ariel: a review of international english literature
Vol. 45 No. 1-2 Pages 103–129
Copyright © 2014 The Johns Hopkins University Press and the University of Calgary

Sounding the Occupation: Joe Sacco's *Palestine* and the Uses of Graphic Narrative for (Post)Colonial Critique

Rose Brister

Abstract: Working at the intersection of postcolonial literary studies and comics narratology, this paper argues that Joe Sacco's graphic narrative *Palestine* contributes a spatial and sonic record of territorial occupation to the Palestinian national narrative. Sacco utilizes the comics form to represent the complex of physical borders and spatial narratives he encounters in the Occupied Palestinian Territories at the end of the first *Intifada*. Further, he renders graphically the epiphenomenal sonic regime resulting from spatial management. Rather than an absence or gap in the Palestinian narrative, Sacco understands spatialized sound as a presence or marker of materiality. Ultimately, *Palestine* suggests the rich potential of the comics form for postcolonial literary studies. Sacco's graphic narrative reinvigorates the field's engagement with literary representations of Israel-Palestine by demonstrating the continued utility of the (post)colonial paradigm and by challenging the fields' scholars to forge new interdisciplinary links to comics studies.

Keywords: Palestine, Israel, graphic narrative, textual space and sound, postcolonial

In "Permission to Narrate" (1984), Edward Said assesses the state of the Palestinian national narrative shortly after Israel's invasion of Lebanon in 1982. He laments that it draws from "a small archive . . . discussed in terms of absences and gaps—in terms of either pre-narrative or, in a sense, anti-narrative. The archive speaks of the depressed condition of

the Palestinian narrative at present" (38). He further asserts that one of the stakes of the war, indeed a significant *casus belli*, was the discursive impossibility of a "Palestinian people whose history, actuality and aspirations, as possessed of a coherent narrative direction pointed towards self-determination. . . . Israel's war was designed to reduce Palestinian existence as much as possible" (28). Said implies that foreclosing narrative approximates foreclosing existence. While he understands Israel's physical occupation of the Palestinian territories as underwritten by a suppressed or fractured Palestinian narrative, the comics journalist Joe Sacco writes the spaces and sounds of the occupation into the national narrative as a presence rather than an absence or gap.[1] Although it might seem an odd choice, Sacco's answer to Said's challenge lies in the productive medium of comics through which he attends to the spatial and sonic politics of the occupation.

In fact, Sacco himself makes the link between representations of Israel-Palestine and (post)colonial critique explicit in his graphic narrative *Palestine* (2001).[2] The Maltese-American Sacco was a relative unknown outside of the comics world at the time of the first *Intifada*, but he had a longstanding interest in the Middle East generally and the Arab-Israeli conflict specifically. Consequently, after reading several books on the conflict, he decided to "[stick his] nose in the Israeli-Palestinian conflict" by creating an "illustrated travelogue" (SE viii, ix).[3] In an effort to "tell stories of the occupation" in Israel-Palestine (SE ix), Sacco visited Israel and the Occupied Palestinian Territories over the course of two and a half months in 1991 and 1992, during the twilight of the first *Intifada*. The result was the serialized comic *Palestine*, issued every few months from 1993 to 1995 and based upon his extensive interviews with residents, primarily Palestinians, and his keen observations (SE ix). In a one-page chapter entitled "Edward Said" and included in the 2001 collection, Sacco enjoys a brief respite and a hot shower at a friend's apartment after a trip to the Nuseirat refugee camp in Gaza. There, he finds a copy of *Orientalism* and "make(s) it through a couple dozen pages of Said's dense prose" (*Palestine* 177). Sacco notes to the reader in passing that Said's "*The Question of Palestine* is one of the reasons I am here" (177). In turn, *Palestine* caught the attention of

Said, a childhood devotee of comics, prompting him to write an introduction to the 2001 collection. Noting his own long-standing commitment to "giv[ing] the Palestinian narrative . . . a presence and a human shape," Said praises Sacco's work as a "political and aesthetic work of extraordinary originality" with "no easily discernible line of doctrine" ("Homage" iii). Although Sacco is no ideologue, he makes clear his preconceived notions about Palestinians: he notes early in the collection that Western media, especially the American media, have represented Palestinians largely as terrorists ("[t]errorism is the bread Palestinians get buttered on") and that such representations have long shaped his understanding of the residents and politics of Israel-Palestine (*Palestine* 7). Consequently, he hopes that a firsthand account of the people and the occupation will help him interrogate these ideas.

While Sacco ostensibly wishes to "tell stories," his contribution to a Palestinian narrative does not take the shape of traditional reportage. Rather, he uses the comics form to get at what he calls "the essential truth" of the place—a people's everyday life under physical, economic, and cultural occupation ("Presentation"). If colonial occupation, as Achille Mbembe asserts, is "a matter of seizing, delimiting, and asserting control over a physical geographical area—of writing on the ground a new set of social and spatial relations" (25–26), Sacco recognizes that comics is a productive medium for tracing socio-spatial relations and the sonic reverberations in the Occupied Palestinian Territories. To this end, he inscribes the material reality of settler colonial occupation into the Palestinian national narrative through *Palestine*'s graphic rendering of the management of space and sound. While postcolonial literary studies has been slow to engage with graphic narratives specifically and comics generally as productive cultural texts,[4] Sacco harnesses the form's ability to "[set] in motion the rich grammatical tools of comics [in order] to disrupt normal reading" practices of the palimpsestic spatial politics of Palestine (Chute, "Graphic Narrative" 414). Thus, *Palestine*'s (post) colonial critique emphasizes the Israeli occupation of Palestinian spaces as a central element of constructing a Palestinian narrative.[5] Further, Sacco calls attention to an epiphenomenal aspect of spatial occupation: its sonic regime. His emphasis signals narrative silencing in literal terms

and seeks to "fill a gap" or, more accurately, mark a presence in the Palestinian resistance to the occupation. Ultimately, *Palestine* suggests the rich potential of the comics form for (post)colonial literary studies and a means by which to reinvigorate the field's engagement with literary representations of Israel-Palestine.

Sacco seeks to capture pictorially the spaces, spanning from the Mediterranean to the Jordan, that he saw during the first *Intifada* and chooses the comics form because of the unlimited combinations of panel shape and sequencing, text, and page space it provides in order to draft the reader into writing the Palestinian narrative with him. Sacco uses the form to highlight the ways in which physical and discursive spaces are contested and dynamic. Two of the text's early chapters, "Return" (11–15) and "Remind Me" (41–50), gesture toward the skein of physical borders and the imbricated narratives that attend them. Of the roughly four sets of historical borders of the modern state of Israel, the post-1967 capture of the West Bank, the Gaza Strip, the Golan Heights, and the Sinai Peninsula (which was subsequently ceded to Egypt) demarcate the current "Administered Territories," which is the state's preferred term (Golan).[6] These borders, while ostensibly stable politically, are overwritten and re-written by new Jewish settlements within the territories and by the state's mobile walls, enclosures, and "flying checkpoints."[7] Further, Israel, the Palestinian Authority, and other groups not only vie for control of the land but also attach extended narratives of collectivity to it. For example, official Israeli state discourse distinguishes between the *state* of Israel and the *land* of Israel; according to Jewish scripture, the latter extends into present-day Lebanon, Syria, Jordan, and Egypt.[8] The 1948 Arab-Israeli war resulted in mass expulsion and dispossession of residents of historical Palestine, an event termed *al-Nakba* or the Catastrophe by Palestinians.[9] Although Sacco presents his travels in Israel and the Occupied Palestinian Territories as the impromptu ramblings of a cub reporter seeking a "splash page" for the comic, he recognizes the tangle of conflicting land-based narratives that he will traverse. His first step, then, in his effort to add to a Palestinian national narrative is an attempt to map the complex spaces of the historical land of Palestine. His primary formal and narrative tool in doing so is focalization.

