

SCRUTINIZING THE PROXIMITY OF MINDSETS AND RESISTANCE AND ENDURANCE INDICATORS IN THE WORKS BY SAYYED HASSAN HOSSEINI AND GHASSAN KANAFANI

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Abstract: The literature of resistance and endurance is the literature on the love of the values, national ideals and fighting, and it is replete with the ethical and human basics to which desperation and stillness cannot find a way; as a deterring instrument and weapon, such a type of literature has opened arms to set the ground for the revitalization, continuation, and persistence of the assaulted communities' lives. Although such terminology pertains to the contemporary centuries, a precise look at the history of the world's literature enables finding many samples of such terms inside the forerunners' works. Amongst the global arena's issues are Palestine and its occupation, the Islamic Revolution of Iran, and the imposed war, which have been hot topics in international circles during recent decades. Due to the same reason, introducing both the countries' cultures of the fight by presenting the primary elements like resistance and endurance is a step towards advancing the two countries' relations. The present study deals with the indicators of resistance and endurance literature and investigates the efforts and motivations for the actualization of resistance and endurance in the works by prominent authors in this area, namely Sayyed Hassan Hosseini and Ghassan Kanafani who are well-known in the Arabic and Persian literature. Kanafani is a Palestinian author, poet, and fighter (1936-1972), and Hosseini is an Iranian revolutionary and ritual poet (1956-2004); despite the large distance between these two authors, they have both portrayed many common and close themes like the love of the homeland, hope in the future, fight with tyranny, the suffering visage of the people, motivated hearts, resistance, sacrifice and martyrdom in an accentuated manner in their works.

Keywords—*literature, resistance, endurance, Sayyed Hassan Hosseini, Ghassan Kanafani.*

INTRODUCTION

1. Introduction

Literature is so detailed and vast that it cannot be discussed in just work because Persian literature itself is an endless treasure containing the best and most valuable intellectual works not only in terms of quantity and diversity as well as the representation of the tastes and zeal of a great nation

but also in regard of quality. Even the experts and scrutinizing individuals who have studied literature for a long time cannot assert ideas in a definitive sense about even a single topic thereof. On the other hand, history can become persistent when it is manifested in literature through an artist's blowing off their literary soul into it. Literature is a never-aging concept, and, to preserve its originality, it does not undergo shakiness in its function and this is the common point of human beings' experiences that teaches us what we are and how we are and how the world can be improved. Thus, literature is the illumination of thoughts, feelings, and emotions of a poet or an author about the events and incidents that take place in the peripheral world. Based on the principles, literature is a mental concept externally seeking to find an objective object related to a topic using literary works, including prose and poem.

Amongst the important and influential branches of Persian literature is the literature on revolution, resistance, endurance, fight, and holy defense that need a lot of attention and scrutiny in line with the protection of the ancient land of Iran's culture and literature; besides possessing literary and cultural richness, such literary types influence every individual member of the society, especially the adolescents, thereby to maximally guard the homeland. Due to the same reason, the exact identification and protection of such a literary type's valuable works and the introduction of the great authors and thinkers practicing such a type of literature are among the duties of every literature lover. Endurance is among the well-known outstanding topics in the world's literature and is not exclusively unique to any nation. No temporal limit can be defined for it because, without being termed "resistance literature," elements like resistance and endurance have been among the necessities of life.

