

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

Dr. Mustafa Zaid
Department of Languages
Al-Istiqlal University
Jericho
Palestine
mustafa.zaid@pass.ps

Received: 08/02/2026

Accepted: 08/04/2026

Published: 08/06/2026

Abstract

This study works parallel to the memory, silence and feminist resistance of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*. The study uses feminist and narrative analysis to examine how Woolf's modernist methods, such as stream-of-consciousness and temporal changes, uncover women's inner consciousness as well as the shaping of identity, and Khalifeh situates female experience within social and political oppression of Palestinian society, highlighting women's struggle against patriarchal and colonial oppression. It illustrates how authors present the tension between silence and voice, personal and collective memory, and nation and national histories with juxtaposition of these two works. The comparative study provides a deeper insight into the universal and culturally specific nature of women's resistance, and suggests that literature can be used as an instrument of self-expression, social criticism, and agency negotiation

Keywords: Feminist Resistance, Memory, Identity, Modernist Narrative, Comparative Literature

Corresponding author: Yahya Saleh Hasan *Dahami*,

Introduction

The literature of writing of women's experiences, voices, and resistance is an issue of interest in any range of cultural and historical contexts. A collection of Virginia Woolf's *To the Lighthouse*, Sahar Khalifeh's *We Are No Longer Your Slaves* provides a rich description of the struggles women face with identity, memory and social constraints in the intersection of temporal and cultural relations (Fleischner, 2022; Priyanka, 2024). Woolf's modernist narrative also draws heavily upon the inner consciousness of women, using methods such as stream-of-consciousness and temporal fragmentation to discover how individual memory and perception can shape identity and agency (Schwalm, 2023; Nessa, 2020). Likewise, Khalifeh frames her female characters in the social circumstances of Palestinian society as exposing the forces of patriarchal structures, occupation, and social injustice on women's lives and the pursuit of independence (White, 2013; Farah, 2023).

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

This study is important because it illuminates both the universal aspect of female consciousness, as well as the cultural contexts that affect women's representations of oppression and resistance. It shows how literature is used in the context of describing both personal and collective struggles while also intertwining silence, memory and feminist agency within different contexts.

In response to the following research questions, this study will serve the following research questions:

1. How do Woolf and Khalifeh represent women's negotiation of silence and the struggle for voice under social and political limitations?
2. How do memory, domesticity, and pressures influence women in these stories?
3. Why is comparative analysis of a British modernist text and a Palestinian postcolonial novel crucial to understanding feminist literary discourse?

The aim of the research is to examine how Woolf and Khalifeh respond to women's memory, silence, and resistance. The goals are:

1. To analyze the construction of female consciousness in each text.
2. To explore the portrayal of social and political struggles confronting women.
3. To identify convergences and divergences in narrative techniques and feminist perspectives across the two works.

The research study analyzes the thematic, narrative and stylistic aspects of the text in relation to related texts. Through the comparison of these works, the study wants to find similar worries as well as different cultural frames through which women fight oppression, assert agency and resist.

Literature review

The women's experience, memory, and feminist resistance have been the subject of a considerable body of work in both modernist and postcolonial literary studies (Katrak, 2006). It is an interdisciplinary area of concern with narrative form, history, and gendered subjectivity. Virginia Woolf's *To the Lighthouse* remains one of the most discussed novels for its female interiority and silence – but we must also consider its cultural context (Umar et al., 2025). What impact do intercultural relations have on the shaping of women's identities? Woolf's use of the stream-of-consciousness and fragmented temporality is a radical break from Victorian realism, offering new ways of imagining female agency in the home (Moussaoui, 2023). Woolf's innovation is not only stylistic but also the critical examination of patriarchal norms in family life. Woolf shows the ways in which women's voices are silenced, and in doing so, showcases their creativity and the potential to change society (Kilinç, 2020).