While he certainly utilizes all of his artistic resources to juxtapose the broad landscapes and the airless confines of the territories, his sophisticated use of graphic focalization, which includes "optical perspectivation, . . . cognition, ideological orientation, and judgment" (Horstkotte and Pedri 331), obliges the reader to inhabit a variety of spaces within the narrative. He does so in order to demonstrate Israel-Palestine's spatial complexity and to engender a visceral unease for his largely Western readership. That he bookends the collection with a rowdy drinking session with locals in Cairo and a series of animated political discussions with two Israeli friends in Tel-Aviv indicates the ease with which this American journalist might move throughout the region. However, he contrasts the narrator's largely unfettered mobility by aligning the reader's line of sight with, for example, a Palestinian woman who is tortured by being held in a coffin (Sacco, *Palestine* 97). He then resituates the reader in an Israeli guard tower looking down upon residents or prisoners (81, 191). The reader is perched with a bird's-eye view of the land (124, 146–47, 208). The re-imagined beating of Firas, a fifteen-year-old resistance fighter, is one example of how Sacco subtly draws the reader's attention to his or her emplacement in the narrative (fig. 1). Sacco draws three series of three panels, each part of a larger, several page sequence in which Sacco re-imagines Firas' beating at the hands of Israeli Defense Force (IDF) soldiers (200). Reading the words and images from left to right and top to bottom, the reader is positioned as a soldier, then as a seemingly uninvolved bystander, and finally as a member of the hospital staff. The gutter not only signals time progressing in the event but also signals the reader moving about the scene.[10] That is, as the panels change perspective, the implication is that the reader has moved about the room, witnessing torture. It is, perhaps, a more comfortable (yet problematic) position to be standing, so to speak, with the staff. There, the reader is able to identify more comfortably with the victim than the perpetrators. Rather than a part of any kind of intervention, the reader might be backing out of the room and away from the beating, which would suggest an even more comfortable remoteness or detachment from the violent scene. This is but one of several places in the text where Sacco stages moments of spatial anxiety, an adaptation of Ella Shohat's

concept of "the iconography of spatial anxiety" in Israeli and Palestinian cinema. "Maps, borders, checkpoints, and the Wall," she posits, "have

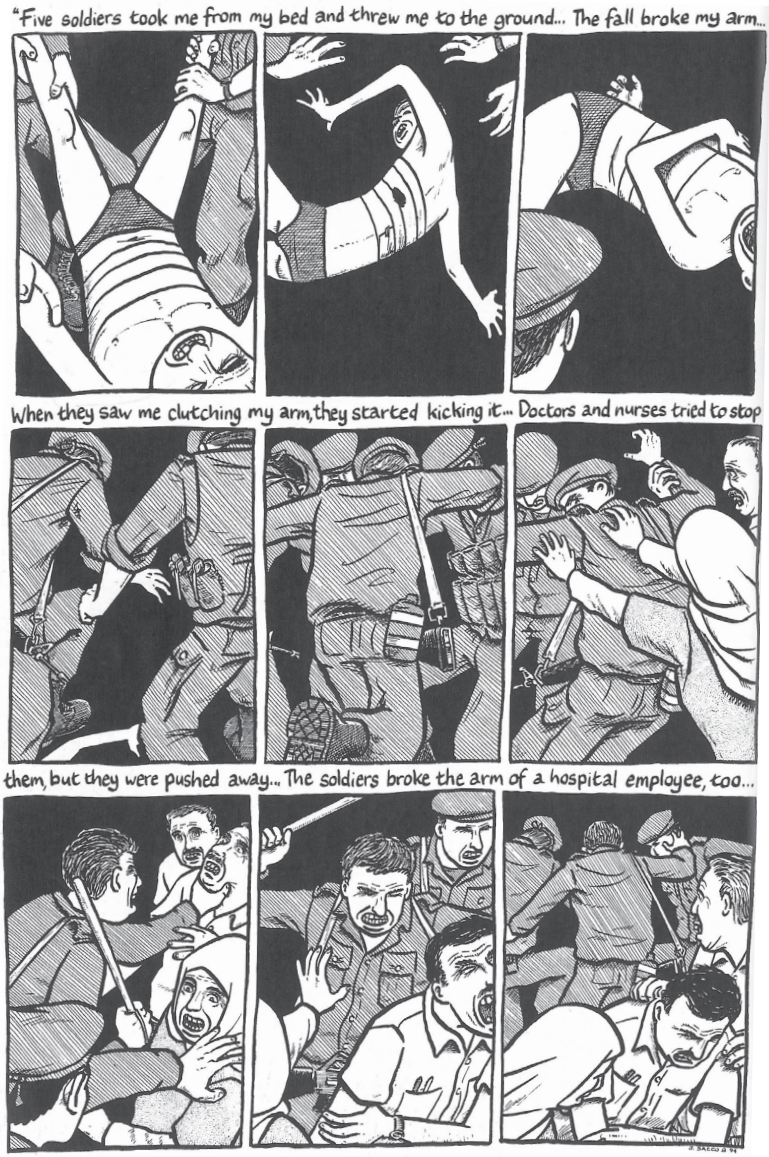

Figure 1. Firas' beating. Sacco, Palestine, 200.

now become signature icons of the Israeli/Arab conflict," revealing a "spatial anxiety" by all parties (287).[11] Indeed, that all of the panels are the same size—forming a "democratic page" (Chute, "Comics Form" 113)—indicates Sacco's refusal to direct readerly identification, thereby fostering a productive spatial anxiety through the form.

Sacco's representation of Firas' beating is one of several sequences that depict the importance of spatial management in the Occupied Palestinian Territories and the ethically ambiguous positioning of the American reader via Sacco's avatar.[12] Scott McCloud theorizes the gutter-closure mechanism as the primary narrative element of comics in its ability to represent time unfolding in space, and surely the action depicted within and between the panels in the sequence suggests the progression of narrative time.[13] In fact, the artist's manipulation of panels, arrangement, and other elements allows for great malleability: the comics artist can make time stand still, overlap multiple temporalities, and productively confuse times and timing. "A comics page offers a rich temporal map," as Hillary Chute argues, and can compress or stretch time as the story dictates ("Comics as Literature" 455). However, it is the spatial anxiety depicted in Sacco's panel sequence that contributes to the larger spatial narrative of the Occupied Palestinian Territories. It signals the proximity of bodies in conflict *and* Sacco's (and the reader's) ability to escape that conflict. While comics' manipulation of narrative time in the graphic narrative genre has received much critical attention, only recently have literary scholars begun to explore the form's use of space on the page and the form's representation of material and discursive spaces.[14] *Palestine* suggests that space is not a placeholder or vessel for time to unfold; space on the comics page is a map, which might or might not engage time. In short, although the comics form holds the potential to generate narrative time on the space of the page, it also can suspend time or at least subordinate narrative time to its ability to capture a real, material space on the physical page. This re-thinking of the relationship between graphically rendered time and space in the comics form, particularly the graphic narrative, holds great potential for the study of (representations of) colonial spaces in that it captures both the history of spatial control and a re-visioning of current spatial politics.