If it is accepted that the conscious resistance literature is a sort of battle with the consequences of ignorance and illiteracy along with the creation of literary epics within the format of poetry and drama, then it would also be approved that one should always be studying to recognize the resistance literature as the most beautiful and most effective product of the mankind's perfection and sophistication enabling the perception and solving of the most complicated human issues. The value of the works presenting the history of the past resistant nations is just a manifestation aspect that, at the time of the great disasters' raid, reminds us of the endurance and resistance of great men and women in the breadth of history. Great works like "roads of freedom" by Sartre, "the ethics of ambiguity" by Simone De Beauvoir, "quiet flows the Don" by Sholokhov, and "war and peace" by Tolstoy will always remain indestructible and reporting mortgages of the human beings' heroic fights on this earthly planet (Shokri, 1987, p.13). The first poems have been composed in the history of Islam in the form of odes by his highness Imam Ali Ibn Abu Taleb (PBUH) for extolling and defending the prestige of the great prophet of Islam (may Allah bestow him and his sacred

progeny the best of His regards) and supporting the tortured Muslims. “Upon bearing witness to the difficulty of the invitation to Islam and the torturing of the individuals converted to Islam by the heads of every clan and their preventing of their conversion, his highness Imam Ali (PBUH) rose in a gathering with the presence of the offspring of Hashem and Bani Motaleb Abd Manaf and asked them to support and protect the great prophet of God (may Allah bestow him and his sacred progeny the best of His regards). Then, everyone except Abu Lahab joined him and accepted his invitation for the support of the last prophet (may Allah bestow him and his sacred progeny the best of His regards). Having become glad of this, Imam Ali Ibn Abi Taleb (may Allah hail on him) recited an ode about the excellence of the last prophet (may Allah bestow him and his sacred progeny the best of His regards) and extolled them; the following is an excerpt of the ode (Ayati, 1979, p.100):

“If Quraysh gathers to attain pride one day, Abd Manaf would be then a pioneering leader.”

“So, if you ask for the aristocrats of Abd Manaf’s clan, Hashem’s offspring should be considered the aristocrats and the roots.”

“And, then, if, one day, you would like to be proud of an individual amongst them, that person would be nobody except his highness Mohammad Mustafa (PBUH)” (Ibn Kathir, 1988, p.317).

Alireza Kamari, a researcher in the area of resistance literature, outlines the historical epochs of resistance literature in Iran as below:

- 1) The period of the internal and initial movement after Islam enters Iran, such as Sho’oubiyeh Movement;
- 2) The period of the internal uprising, protests and wars, and foreign invasions such as Mongols and Timur’s attack on Iran and the advent of the Sarbedaran (Dervishes) Movement;
- 3) Safavid Dynasty’s era and the attack on the Portuguese in the southern islands, and the composition of poetical war descriptions; this period marks the onset of the general public’s entry into the area of classical literature, and it lasts until the battles between Iran and Russia during the reign of Fat-h Ali Shah Qajar;
- 4) The period of wars between Iran and Russia in the era of Fat-h Ali Shah’s reign until the constitutionalism movement;
- 5) The period from the constitutionalism movement until the Islamic Revolution; and,
- 6) The period of Islamic Revolution in Iran (Kamari, 1992, p.37)

1.1. Necessity and Importance of the Research:

Resistance literature, also called endurance literature, has emerged in the global and Islamic Iranian literature in various forms. The emergence has been different in different periods. However, the

common aspect of all the literary works that can be considered as examples of resistance literature is the offering of the liveliest form of literature and the deploying of lines of natural factors in front of whatever could be termed badness heinousness and evil. Subjects like sacrifice and martyrdom and their relevant details have been amongst the most significant contents of the poems about revolution, resistance, and endurance, especially holy defense. Based on the above-signified importance, the present study investigates the resistance literature. It pays attention to axial concepts such as homeland, sacrifice, martyrdom, and so forth in the works by well-known and successful resistance poets like Sayyed Hassan Hosseini and Ghassan Kanafani.

1.2. Study Background:

The investigations about the resistance literature and sacrifice and martyrdom culture and their related indices provide many themes, so the authors try studying the works by the late Sayyed Hassan Hosseini and Ghassan Kanafani in a case-specific manner for they have both intensively dealt with the foresaid subjects. This study is thus a novelty; however, there are articles in this regard that will be presented below.