Woolf's feminist interventions are said to transcend literary technique to a bigger philosophical project (Pinelli, 2024). Those sources suggest that Woolf seeks to understand the psychological effects of patriarchal thinking. This is particularly the way women internalize doubt, conflict and self-doubt (Hrbková, 2017). Mrs. Ramsay and Lily Briscoe represent two forms of womanhood: the former represents traditional domesticity (due to her mothering and nurturing ability) while the latter modernist and artistic autonomy (Umar & Shaheen, 2025). In their intertwined stories, Woolf creates a rich meditation on memory, time, and female selfhood (KARA, 2023). Recent work in memory studies and phenomenology highlights how Woolf uses a fluid sense of time and inward narration to enact Henke's "script to therapy" that is, emotional tensions that work their way into words when they are given a voice (Goliadze, 2022).

Sahar Khalifeh's *We Are No Longer Your Slaves* has similarly generated substantial discussion in postcolonial and feminist literary criticism (Mahmoud, 2019). Scholars appreciate Khalifeh's commitment to representing the struggles of Palestinian women against patriarchy and colonial violence and class. Critics like Radwa Ashour, Ferial Ghazoul and Reem Bassiouney see Khalifeh as a key player in Palestinian feminist literature whose works focus on the lives of women struggling against patriarchal oppression as well as national suppression. Khalifeh's stories continually question patriarchal structures (Daghamin, 2025). They show how women's silence is constructed through culture, politics and mobility. However, her texts are equally invested in the possibilities of agency; women are not merely victims but active agents and socio-political change.

In the view of the scholars, Khalifeh's writing is a combination of reality and symbolic resistance. He combines personal narrations with political criticism. Her women characters speak out in ways that undermine family obligations and colonial stories of heroic masculinity. This literature, it has been argued by postcolonial feminist critics such as Chandra Mohanty (2003) and Lila Abu-Lughod (1990), resists Western universalizing discourses and grounds feminist resistance in cultural-specific struggles. Khalifeh's work shows how Palestinian women co-produce resistance based on memory, social relations within their communities, and lived experience under the occupation (Bourgeois, 2019).

More and more scholarship is exploring links between Western feminist modernism and Arab women's writing, although the literature is still thin. Hussein et al (2013) mentions Woolf and Khalifeh's exploration of the controversies regarding silence and identity that women constantly face in restrictive social structures, although the author does note the differing perspectives. Nawal El Saadawi (2007) also notes resonances between transnational feminist exploration of psychological oppression and modernist depictions of social and political repression by Arab women. Experts in comparative literature agree that, on the one hand, women's writing can act upon universal gendered experiences (negotiating silence, for instance) and, on the other hand, through such literary exploration women can respond to the impact of colonialism, nationalism and local gender relations (Lionnet, 2018).

Moreover, comparative studies in recent years suggest looking at narrative technique and theme both. According to critics including Lee (2020), the modernist aesthetics of Woolf privileges interiority and perception, disrupting linear temporality and highlighting – sometimes at the expense of reference – subjective consciousness. Khalifeh employs a method of writing that is concerned with the political status quo, this is unlike Said. Miriam Cooke (2002) and Amal Amireh (2003) state that the different narratives reveal different feminist goals. Woolf is interested in employing a patriarchal form to redefine women's subjective experience. In contrast, Khalifeh employs direct sociopolitical critique to expose and dismantle structural oppression.

There has been a lot of writing and scholarship on Woolf and Khalifeh individually. However, no one has compared Woolf with Khalifeh. Although both have received a vast amount of critical attention within their canons, there are few studies which look at the intersection between their narrative strategies, thematic concerns and theoretical implications. A comparison of Woolf's modernism, which is personal and introspective, and Khalifeh's realism, which is political, presents important transnational feminist problematics regarding voice, memory, identity and resistance. The aim of this study is to fill this gap through the use of feminist and postcolonial frameworks to elucidate how either author negotiates the silence and voice, the formulation of female consciousness, and the

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

formulation of resistance. By considering Woolf alongside Khalifeh, the research provides a more global understanding of the complexities and diversities of women's writing.

Methodology

A qualitative technique based on comparative literature analysis is the methodology that the research follows. The paper discusses the novel *To the Lighthouse* by Virginia Woolf and the novel *We Are No Longer Your Slaves* by Sahar Khalifeh in terms of feminist and postcolonial theory with a perception to understand how these two novels develop female consciousness, silence negotiation, and resistance in their various situations. The comparative approach enables the research to equalize and differ themes, methods, and how gendered experience is portrayed.