Moreover, perhaps no other focalization strategy is more effective and more complex than Sacco's representation of himself as the narrative everyman upon whom we can project our expectations, fears, and desires (e.g., Sacco's UNWRA "tour" of the Gaza Strip, 145–49). In fact, the discomfort that the reader might feel when explicitly aligned with Sacco's gaze is a key narrative strategy of spatialization throughout *Palestine* and is emphasized by both Sacco's graphic rendering of himself and his metacommentary on his two-month tour of Israel and the Occupied Palestinian Territories. Sacco's representation of himself does not vary: scarf, jacket, jeans, and glasses that obscure his eyes.[15] In search of a career-making story, he implies that the reader is a cynical American but that he, too, is cynical and mercenary. While he acknowledges Americans' general apathy toward the Palestinian plight and the relative inefficacy of translating that plight into comics form (4–10), Sacco nonetheless presents himself as a American adventurer in an exotic land: "I am Lawrence of Arabia . . . Tim Page . . . Dan Rather and his Afghanistan stubble . . . the first white man into Jenin . . . 'Dr. Livingstone, I presume!'" (27). Not only does he want us to see what he sees but he is quick to acknowledge his less-than-noble motives, thereby implicating the reader. He or she is visually and rhetorically positioned as a colonial tourist on holiday to "see the natives" or as the misguided "disaster tourist" in, for example, post-Katrina New Orleans. The Gaza Strip is "Disneyland" for a journalist, offering the opportunity to get a "splash page" for the comic (217) and to get "burning tires and automatic fire to add to [the] collection" (125). "We want faces, we want pain," he confesses (59). Sacco knowingly dramatizes this urge when he finally, after many Saturday mornings loitering about Ramallah, gets what he is after. Between tires burning and a crowd protesting, he knows he has a story on his hands, but he notices another bystander with a camcorder in front of him capturing the action: "He's standing in the street like it's no one's business . . . like it's *his* intifada. *I'm* the one who spent those Saturdays waiting," he thinks indignantly (121; emphasis in original). Sacco thus utilizes the comics form to imply his and the reader's ambivalence about voyeuristic looking and the paradoxical spatialized desire to "be there," as in the present example, and "not to be there," as with Firas' beating.[16]

Lastly, Sacco represents the affective spaces embedded within and generated by physical occupation and separation. In a full-page panel (fig. 2), Sacco walks with Paula, an Israeli friend, through Jerusalem's

Figure 2. Paula and Sacco Walk Through the "Arab Quarter" of Jerusalem. Sacco, Palestine, 258.

"Arab Quarter" (258). He represents their walk through this "foreign" space as crowded with bodies that Paula feels are threatening to her. Sacco implies that he holds a similar fear through the representation of his downcast eyes, sweat, and fast pace. The comics form allows Sacco to intensify the feeling of claustrophobia by denying the reader even a fraction of blank space on the page, which has no margin and no gutter. As a counter-balance to enclosed, phobic spaces, Sacco also uses the comics form to suggest open space but does not necessarily imply that openness should be read as liberatory or peaceful. For example, Sacco is hosted by Sameh, a Gazan and local volunteer, during his stay in Jabalia, and Sacco uses a "bleeding" panel (218–19) to convey the vastness of the threatening sky in contrast to the reality of this high population density area and the desolation and despair that he witnesses. As the picture "bleeds" off of the page and seems to continue past the frame, we understand that the physical and affective space continues as well. Wendy Kozol notes that, over the course of the book, Sacco transitions from panels with explicit narration of present events and rehearsal of past events to panels with less text and more "silent" panels that are pensive and even mournful (173), which I consider at length below. Thus, the affective space in this section and others like it is citational, echoing the despair of *al-Nakba* and the everyday "micro-*nakbas*," to borrow Shohat's term, of Palestinian life (294–95).

To this point, I have argued that *Palestine* enlists its readers to help create and manipulate narrative time as well as space. That is, Sacco deftly reconstructs space by rendering the physical setting of the Occupied Palestinian Territories and controlling the reader's spatial emplacement, which draws attention to the reader's complicity in "telling stories of the occupation." In this way, *Palestine* makes a visual-verbal argument for understanding the settler occupation as a "land-centred project," following Patrick Wolfe (393). Such a project turns, Wolfe posits, on a "logic of elimination" that includes both physical oppression or eradication of indigenous inhabitants and discursive erasure and silencing in order to gain access to and control territory (388).[17] If a national narrative might be silenced, as Said asserts, physical occupation cannot: Land-centered projects create noise, and comics offers a productive cultural form for

representing that noise. Although recent scholarship on graphic narrative has focused on historical time and trauma to which space and spatiality have been subordinate, it has also gestured toward new lines of inquiry, such as textual sound. For example, in her analysis of Marjane Satrapi's *Persepolis*, Chute posits that analyses of graphic narratives "require a rethinking of the dominant tropes of unspeakability, invisibility, and inaudibility" ("Texture" 93).[18] The remainder of this paper takes up Chute's notion of audibility in the graphic narrative genre, particularly Sacco's interpretation of sounds in the context of the *Intifada*. If, as Marta Zarzycka asserts, "images from war zones can suggest a variety of acoustics, from noises (the loud, irregular, and startling sounds of bombings) to tones (a lament with its specific musical quality, resonance, and pitch)" (15), Sacco's rendering of everyday scenes of the occupation and *Intifada* suggests the importance of (in)audibility to a Palestinian narrative. Thus, I wish to extend Wolfe's concept of settler colonial elimination to include what Michael Titlestad calls "acoustic occupation," the human voices and other sounds generated by the physical control of land (584). Sacco's mapping of Israeli-Palestinian spaces and recording of the sonic regime of the territories are attempts to disrupt the logic of elimination and to construct an anti-colonial narrative that records occupation.

Describing his drawing style, Sacco asserts that he utilized exaggeration, caricature, and other techniques to make his early comics "loud," "like Brueghel's *The Triumph of Death*" (qtd. in Rosenblatt and Lunsford, "Critique" 71). "I see that painting as . . . just so loud," he reflects, "it's shattering to my ears almost. And that's part of what I wanted somehow to get at in my own way" (qtd. in Rosenblatt and Lunsford, "Critique" 71–73). Sacco's "loud" comics—that is, the verbal and nonverbal sounds represented in the text—indicate a materiality or "there-ness" of people and objects. *Palestine* offers an "imaginative sonography," if I may modify Said's phrase, that functions as a critique of both the Israeli occupation and other silencing, transnational discourses. *Palestine*'s sonography functions both as a witness to the reality of everyday occupation and as a different kind of speaking back—a sounding back—to that oppression. If Sacco strives to capture loudness in his comics, *Palestine* is an

exemplar of this desire. "A comic needs some bangbang, and I'm hoping Ramallah will deliver," he tells us as he travels to the West Bank, implicitly yet clearly critiquing his already ambivalent positionality (*Palestine* 118).[19] He not only wants to capture scenes of conflict, poverty, and desolation, he wants to capture the sounds of conflict. From the opening full-panel page of the first chapter depicting Cairo's tangled traffic, pedestrians yelling to and at one another, a policeman's insistent whistle, and other familiar city noises, the reader engages—in fact, helps to create—the sound of space as a complement to the visual map of space. Thus, Sacco reminds us from the beginning that we are readers and hearers of *Palestine*'s representation of the occupation.

