergence of Palestinian historiography in response to hegemonic Israeli historical narrative. She identifies that this Israeli historical narrative has gained a strong foothold not only within their media and academic arenas but also an international acceptance. Furthermore, their historical trauma of holocaust has been used as a sympathetic defence for their actions. Any kinds of Palestinian resistance are often labelled as anti-Semitic and anti-Jewish, not just anti-Zionist. These observations of Hammer are true till date as Western news channels clearly exhibit their hypocrisy while reporting conflict on both sides, where dreadful words are used to report Palestinian attacks and euphemistic words to represent Israeli attacks. Inferring from the study made by Hammer regarding the role of memory and identity in creating a Palestinian historical narrative, Leila Abdelrazaq, by producing a work like *Baddawi* is consciously adding a block in the creation of a Palestinian narrative. She clearly states in the preface of *Baddawi* that preserving past is an act of resistance for Palestinians and that it reminds them to "continue to struggle until liberations and return" (12). The use of words likes 'us' and 'we' by the author implies a collective effort in the creation of a national narrative. Thus, Leila Abdelrazaq interconnects personal, collective, and historical experiences to create complex works of contemporary resistance that intervene in notions of history and nation making, national belonging, and national memory. By incorporating memories, personal narratives, and historical events, she tries to create a national identity. Thus, the making of a work like *Baddawi* in itself, becomes a creative act of resistance. *Baddawi* exemplifies how memory, identity, and resistance

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converge within visual storytelling to reclaim silenced histories. Her narrative reasserts the Palestinian right to narrate, challenging dominant historiographies that render the colonized invisible. By combining the ethics of witnessing with the artistry of the graphic form, *Baddawi* demonstrates that remembrance is itself a political act. It is through the reconstruction of memory that identity is sustained and resistance reimagined. The memoir thus stands as a testament to the enduring power of art to contest erasure, preserve cultural memory, and envision liberation. In reclaiming history, Abdelrazaq inscribes a future where visibility becomes the first step toward justice.

Thus, *Baddawi* is an example of the power of visual storytelling where art, memory and resistance unite. In translating her father's life into graphics, she turns inherited trauma into imaginative agency. The graphic novel's black-and-white color palette underscores the moral purity of its message: recollection is resistance. The story retrieves history from erasure not through grand gestures but minute acts of witness: the line of a pen, a mother's hands, a child's dream. By visualizing her father's memories, Abdelrazaq affirms that Palestinians do not just live in exile but also in image, imagination and story. In the end, *Baddawi* is a kind of living archive, tangible proof that art can resist oblivion.

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