Woolf and Khalifeh are not picked randomly by the writer. Woolf is an embodiment of the British modernism of the early twentieth century, with its focus on interiority of the human soul and experimentation with aesthetics. By comparison, Khalifeh is a Palestinian author recounting a position in a postcolonial setting in the late twentieth century where there is a political conflict and social change. Various textual, thematic and contextual reading in order to reach a methodological approach.

The analysis is based on only the primary texts and the corresponding secondary scholarship. These are the steps of analysis of the study.

- Critical analysis of the narrative structure in both novels in terms of temporal changes, interior monologue, and point of view.
- Thematic patterns were identified related to memory, silence, identity formation and resistance.
- Putting the texts into context in terms of their cultural, historical, and sociopolitical context.
- Comparative synthesis, which indicates similarities in feminist issues and differences in the influence of modernist and postcolonial contexts.

It is a proper methodology because it gives more priority to the textual and cultural idioms that guide the feminist writing, therefore, making it possible to conduct a fair study on the universal and culturally situated elements of women resistance.

Theoretical Framework

This research is based on two main theoretical backgrounds which include the feminist literary theory and the postcolonial theory that are both critical in interpretation of the interaction between the memory, silence, and resistance in the works by Woolf and Khalifeh.

Feminist Literary Theory

The feminist theory is a focus on the way literature creates gender, criticizes the patriarchal standards, and expresses the experience of women. Feminist scholars like Elaine Showalter, Sandra Gilbert and Susan Gubar believe that the writing of women may be negotiating silence, repression, and finding their subjectivity (Meeran, 2024). In the context of this study:

The contemporary style of modernism, which was inspired by the ideas of Simone de Beauvoir in terms of interiority of women and boundaries of their society, shows the psychological mechanisms with the help of which women oppose patriarchal silence.

The feminist standpoint of Khalifeh is similar to the statements of Chandra Mohanty and Sara Ahmed that women can resist the oppression of sociopolitical relations through the agency of collective action and social interaction (Bibizadeh, 2019).

The feminist theory can therefore be used to examine how the two authors have used the literary form to reclaim feminine voices, as well as to establish female subjectivity.

Postcolonial Theory

Based on Edward Said, Homi Bhabha, and Gayatri Spivak, postcolonial theory is concerned with matters of power, domination, identity, and resistance in the neocolonial or colonial conditions.

Although it is not postcolonial, the application of postcolonial knowledge on *To the Lighthouse* sheds light on power structures, gender imbalances, and politics of silence in the British society. On the other hand, the direct confrontations of Khalifeh in his novel entail colonization, cultural erasure and the national identity as occupied.

The postcolonial theory thus adds to the comparative analysis by:

- Presenting silence as a gendered and political process of domination.
- Emphasizing the way memory can serve as the place of resistance and reconstructions of identities.
- An illustration of how individual experience is connected to common struggle.

Feminist and postcolonial theories are valuable to each other in offering a holistic approach to the complexity of the agency of women when the aspects of culture, history, and politics clash.

Analysis and Discussion

1. Representation of Silence and Voice in Woolf and Khalifeh

Both Woolf and Khalifeh examine women's marginalization through silence. But silence takes on different textures depending on the cultural, historical and political context. In *To the Lighthouse*, the silence is mainly internal and represents the psychological and social constraints placed on women in early twentieth-century British domesticity. Mrs. Ramsay's silence as a caretaker, mother, and mediator is self-denying and subtle, not articulated through language but expressing a form of restraint. She rarely spoke her mind, but growing up she became aware that conscious social conditioning made women act in certain ways and do certain things around the house. Woolf shows how the domestic sphere is a site of subtle coercion. This fits neatly into the more recent concepts of a female subculture of unarticulated resistance. The home is a space that seems private and protective but which functions to inhibit women's agency. Inside the home, women are silenced by social ritual, expectation, and emotional labor.

The aspiring artist in Woolf's novel, Lily Briscoe, exemplifies the interplay between silence, perception, and expression. Her struggles come from external and internalized patriarchal discourse. The 'women can't paint' spiel not only resonates in her memory but also in her self-doubt due to society's judgement. Although it is mandatory to be silent, they will think creatively. Lily reflects on the Ramsay family and continues to paint. Silence becomes a generative place in this scenario and there is resistance through labor. In Woolf's modernist art, interior silence reflects marginalization and can function as an assertion of agency. The unspoken becomes a space for creativity, reflection, and subversion.