While he clearly distinguishes between his commentary to the reader and dialogue with those he encounters, Sacco skillfully uses narrative elements unique to the comics form to represent sound. For example, as he waits for "his *Intifada*" in Ramallah (122–23), a skirmish between Palestinian youth and IDF soldiers ensues, and Sacco attempts to convey both the visual and aural layering of the scene. The series of panels depicts both spatial and sonic confusion (123). The panels are tilted, overlapping, and do not hold to any linear sequence (fig. 3). The reader will intuitively scan the page from top to bottom, but the sequence it suggests only the loosest narrative track. Additionally, Sacco uses what Marina Warner calls "acoustigrams," "sound pictures" that are analogous to pictograms (108). These are the "Bham! Splat!" word-sounds that are familiar to us in popular comics.[20] Among the disheveled panels, Sacco includes a "Rat-tat-tat-tat" to augment the "automatic fire" box at the top of the page (*Palestine* 123). Further, Sacco uses the gutter to imply chaotic noise, amplifying the panels' noise. Instead of blank white or black gutters, Sacco draws many sharp, cross-hatched black lines in the gutter space to suggest an additional, perhaps unrepresentable, layer of sound. The gutter echoes the black lines within the panels that Sacco uses to suggest the motion of the youths running.[21] Additionally, this panel uses the "bleed" effect that implies an all-encompassing sound, similar to a panoramic lens that captures a 180-degree view.

This panel sequence provides the reader with one part of the *Intifada*'s soundscape.[22] "*This* is what the Israeli-Palestinian conflict sounds like,"

Figure 3. Sacco Gets "His" Intifada. Sacco, Palestine, 123.

Sacco seems to say to his reader. Mapping the soundscape of Ramallah re-inscribes the sounds of Israeli occupation back into the narrative of Palestinian nationhood. Indeed, the sonic politics of the Occupied Palestinian Territories are complex. Israel has used sound as a weapon. For example, the IDF has used "The Scream," a sonic cannon that emits "non-lethal" bursts of sound painful to the human ear, in order to disperse protesters (Federman; Rawnsley).[23] Further, that this sequence uses the gutter to represent sound expands the basic function of closure, as McCloud has theorized it: the gutter and its attendant narrative process of closure is but one location of graphic sound working in tandem with representations of sound within the panels, reflecting an aspect of what Thierry Groensteen calls the "general arthrology" or multidirectional linkages across the comic (22). Beyond the "rat-tat-tat-tat" of the panel sequence, the reader surely imagines more sound than is represented verbally or nonverbally on the page: feet pounding back and forth, youths and soldiers yelling, the hurling of stones and the sound when they hit, bystanders yelling, doors slamming, cars screeching away. Moreover, similar to the various points-of-view analyzed earlier in this essay, the gutter in this sequence requires an uncomfortable engagement with sound on the part of Sacco and the reader-viewer-hearer, respectively. The panels, for Sacco, cannot contain the sound; that is, the sound is not entirely representable within the bounds of the panel. Elsewhere, Sacco forgoes the use of panels with relatively clear frame delineations in order to attempt to represent the chaos of Palestinian protesters' clash with IDF soldiers (*Palestine* 55–56), thereby suggesting the limits of the form, where discrete and sequential panels cannot represent visual and sonic chaos.

Although Sacco has described his style in *Palestine* as occasionally "cartoony" and "loud," the second half of the collection takes a different tack. Kozol posits that the second half of *Palestine* tends toward a less didactic and more somber tone (173). As such, the eighth chapter, entitled "Pilgrimage," is a largely (but not entirely) silent one worth considering at length for its representation of sound. The absence of words, however, does not mean that the images and pages are mute. For example, as Sacco walks around a refugee camp in Jabalia with Sameh, he renders

his inner thoughts about two conflicting ideas: the need to get "another authentic refugee experience" (217) and the physical and psychological toll Sameh's translating duties take on him (219). Again, Sacco draws attention to his (and the reader's) position as a consumer of the occupation and *Intifada*. However, after a few pages of desolate landscapes and abject poverty, he seems to want the images to speak for themselves. As Sameh speaks for Sacco as his translator, Sacco in turn translates all he has witnessed to the reader. He has noted that he wants the hand-drawn images to speak: "In what I consider to be its [*Palestine*'s] most successful sequences, I let the visual atmosphere take over from the words" (SE xxii). Of course, the form requires continual reader engagement to make the images "speak." Rendering his quiet walk around Jabalia with Sameh, Sacco "make[s] a good picture" out of a series of wordless scenes (fig. 4), but we are meant to hear the relentlessly falling rain, the rustling of sheep, the squishing of mud under the men's boots, and the whirring and sputtering of the IDF trucks as they lumber past (221). This sequence echoes previous ones in its wordless desolation, utilizing a technique Groensteen calls "braiding," a broader level of formal and thematic linking across a comic (22).[24] Sacco braids both physical aspects of the landscape (rain and mud, primarily) and sonic aspects of the landscape (the sounds that rain and mud can make) to produce a soundscape of the Occupied Territories.

In addition to verbal and nonverbal cues, Sacco uses the gutter to suggest sound in space as in his drawing of "his *Intifada*" (fig. 3). He exclusively uses black for the gutter space in "Pilgrimage" to signal both the trauma of *al-Nakba* and the bleakness of current micro-*nakbas*. Both time and space are collapsed in a series of vignettes that comprise the eighth chapter. Sacco links a visit to the grave of Hattem Sissi, the first person killed in the *Intifada* (*Palestine* 223), to an elderly woman's recollection of her son's death at the hands of an IDF soldier (242) and a virtually wordless stay in Gaza Town (231–34). The black gutters link these scenes within the paper and link the eighth chapter with another chapter, "Moderate Pressure, Part 2" (102–13), which also uses black gutters.[25] This latter linkage is another example of braiding where Sacco connects the spaces of Gazan refugee camps in the eighth chapter with