Khalifeh's *We Are No Longer Your Slaves*, which conceptualizes silence, positions it at the intersection of patriarchy and colonial dominance and characterizes it as a psychological and political condition. Women's voices disrupt patriarchy, questioning male supremacy, social codes, and mainstream national narratives that celebrate male heroism, silence is enforced. In Khalifeh's rendering, the women inhabit a context whereby their

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

speaking out could have social, familial, and political repercussions, culminating in a context whereby enforced silence becomes a form of oppression. However, Khalifeh's female figures do not simply endure silences like Woolf's. Changing from being forced to be silent to having a voice against things means not being silent anymore. The title of the novel is already a statement of freedom, indicating that women will no longer allow themselves to be subjugated by a patriarch or colonizer. Khalifeh indicates speech does not only perform but also political act as breaking the silence is a personal assertion of self which is a communal challenge to systemic injustice.

Khalifeh highlights the social and political causes of silence, while Woolf focuses on its inner and psychological effects. The authors have shown silence as productive: Lily Briscoe's silence provokes artistic creation; Khalifeh's women's silence is a site from which collective and political voice can rise. When seen through a comparative lens, one realizes that silence is deployed in different geographies in gendered ways. However, it is always through silence, a central medium of women, that agency, resistance, and identity are negotiated.

2. Memory, Identity, and Female Consciousness

Woolf and Khalifeh use memory to establish female identity, though their methods differ in their scope, function and cultural significance. Woolf contends that memory is individualized, not historical; it is experiential, not chronological. The *Time Passes* section shows Woolf as a modernist with an interest in the time of memory. The Ramsay house, once occupied, is now deserted, as physical carpentry remains, it becomes a site where memory exists despite decay. After Mrs. Ramsay died, she did not disappear. Rather, her memory becomes an invisible attachment for Lily, shaping her perception, artistic choices and understanding of relationships. According to Woolf, memory is not a storehouse of the past, but something that consciousness actively and continuously uses to interpret and then reinterpret identity; to help women negotiate their presence within social, familial and temporal boundaries.

Lily's use of memory shows how memory can inspire creativity and self-expression. Remembering Mrs Ramsay and how she used to stimulate her creativity and position in society. Using memory, Lily resolves her experience of social expectations and personal aspirations as she completes the painting, a way of asserting artistic and psychological agency. In this way, Woolf shows how memory can help the development of female consciousness. In other words, memory is subjective, so it helps us reflect. In addition, remembrance helps us gain insights and resist the structure.

Eva Khalifeh represents memory not only individually but also collectively and politically.. The memories of Palestinian woman are infused with memory of oppression, social injustice and passed down trauma. Memory is both personal and communal. Memory acts as a form of resistance since they remember the questioners of patriarchy and colonial history. Drawing upon the memory of the previous generation, women remain resilient, engage in social action and reproach the identity of the nation. Khalifeh depicts memory as social, unlike Woolf's highly personal use of interiority, making a link between private experience and collective thinking.

Memory in Khalifeh's work does not only look backwards, but it is used to reshape the present, assertion and resistance. Women remember their oppression, not just to mourn, but to find ways to act together. Looking through this lens, memory acts as a weapon; it is a means of asserting agency against the patriarchal and colonial. The weaving together of the personal and the collective memory illustrates that identity formation is also a social

responsibility. Thus, consciousness, already a postcolonial feminist understanding, is a historical and political event.

Through their work, Woolf and Khalifeh show us that memory can transform whether from within yourself or from beyond. Both texts show how important memory is for female identity. They illustrate how memory works between feelings of constraint and empowerment across societies.

3. Narrative Techniques: Modernist vs. Postcolonial Modes

How silence, memory, and resistance are expressed in Woolf and Khalifeh is determined largely by the narrative form. Woolf's modernist techniques such as stream-of-consciousness encourage interiority and psychological depth and subjective temporality. Through these techniques the reader has intimate access to the character's consciousness and the technique places emphasis on perspective rather than chronological order. Moreover, the techniques illustrate the fluidity of identity and relationship with patriarchal impact.

As Woolf destabilizes traditional narrative forms, she associates aesthetic experiment with feminist intervention: the narrative itself becomes a space through which women's previously unvoiced experiences can be rendered literary.

In contrast, Khalifeh's narrative is postcolonial realist, stressing clarity and directness and social engagements. Most times, her work switches between points of views to show the interconnectedness of society. Women's voices in dialogue, testimonies and intergenerational storytelling are both collective and socially situated, as opposed to Woolf's. Khalifeh's narrative technique aligns with postcolonial literary theory, which stresses the socio-political embedding of voice, story, and language, as well as the necessity of exposing the systemic nature of oppression through literature and stating agency.

The difference between Woolf and Khalifeh highlights the connection between formal and feminist purpose. Woolf uses experimental techniques to mirror women's fragmented interiority while Khalifeh drafts her narrative with a realist mode to ensure that it serves as social and political critique. Woolf undermines patriarchal literary forms to place female subjectivity at its center, while Khalifeh stands up to patriarchal and colonial power structures by creating accessible, politicized narrative.

4. Feminist Resistance: Individual vs. Collective Struggles

Both writers portray feminist resistance, which reveals itself differently due to the cultural imperatives and historical conditions. Woolf's essays discuss psychological resistance as much as actual forms of resistance. Lily Briscoe makes a conscious decision to finish painting despite societal expectation, suggesting a subtle interiorized defiance of patriarchy. Like Ms. Ramsay's ambiguous maternal authority, this complex negotiation of caregiving and domestic authority exemplifies a form of ambivalent resistance where socially prescribed roles are fulfilled, while she exercises her hold. Woolf portrays the personal struggle for autonomy and recognition within constraining social structures as a dominant theme.

In contrast to others, Khalifeh focuses on feminist resistance that's political and collective. Her characters are shown taking on patriarchal power in both the private and public spheres, united with others to combat structural oppression and occupation. The act of resistance can be seen in the form of speeches, activism, education etc. Resistance counts as a collective action. The collective dimension of resistance increases the political and social import of resistance. The postcolonial feminist understanding of agency as relational, collective, and historical. Khalifeh's writing breaks silence, not through interior reflection but through pronounced acts that change individual and collective realities.

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

Woolf and Khalifeh together show the many forms of feminist resistance Woolf's emphasis on psychological liberty and autonomous self-identity through an individualistic aesthetic autofocus as well as Khalifeh whose emphasis on material and political empowerment through a collectivist social focus. In both cases, however, the point is that literature resists the power of patriarchy. Thus, it is resistance in the form of literature through which these women assert agency.

Conclusion

This comparative study proves that Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves* open up themes of memory, silence, and feminist resistance against rich cultural, historic, and literary backdrops. The authors' representation of women's struggles for identity, voice, and agency, while set in very different temporal, social, and political contexts early twentieth-century Britain and contemporary Palestinian society serves as a reminder of literature's potential to critique, reflect and empower.

In both texts, 'silence' is an important motif, but they mean different things according to their culture or structure. Woolf's work shows silence is often caused by psychological constraints imposed by domestic roles, social expectation and femininity. Mrs. Ramsay's unspoken thoughts portray the subtlety of emotional labour, as women negotiate their identity within spaces that favour men's authority. Lily Briscoe undergoes a transformation into a space of reflection and artistic assertion. The silence around her that she internalizes is self-doubt and discouragement. Woolf's idea of silence is contradictory. While silence restricts or represses, it is also a means of expressing self, ideas and subtle rebellion.

Khalifeh relates silence to social politics and patriarchal social organizations. An assault on women's voices by cultural codes, male agencies and colonial structures has resulted in a state of enforced muteness. In *We Are No Longer Your Slaves*, it is shown how muteness translates to oppression and leads to material consequences. In contrast, Khalifeh's female characters reclaim their voices in an act of resistance. The shift from silence to speaking out is a personal and collective act of defiance against domestic, social, and national hierarchies. The title of the novel itself suggests liberation from oppression. Thus, speech that is not action cannot be agency. Together, Woolf and Khalifeh show us that silence, whether self-imposed or imposed by others, is a site from which women negotiate their power and reclaim it. The nature of the reclaiming differs by society and epoch.