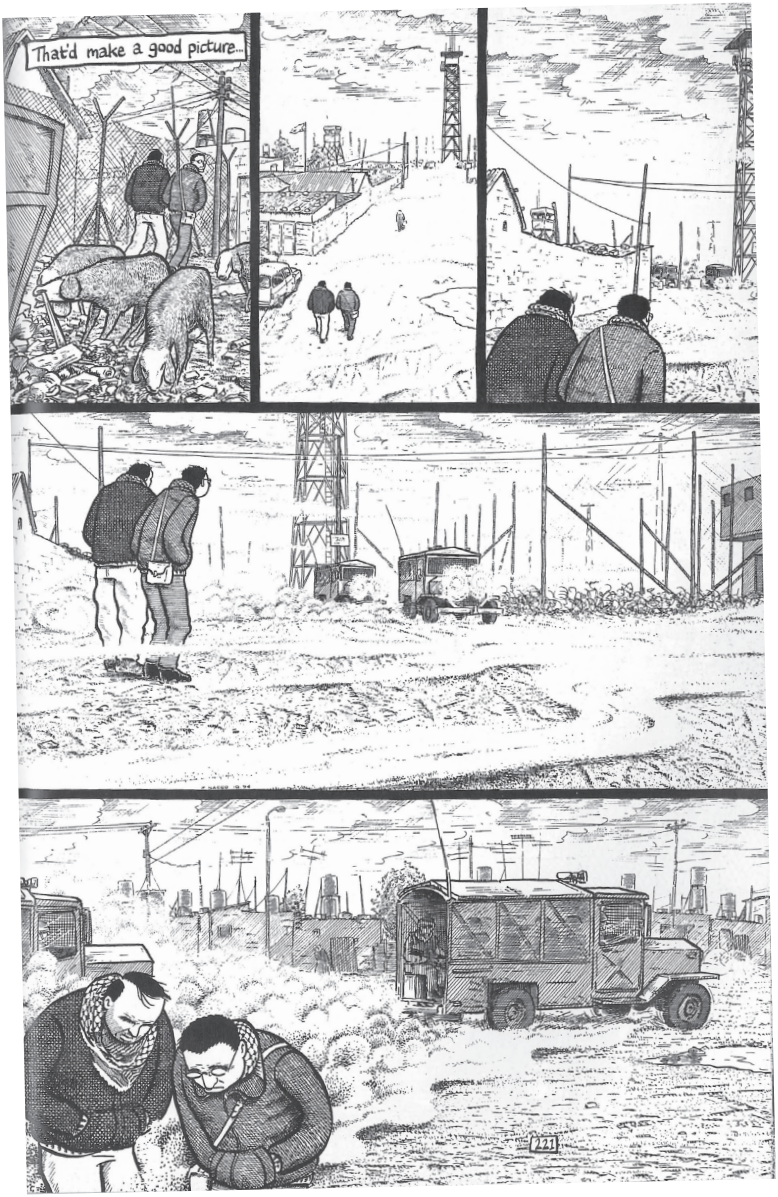

Figure 4. Sameh and Sacco Walk Around Jabalia. Sacco, Palestine, 221.

the inside of a torture chamber to productively confuse narrative times and spaces. Much like the "silent" panels that are not free of meaning, the black gutters simultaneously suggest a void of sound and space *and* evoke a productive silence within the paper and across the entire text, supplementing the Palestinian national narrative with a sound regime generated from the occupation. Historical silencing, as Said reminds us, prohibits a Palestinian national narrative, and the prohibition to narrate is part of the story itself. Although largely silent, "Pilgrimage" is punctuated by strategic sound, as when, for example, Sameh's young sister peppers Sacco with questions about political and cultural conditions in America and through Sacco's representation of a secretive but lively wedding celebration. In the latter part of the chapter, we see and hear the rhythmic stomping of a group of youth as they dance to the accompanying pro-Fatah songs at the wedding (227–28). The event, song, and dance are Sacco's representation of the sonics of resistance to settler colonialism, a strategy of being heard and proof of "there-ness." As such, the furtive wedding celebration utilizes "dissonance as dissidence" that contests the dominant acoustic code (Titlestad 579). "Pilgrimage" is, in the end, a map of Sacco's travels throughout Gaza and back to Jerusalem. It is also a map of the complex soundscape of the occupation in Gaza and complements the visual and verbal relationship by marking presence when words seem insufficient.

Consequently, Sacco's use of textual sound functions as a way to "give evidence of materiality" (Warner 121) of bodies in the space of the Occupied Palestinian Territories. *Palestine* implies that a crucial part of constructing an anti-colonial, national narrative is reading space and sound: telling the story of the land, what happens there, and what the story sounds like. Whether adopting a "cartoony" bent or attempting verisimilitude, Sacco argues that the comics form helps him to get at the "essential truth" he is trying to convey ("Presentation").[26] Of the two page montage of a Palestinian street protest and its violent dispersal by IDF soldiers (54–55), he notes, "This is no realism. This is playing with composition to make a point and to show something" ("Presentation"). Indeed, Warner posits that the form's use of sound adds nuance to the visual and verbal exchange. She argues that "showing something" need

not amount to drawing a realist picture. When "comic strip artists," Warner notes, "felt the need to communicate . . . the capacity for pain and for sensation of their drawn characters[,] . . . they reached for sonics to do it, for 'Whaam!' and 'Crakk!,' because noises give evidence of materiality in a way that photography" cannot (121). The objective of Sacco's comics is to render presence through words, images, or other non-verbal means. "The sonics of comics" make that a possibility by introducing the spatialized sound of the "acoustic occupation" into a Palestinian national narrative.

While he points to the need to foster an ethics of representing Palestinians as a national people,[27] Sacco also indicates at *Palestine*'s end that his is not the definitive cultural-political map. The last panels of the collection leave open the possibility of a further reimagining of Palestinians and the historical land of Palestine. Perhaps it is more accurate to say that Sacco implies that *Palestine* is necessarily incomplete and that any positive resolution to competing spatial claims will require other imaginings.[28] In the collection's closing sequence, Sacco realizes that the Israeli driver of a bus leaving Gaza for Rafah, Egypt has gotten lost in an effort to exit the occupied territory. As he approaches a Palestinian refugee camp, the driver sees youths in the distance gathering stones and grows nervous that they might attack the bus. In the last panel of the collection, Sacco depicts the driver conferring with an IDF soldier at a small outpost, both men huddled over a map (285). In ending the powerful collection with such a pedestrian episode, Sacco signals that drawing borders on maps will continue to be a foundational practice of nation-making. Yet he also suggests that imaginative mappings of Palestine through comics can be one cultural form where space and sound manifest textually to create a complex national narrative.

If, as Said argues, building a coherent Palestinian narrative involves attending to discursive absences and gaps, then *Palestine* demonstrates that the comics form is a well-suited medium for such a narrative project because, as Groensteen notes, "comics is not only an art of fragments, of scattering, of distribution; it is also an art of conjunction, of repetition, of linking together" (22). *Palestine* weaves the sonic regime of the occupation into the Palestinian narrative and ultimately points to

new lines of inquiry for postcolonial literary studies. Thus, at the risk of following a tendency in postcolonial studies, according to Graham Huggan, "to choose itself as the principal object of its own debates" (1), I conclude by arguing that the graphic narrative offers the field two ways to re-invigorate its engagement with literary representations of Israel-Palestine.[29] First, Sacco's graphic narrative calls attention to the field's uneasy history with the literary production of the region. In her recent *Palestinian Literature and Film in Postcolonial Feminist Perspective* (2012), Anna Ball outlines significant ways in which "the question of Palestine" has manifested in postcolonial studies as "the problem of Palestine," including postcolonial scholars' tendency to treat Palestinians as either figures of "'abject' homelessness" or "exception[s] to the largely celebratory poststructuralist models of diaspora as indicative of a liberated, 'borderless world'" (6). Sacco's *Palestine* attempts to side-step both of these problems by indicating that theories of settler coloniality and postcoloniality remain salient to its subject matter, even while scholars debate whether "the postcolonial" is "over."[30] If the work of postcolonial studies should be, as Robert Young argues, "to locate the hidden rhizomes of colonialism's historical reach, of what remains invisible, unseen, silent, or unspoken" (21), then literary and cultural texts by and about Palestinians are just such sites of critical inquiry.[31] Second, Sacco's graphic narrative suggests that tracing the invisible and silent vestiges of colonialism requires scholars to take alternative interdisciplinary approaches. The analysis above demonstrates that drawing on comics narratology and compositional theory is one way to make such "hidden rhizomes" apparent. Indeed, rather than understanding "postcolonial remains" (Young) as latent, cultural leftovers located at the textual margins, *Palestine* engages an ambivalent (post)coloniality central to many literary representations of Israel-Palestine through its spatial and sonic mapping of the Occupied Territories.