In both texts, memory reveals itself through an essential lens of feminine consciousness. Woolf's modernist writing shows how we think about time and consciousness. She shows how memory shapes us and the world. After her death, Mrs Ramsay's continued presence illustrates how remembering mediates one's sense of self and one's relationships. For Lily, memory gives form to the clarities of creation. It allows one to reconcile expectation with aspiration. However, Khalifeh shows memory as collective and political, with personal experience linking to historical oppression and intergenerational trauma. Palestinian women remember resilience, sharing their knowledge, strategies and resistance with each other. Khalifah, memory is opposed and collective. It is mobilized to counter patriarchal and colonial memory in order to galvanize action. Khalifeh stresses how memory is relational, social, and political. She shows how and what we remember is impacted by cultural and historical circumstances. Woolf shows memory holds this deep function of thought at the individual level.

Narrative technique reinforces these thematic concerns. Woolf uses literary devices like stream of consciousness and fragmented time to highlight the fluidity of perception.

This enhances readers' understanding of the complexity of women's lives. The form itself is a feminist intervention, destabilizing patriarchal literary norms and asserting the importance of women's subjectivity. Khalifeh, on the other hand, takes the postcolonial realist road that is clear, socially embedded obviously collective. Her use of varying perspectives, conversation, and accounts from several generations highlight collective experience and critique, and a political message to portray narrative as social intervention. Even though the two authors deployed different styles, they both use form in the service of feminist concerns with Woolf relying on aesthetics of consciousness and Khalifeh using socially-grounded representation.

Ultimately, feminist resistance across these texts showcases the relationship of context and strategy. In Woolf's view, resistance is subtle and individual. Lily's persistence in her art as well as Mrs Ramsay's navigation of the domestic space are examples of interior, symbolic and aesthetic resistance. Khalifeh demonstrates resistance being visible, political, and collective as women resist their structural and patriarchal oppression as well as occupation through solidarity, action, and voice. Both texts reveal how feminist resistance takes many forms in different places and times. It shows that they change as per the power structure they rebel against.

This study adds to the field of comparative feminist literary studies by comparing a British modernist text with a Palestinian postcolonial text. This study demonstrates the universal and specific struggles women engage in to seek identity, agency, and voice. Through their respective novels, Woolf and Khalifeh show how the literary text mediates between interiority and social reality, silence and speech, memory and action. *The Changing of the Guard* and *The Home and the World* illustrates the power of literary form to express and challenge women's lived and felt experience irregularly through modernist and postcolonial approaches respectively. In the end, their writing shows how literature can document oppression, challenge structures, and create possibilities for women. It also shows how adaptation is key to feminist literature.

References

- Abu Lughod, L. (1990). The romance of resistance: Tracing transformations of power through Bedouin women. *American ethnologist*, 17(1), 41-55.
- Amireh, A. (2003). MERNISSI, Fatema Dreams of Trespass: Tales of a Harem Girlhood, Cambridge MA, and Perseus Books, 1994/MERNISSI, Fatema, Sheherazade Goes West: Different Cultures, Different harems, New York, Washington Square Press, 2001. *Hawwa*, 1(1), 118-120.
- Bibizadeh, R. E. (2019). *Freedom and Unfreedom in the Literature of the Iranian and Arab Diaspora* (Doctoral dissertation, University of Warwick).
- Bourgeois, M. R. (2019). *Artistic Resistance in the Holy Land: '48 Palestinian Fiction and Hip-Hop*. The Ohio State University.
- Cooke, M. (2002). Saving brown women. *Signs: Journal of Women in Culture and Society*, 28(1), 468-470.
- Daghamin, R. (2025). Intersectionality of Patriarchy and Colonialism: A Postcolonial Ecofeminist Reading of Sahar Khalifeh's *The End of spring*. *ActaScientiarum. Language and Culture*, 47(2), e72125.
- Farah, M. (2023). *Politics of Identities in the Palestinian Female Filmmakers' Cinema in Israel* (Doctoral dissertation, University of Haifa (Israel)).
- Fleischner, J. B. (2022). Mastering slavery: Memory, family, and identity in women's slave narratives. In *Mastering Slavery*. New York University Press.

Echoes of Memory, Silence and Feminist Resistance: A Comparative Study of Virginia Woolf's *To the Lighthouse* and Sahar Khalifeh's *We Are No Longer Your Slaves*

- Goliadze, N. (2022). *Modernist Aesthetics: Sexual Ethics, Gender Relations, and Respective Moments of Epiphany* (Doctoral dissertation).
- Hrbková, M. (2017). Gender Consciousness and Representation in Virginia Woolf's Writing in Light of Contemporary Feminism and Gender Theory.
- Hussein, M. E., Torki, M., Gawayyed, M. A., & El-Saban, M. (2013, August). Human action recognition using a temporal hierarchy of covariance descriptors on 3d joint locations. In *Ijcai* (Vol. 13, pp. 2466-2472).
- KARA, G. (2023). Female individualization in Virginia Woolf's *To the Lighthouse* and Sylvia Plath's *The Bell Jar*: Exploring identity in patriarchal society. *International Academic Research & Reviews in Educational Sciences-II*, 63.
- Katrak, K. (2006). *The Politics of the Female Body: postcolonial women writers*. Rutgers University Press.
- Kilinç, Ç. (2020). THE IDEA OF MODERNISM IN VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*. *JOURNAL OF MODERNISM AND POSTMODERNISM STUDIES (JOMOPS)*, 1(1), 112-120.
- Lee, M. J. (2020). *World Form and the Aesthetics of Distance in the Modernist Novel*. Indiana University.
- Lionnet, F. (2018). *Postcolonial representations: women, literature, identity*. Cornell University Press.
- Mahmoud, S. (2019). Resistance in Postcolonial Literature with Reference to Sahar Khalifeh's *Wild Thorns*. *International Journal of Language and Literary Studies*, 1(2), 74-87.
- Meeran, J. A. (2024). FEMINIST LITERARY CRITICISM: EVOLUTION AND MODERN RELEVANCE. *UNIFIED VISIONS*, 227.
- Mohanty, C. T. (2003). "Under western eyes" revisited: Feminist solidarity through anticapitalistic struggles. *Signs: Journal of Women in culture and Society*, 28(2), 499-535.
- Moussaoui, B. (2023). Feminist Perspective on Victorian Women in Virginia Woolf's *To the LightHouse* (1927).
- Nessa, M. (2020). Woman and Education in Palestine as Reflected in the Writings of Sahar Khalifeh. *International Journal of Management (IJM)*, 11(11), 3260-3264.
- Pinelli, L. (2024). *Reading Virginia Woolf with Simone de Beauvoir's Philosophy: theoretical Resonances, Intercorporeality, Fiction* (Doctoral dissertation, Université de la Sorbonne nouvelle-Paris III; Università degli studi di Bergamo (Italie)).
- Priyanka, P. (2024). Patriarchal Oppression in Palestinian Society through the Institution of Marriage in the Novel of Noble Origins by Sahar Khalifeh. *GEMA Online Journal of Language Studies*, 24(1).
- Schwalm, L. A. (2023). *A hard fight for us: Women's transition from slavery to freedom in South Carolina*. University of Illinois Press.
- Smith, S. (2007). Interview with Nawal El Saadawi (Cairo, 29th January 2006). *Feminist review*, 85(1), 59-69.
- Umar, M., Ahmed, T., & Shaheen, U. (2025). RECONSTRUCTING INDIVIDUAL AND SOCIAL IDENTITY: A NEW LIBERAL READING OF AUTONOMY, PROGRESS, AND DOMESTIC SPACE IN VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*. *Journal of Applied Linguistics and TESOL (JALT)*, 8(2), 929-938.
- Umar, M., Ahmed, T., & Shaheen, U. (2025). RECONSTRUCTING INDIVIDUAL AND SOCIAL IDENTITY: A NEW LIBERAL READING OF AUTONOMY, PROGRESS, AND DOMESTIC SPACE IN VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*. *Journal of Applied Linguistics and TESOL (JALT)*, 8(2), 929-938.
- White, B. (2013). *Gender and Resistance in the Israeli-Palestinian Conflict: The Woman's Voice in the Literary Works of Sahar Khalifeh and David Grossman* (Master's thesis, The Ohio State University)