Notes

1 Rosenblatt and Lunsford label his work "comics journalism" ("Critique"), which is the term Sacco prefers. See also his 2012 collection *Journalism*.

2 Chute defines the graphic narrative as "a book-length work in the medium of comics" ("Comics as Literature" 453).

3 References to the special edition of the collection *Palestine* (2007) are designated with "SE." Otherwise, all page numbers refer to the first edition of the collection *Palestine* (2001).

4 Chiu's analysis of *Persepolis* (2008) is one of the few studies of the graphic narrative in explicitly postcolonial terms. Otherwise, some scholars have considered other genres that utilize the comics form, such as Willems' examination of comic strips and cartooning in Zimbabwe (2011) and Nayar's treatment of the Indian graphic novel (2012). For treatments of *Palestine* in a cultural studies frame, see Layoun (2005) and Rosenblatt and Lunsford (2010, 2011). See Scherr (2013), Kozol (2012), and Brister and Walzer (2013) for analyses of *Palestine* in a human rights context.

5 Indeed, the very word "Palestine" is a freighted signifier, which may refer to "the pre-partition territory that today comprises Israel, the West Bank, and Gaza," the currently occupied territories, the Palestinian diaspora, and/or the "concept of a future Palestinian state" (Ball 169). Joseph Massad concurs: "Naming, therefore, functions as locating in history, as temporalizing, and, ultimately, as asserting power as colonial domination or as anticolonial resistance" (312). I would also note that, despite the multiple referents to "Palestine," the name elides Israel's historical presence in the occupied Golan Heights. Further, the signifier "Palestinians" might homogenize what is a complex mix of ethnicities, including Arab-Jews, Druze, Bedouin, and others. Consequently, I use both terms advisedly. Additionally, throughout this article, I recognize the simultaneous colonial and postcolonial discourses cross-hatching the territory and its peoples by regularly using the hyphenated term "Israel-Palestine" and by utilizing Ball's term "(post) colonial" to indicate "something of the ambivalent synchronicity of Palestine's colonial conditions and postcolonial desires" (6).

6 Golan distinguishes four periods of border-writing on the land: post-1949 with the establishment of the so-called Green Line; 1949–67 when the Israelis for the most part lived within these borders; post-1967 when Israel acquired new territories, attempting to erase the Green Line; and post-1987 when the Palestinian *Intifada* both emphasized and erased existing borders (1056–57).

7 On walls and enclosures in Israel-Palestine, see Brown (2010), Fields (2010), Mbembe (2003), and Weizman (2007). On "flying checkpoints" and the maintenance of various borders in Israel-Palestine, see Hallward (2008).

8 This dual notion of the state and the land is evident when official Israeli discourse refers to the Occupied West Bank by the biblical names of Judea and Samaria. Historically, the state has employed the term "Eretz Israel," or "Land of Israel," to indicate the full extent of the land promised to the Jewish people in the biblical Old Testament. See Aaronsohn (1996) regarding the history and politics of this term.

9 See Farah (2006) and Saloul (2008) regarding Palestinian refugees and *al-Nakba*.

10 As a reader moves from panel to panel across the page, the sequential arrangement of the panels suggests time unfolding in the narrative. Further, the "empty"

spaces between the panels—the "gutter"—represent a meaning-making process in which the reader fills in the blanks of a narrative, i.e. assumes time progressing and actions occurring offstage, so to speak. This act of "observing the parts but perceiving the whole" is what McCloud calls "closure" (67).

11 Sacco's own reading of these panels suggests that he deliberately attempted to engender such anxiety: "I opted for a straightforward telling of the story . . . which relies mostly on rapid eye movement along the captions and tight compositions for its propulsion" (SE xxvii–xxix). See also other examples of spatial anxiety, such as Rifat's recollection of his shooting in which the reader is located in the "first-person shooter" point-of-view (*Palestine* 202) and Sacco's memory of watching IDF soldiers interrogate a boy while he stands in the rain, in which the reader is alternately positioned as both the soldier and the boy (282).

12 While both the 2001 complete collection and the 2007 special edition collection are aimed at a wider readership, aided in part by Said's introduction, Sacco explicitly hails an American reader early in the comic's original serialization. First, he acknowledges that the work will be written in English and displayed in American bookstores, specifically comic bookstores, and will be unlikely to reach a wide readership. When beseeched by a Palestinian merchant to "write something" and "tell about" what Sacco has witnessed in Nablus, the comics journalist muses, "Of course of course! I'm off to fill my notebook! I will alert the world to your suffering! Watch your local comic-book store" (10). Second, Sacco positions himself rhetorically as the narrator and central consciousness of comic via his avatar (see also Kozol). His prejudices toward Palestinians and his general ignorance of the conflict, as outlined in the early chapter "Blind Dates" (4–10), are presented as a clear point of reference for the American reader. His biases and ignorance—and by extension the reader's—are set up as the "problems to be solved," and Sacco maintains a posture of self-interrogation throughout the comic. Last, Sacco hails the American reader through a critique of the "American media" (6–7) and the "evening news" (10), the only sources from which he has gleaned limited information about the conflict. He also offers a brief, oversimplified history of Arab-Israeli conflict early in the comic (12–15) as a way to contextualize his travels to an uninformed American reader. He expands on this short history in a later chapter, "Remind Me," which offers a lengthy exposition on Israeli settlements, the *Intifada*, the Palestinian Authority, and other historical actors and events. These textual examples show the care that Sacco takes to acquaint his American reader with an unfamiliar topic and position him or her within the narrative yet also indicate that he will not allow that position to be a comfortable one.

13 I use McCloud's much-debated theorization of the gutter-closure mechanism as a meaning-making process as a starting point for my analysis while simultaneously drawing on more recent scholarship that extends and adds nuance to his work (Warner and Horstkotte and Pedri, for example). In other words, I

put recent compositional theory (Groensteen, for example) into service of the analysis of meaning-making processes in comics. See Cohn (2010) for an even-handed assessment of both McCloud's and Groensteen's work. Additionally, Scherr (2013) offers an insightful reading of McCloud's theorization of the gutter: it functions, she argues, as a secondary narrative mechanism to "the haptic charge of drawing itself [which] represents an even more primary level of reader identification" (24–25).

14 See Chute (2011) and Brister and Walzer (2013).

15 Kozol argues that the eye-less depiction signals Sacco's function as an "avatar . . . call[ing] attention to the privileged perspective of the outsider" (167).

16 While I focus here on the ways that the graphic narrative represents spaces circumscribed by the occupation, recent work has drawn attention to the ethics of the readerly gaze in graphic narratives. For example, Kozol notes that while Sacco cannot entirely resist spectatorship (i.e., passive looking) he emphasizes the politics of looking as a way to "[mobilize] the viewer's sense of responsibility" (166). Kozol argues that, in fact, Sacco's text enacts a "pedagogical model of ethical spectatorship" (167). See also Darda's concept of "graphic ethics," where the face is "a site of perpetual tension," following Judith Butler (Darda 35). His assertion that a graphic ethics encourages the reader "to loiter in the panel" (40) echoes Said's evaluation of Sacco's art as possessing "the power to detain" ("Homage" v).

17 On depictions of indigenous claims to land through graphic narrative, see also Sheyashe (2008) and Mellon (2009). Sacco and Hedges' *Days of Destruction, Days of Revolt* (2012) depicts graphically the history of the indigenous Lakota as part of the authors' broader history of American poverty.

18 Kozol echoes Chute's argument when she asserts that Sacco "refuses the claim of 'unspeakability or invisibility, instead registering its difficulty through inventive (and various) textual practice'" (Chute qtd. in Kozol 175). Hirsch likewise challenges us: "What kind of visual-verbal literacy can respond to the needs of the present moment?" (1212). This paper suggests that a significant element of Hirsch's "visual-verbal literacy" involves closer attention to the relationship between textual space and sound.

19 This term might be a reference to Marinovich and Silva's account of their experiences, along with two other photographers, capturing the violent end of South African apartheid, called *The Bang-Bang Club: Snapshots from a Hidden War* (2000).

20 "When it comes to comic strips, things make a noise as if they had voices," Warner posits. "Cartoonists relish this kind of total sound, which smashes the visual coherence of the scene into acoustic smithereens. They attempt to represent the mad motion of sound waves, not the images carried by light waves" (113).

21 This is the only series in the book where Sacco uses sharp black lines in the gutter, although he does use similar "zip-ribbons" within panels, for example to dramatize a wounded man's pain (32). McCloud defines "zip-ribbons" as lines repre-

senting "moving objects through space" (111). See Gardner (2011) for a detailed consideration of the multiple functions of the hand-drawn line in comics.

22 In their initial analysis of Sacco's work, Rosenblatt and Lunsford mention Sacco's attention to "the silences of war" and the "the variation between loud and quiet in Sacco's stories" that lends "an almost musical quality" to his comics ("Critique" 73). Their acknowledgement of Sacco's use of sound is one of the few scholarly engagements on this subject, but they do not develop it with textual analysis or further discussion. However, Lunsford and Rosenblatt have followed up on silence and sound in Sacco's work by considering his emphasis on different modes of listening, which suggest an ethics of war reportage distinct from mainstream journalism ("Down a Road" 131–32). While they assert the reader's complicity in "voyeuristic listening" and note Sacco's attempt to "restore voice" to torture victims (142), their analysis largely focuses on the story captured within the panels and is broadly situated within rhetorical theory. I extend their work to operations between panels and situate Sacco's graphic narrative within theories of (post)coloniality.

23 The IDF has also used "sound bombs" to scare bystanders away from potential targets (Vick) and has employed a process called "roof knocking" whereby a "non-lethal" missile is dropped on a target's roof to encourage inhabitants to flee before an impending lethal attack (Erlanger).

24 Unfortunately, space does not permit a reproduction of the two-page, full-bleed, silent panel wherein Sacco attempts to capture what is clearly his overwhelming first view of the poverty wrought by the occupation in Gaza (146–47). From a bird's-eye point of view, the two-page panel captures both the chaotic jumble of buildings and people and the stark expanse of the landscape. (The cover image of *Palestine* (2001) is a detail from page 146.) Other full-bleed, silent panels that achieve the same effect are "One Shekel to Gaza Town" (175), "Jabalia" (186), and an untitled interchapter (81).

25 See Kozol's insightful analysis of Sacco's use of panel size and gutters in "Moderate Pressure, Part 2" (Kozol 175–76). Sacco uses black gutters in two other episodes: in the sharp black lines on page 123 and in a rendering of an IDF incident in Nablus (266–67).

26 See Lunsford and Rosenblatt for a gentle critique of the "cartoony-ness," bordering on caricature, of Sacco's early work, including *Palestine* ("Critique" 71–73).

27 See Kozol's discussion of "ethical spectatorship" in Sacco's work.

28 In fact, Sacco returns to the Gaza-Egypt border in the spring of 2001 to draw another, complementary literary map. In *Footnotes in Gaza* (2009), the comics journalist recuperates a lost history of two violent episodes that happened within days of each other in November 1956 in the towns of Khan Younis and Rafah.

29 See also Hassan's extensive history of postcolonial scholars' application of postcolonial theory to Palestine studies (2001) and Massad's assessment of Israel-Palestine as a "'post-colonial' colony" (2000).

30 See the 2007 *PMLA* roundtable grappling with the possible "end of postcolonial theory" (Agnani et al.). On the future of postcolonial theory and studies, see also Huggan (2008) and Wilson et al. (2010).

31 Indeed, Anna Bernard argues that critical analysis of literary and cultural texts produced by Palestinians in particular "could enable a substantial revision of the ways in which the 'postcolonial' is currently conceived" (3). See also Bernard's recent *Rhetorics of Belonging* (2014) for a book-length study addressing the potential of Palestinian texts for postcolonial studies.

Works Cited

Aaronsohn, Ran. "Settlement in Eretz Israel—A Colonialist Enterprise?: 'Critical' Scholarship and Historical Geography." *Israel Studies* 1.2 (1996): 214–29. Print.

Agnani, Sunil, et al. "Editor's Column: The End of Postcolonial Theory? A Roundtable with Sunil Agnani, Fernando Coronil, Gaurav Desai, Mamadou Diouf, Simon Gikandi, Susie Tharu, and Jennifer Wenzel." *PMLA* 122.3 (2007): 633–51. Print.

Ball, Anna. *Palestinian Literature and Film in Postcolonial Perspective*. New York: Routledge, 2012. Print.

Bernard, Anna. "Palestine and Postcolonial Studies." Unpublished paper. University of London School of Advanced Study, 2010. Web. 11 July 2013.

——. *Rhetorics of Belonging: Nation, Narration, and Israel/Palestine*. Liverpool: Liverpool UP, 2014. Print.

Brister, Rose, and Belinda Walzer. "*Kairos* and Comics: Reading Human Rights Intercontextually in Joe Sacco's Graphic Narratives." *Human Rights and Cultural Forms.* Ed. Elizabeth Swanson Goldberg, Alexandra Schultheis Moore, and Greg Mullins. Spec. issue of *College Literature* 40.3 (2013): 138–55. Print.

Brown, Wendy. *Walled States, Waning Sovereignty*. New York: Zone, 2010. Print.

Chiu, Monica. "Sequencing and Contingent Individualism in the Graphic, Postcolonial Spaces of Satrapi's *Persepolis* and Okubo's *Citizen 13660*." *English Language Notes* 46.2 (2008): 99–114. Print.

Chute, Hillary. "Comics as Literature?: Reading Graphic Narrative." *PMLA* 123.2 (2008): 452–65. Print.

——. "Comics Form and Narrating Lives." *Profession* (2011): 107–17. Print.

——. "Graphic Narrative." *The Routledge Companion to Experimental Literature*. Ed. Joe Bray, Alison Gibbons, and Brian McHale. London: Routledge, 2012. 407–19. Print.

——. "The Texture of Retracing in Marjane Satrapi's *Persepolis*." *Women's Studies Quarterly* 36.1–2 (2008): 92–110. Print.

Cohn, Neil. "The Limits of Time and Transitions: Challenges to Theories of Sequential Image Comprehension." *Studies in Comics* 1.1 (2010): 127–47. Print.

Darda, Joseph. "Graphic Ethics: Theorizing the Face in Marjane Satrapi's *Persepolis*." *College Literature* 40.2 (2013): 31–51. Print.

Erlanger, Steven. "A Gaza War Full of Traps and Trickery." *New York Times.* New York Times, 10 Jan. 2009. Web. 16 July 2013.

Farah, Randa. "Palestinian Refugees: Dethroning the Nation at the Crowning of the 'Statelet'?" *Interventions* 8.2 (2006): 228–52. Print.

Federman, Josef. "Israel Uses Sound Technology to Disperse Riot." *Associated Press Archive.* 4 June 2005. Web. 3 Jan. 2012.

Fields, Gary. "Landscaping Palestine: Reflections of Enclosure in a Historical Mirror." *International Journal of Middle East Studies* 42.1 (2010): 63–82. Print.

Gardner, Jared. "Storylines." *SubStance* 40.1 (2011): 53–69. Print.

Golan, Daphna. "Between Universalism and Particularism: The 'Border' in Israeli Discourse." *South Atlantic Quarterly* 94.4 (1995): 1055–72. Print.

Groensteen, Thierry. *The System of Comics*. Trans. Bart Beaty and Nick Nguyen. Jackson: UP of Mississippi, 2007. Print.

Hallward, Maia Carter. "Negotiating Boundaries, Narrating Checkpoints: The Case of Maschom Watch." *Critique: Critical Middle Eastern Studies* 17.1 (2008): 21–40. Print.

Hassan, Salah D. "Undertaking Partition: Palestine and Postcolonial Studies." *Journal x* 6.1 (2001): 19–45. Print.

Hedges, Chris, and Joe Sacco. *Days of Destruction, Days of Revolt*. New York: Nation, 2012. Print.

Hirsch, Marianne. "Collateral Damage." *PMLA* 119.5 (2004): 1209–15. Print.

Horstkotte, Silke, and Nancy Pedri. "Focalization in Graphic Narrative." *Narrative* 19.3 (2011): 330–57. Print.

Huggan, Graham. *Interdisciplinary Measures: Literature and the Future of Postcolonial Studies*. Liverpool: Liverpool UP, 2008. Print.

Kozol, Wendy. "Complicities of Witnessing in Joe Sacco's *Palestine*." *Theoretical Perspectives on Human Rights and Literature*. Ed. Elizabeth Swanson Goldberg and Alexandra Schultheis Moore. New York: Routledge, 2012. 165–79. Print.

Layoun, Mary N. "Telling Stories in Palestine: Comix Understanding and Narratives of Israel-Palestine." *Palestine, Israel, and the Politics of Popular Culture*. Ed. Rebecca L. Stein and Ted Swedenburg. Durham: Duke UP, 2005. 313–37. Print.

Lunsford, Andrea, and Adam Rosenblatt. "'Down a Road and Into an Awful Silence': Graphic Listening in Joe Sacco's Comics Journalism." *Silence and Listening as Rhetorical Arts*. Ed. Cheryl Glenn and Krista Ratcliffe. Carbondale: Southern Illinois UP, 2011. 130–46. Print.

Marinovich, Greg, and Joao Silva. *The Bang-Bang Club: Snapshots from a Hidden War*. New York: Basic, 2000. Print.

Massad, Joseph. "The 'Post-Colonial' Colony: Time, Space, and Bodies in Palestine/Israel." *The Pre-occupation of Postcolonial Studies*. Ed. Fawzia Afzal-Kahn and Kalpana Seshadri-Crooks. Durham: Duke UP, 2000. 311–46. Print.

Mbembe, Achille. "Necropolitics." *Public Culture* 15.1 (2003): 11–40. Print.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: Kitchen Sink, 1993. Print.

Mellon, Melissa L. "Our Minds in the Gutters: Sexuality, History, and Reader Responsibility in George O'Connor's Graphic Novel *Journey into Mohawk Country*." *ImageTexT: Interdisciplinary Comics Studies* 4.3 (2009). Web. 22 Aug. 2012.

Nayar, Pramod K. "Towards a Postcolonial Critical Literacy: Bhimayana and the Indian Graphic Novel." *Studies in South Asian Film and Media* 3.1 (2012): 3–21. Print.

Rawnsley, Adam. "'The Scream': Israel Blasts Protesters with Sonic Gun." *Wired.co.uk*. Wired Magazine, 26 Sept. 2011. Web. 3 Jan. 2012.

Rosenblatt, Adam, and Andrea Lunsford. "Critique, Caricature, and Compulsion in Joe Sacco's Comics Journalism." *The Rise of the American Comics Artist: Creators and Contexts*. Ed. Paul Williams and James Lyons. Jackson: UP of Mississippi, 2010. 68–89. Print.

Sacco, Joe. *Footnotes in Gaza*. New York: Henry Holt, 2009. Print.

——. *Journalism*. New York: Henry Holt, 2012. Print.

——. *Palestine*. Seattle: Fantagraphics, 2001. Print.

——. *Palestine: The Special Edition*. Seattle: Fantagraphics, 2007. Print.

——. "Presentation to the 2003 University of Florida Comics Conference." *ImageTexT: Interdisciplinary Comics Studies* 1.1 (2004). Web. 4 Jan. 2012.

Said, Edward. "Homage to Joe Sacco." *Palestine*. Seattle: Fantagraphics, 2001. i–v. Print.

——. "Permission to Narrate." *Journal of Palestine Studies* 13.3 (1984): 27–48. Print.

——. *The Question of Palestine*. 1979. New York: Vintage, 1992. Print.

Saloul, Ihab. "'Performative Narrativity': Palestinian Identity and the Performance of Catastrophe." *Cultural Analysis: An Interdisciplinary Forum on Folklore and Popular Culture* 7 (2008): 5–39. Print.

Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon, 2007. Print.

Scherr, Rebecca. "Shaking Hands with Other People's Pain: Joe Sacco's *Palestine*." *Mosaic*: *A Journal for the Interdisciplinary Study of Literature* 46.1 (2013): 19–36. Print.

Sheyashe, Michael A. *Native Americans in Comic Books: A Critical Study.* Jefferson: MacFarland, 2008. Print.

Shohat, Ella. *Israeli Cinema: East/West and the Politics of Representation*. 1989. New York: Tauris, 2010. Print.

Titlestad, Michael. "Listening to Bloke Modisane: Considering Acoustic Regimes in Colonial and Postcolonial Writing." *Social Identities* 10.5 (2004): 575–88. Print.

Vick, Karl. "The Israeli Assault on Gaza: How Surgical Are the Strikes?" *Time*. Time, 19 Nov. 2012. Web. 15 July 2013.

Warner, Marina. "*Phew! Whaam! Aaargh! Boo!*: Sense, Sensation, and Picturing Sound." *The Soundtrack* 1.2 (2008): 107–25. Print.

Weizman, Eyal. *Hollow Land: Israel's Architecture of Occupation*. London: Verso, 2007. Print.

Willems, Wendy. "Comic Strips and 'The Crisis': Postcolonial Laughter and Coping with Everyday Life in Zimbabwe." *Popular Communication: The International Journal of Media and Culture* 9.2 (2011): 126–45. Print.

Wilson, Janet, Cristina Şandru, and Sarah Lawson Welsh, eds. *Rerouting the Postcolonial: New Directions for the New Millennium*. New York: Routledge, 2010. Print.

Wolfe, Patrick. "Settler Colonialism and the Elimination of the Native." *Journal of Genocide Research* 8.4 (2006): 387–409. Print.

Young, Robert J. C. "Postcolonial Remains." *New Literary History* 43.1 (2012): 19–42. Print.

Zarzycka, Marta. "War in Silence?: Photographs, Sounds, and the Ethics of Reception." *Afterimage* 39.1–2 (2011): 15–17. Print.