“Motifs of martyr and martyrdom in the poems by Sayyed Hassan Hosseini” authored by Ne’ematollah Iranzadeh and Afsaneh Rahimian and published in the seasonal journal of *Khatt-e-Avval*, winter, 2(7): 85-104. In this article, the authors point to the poet’s dedication to Sayyed Al-Shohada Imam Hussein (PBUH)’s school of thought and his feeling of responsibility and commitment for and to the martyrs and warriors.

“Theoretical foundations of resistance literature in the works by Ghassan Kanafani” written by Mohammad Sadegh Basiri and Nasrin Fallah and published in the journal of resistance literature affiliated to the faculty of literature and human sciences, Shahid Bahonar University, Kerman Branch, spring and summer, 6(10): 65-90; in this work, meanwhile dealing with the poet’s biography, the authors investigate the theoretical foundations of the resistance literature in his critical works and try matching these foundations with the poet’s lifestyle.

“The comparative study of the resistance literature’s themes in the poems by Mahmoud Dervish and Sayyed Hassan Hosseini” authored by Sabereh Siavashi and Golfam Va’ezi and presented to the second conference on the comparative literature at the university of Kermanshah on 4th of September, 2014; the authors deal with the similarities and dissimilarities of the resistance-related themes in the poems by the two abovementioned poets such as defending the homeland, people-driven resistance, delineation of the enemy’s atrocities, stimulation of patriotic feelings and subjects like martyr and martyrdom and the relevant concepts.

2. Discussion:

With its intellectual and ideological approach, the literature on revolution, resistance, and endurance has embedded valuable and robust credence-related concepts. In the confrontation with the crimes perpetrated by Pahlavi Regime, the people's Mujahedin Organization of Iran (Monafeqin) and Saddam Hussein in Iran and the Zionist Regime in Palestine and considering the innocence of both these two nations, Iran and Palestine's resistance and endurance poetry, as well, has come up with poetical and prose texts mixed with epic and full of Islamic concepts amongst which homeland, uniting, seek for justice, jihad, women's presence in the battlefield, religious beliefs, sacrifice, and martyrdom can be pointed out. In this regard, most Iranian and Palestinian poets have composed poems striving with the palpitation of sacrifice and humanity in them. The important and remarkable events amalgamations of logic, strategies, epics, spirituality, courage, sacrifice, and so on made both of the foresaid countries' poets and writers, including Sayyed Hassan Hosseini and Ghassan Kanafani, begin writing things about a vast spectrum of relevant topics.

2.1. Sayyed Hassan Hosseini:

He was one of the revolutionary poets who, having been in touch with the revolution era's issues and problems such as war and having proven present on the battlefields of war between the right and the wrong, had closely seen the peak of the events and incidents with his eyes. He is a poet, researcher, and religious-revolutionary artist whose religious and revolutionary works have drawn the attention and admiration of the readers. Hosseini was born in April 1956 in a middle-class family in Salsabil Neighborhood in Tehran, wherein he also finished his primary school and high school education. He acquired a diploma in 1974 and his poems have been published in some literary journals like Ferdowsi since then. Hosseini graduated with a nutrition major from the Ferdowsi University of Mashhad and entered the art department of the Islamic Promotion Organization in the same year, along with Qaisar Aminpur and Mohsen Makhmalbaf and several others, he launched and organized the department's artistic and literary activities. During the war between Iran and Iraq, 1983-1984, he was busy announcing the news and messages of war on Army Radio; then, he returned to the art area and continued doing artistic activities until 1987. Afterward, due to some disagreements with the then manager of the art department in the Islamic promotion Organization, he was fired along with all the others; he started teaching literary lessons in the universities, and he earned a Ph.D. degree in Persian language and literature from the Islamic Azad University of Tehran in 1990. Hosseini quit teaching in 1999 and started working in the national radio's revision unit; in cooperation with several of his friends, he established the "young poet office" in 1989 to fertilize the zeal of the young poets and, in the same year, he could win

Nima Yushij Literary Prize along with Qaisar Aminpur. At the fourth conference on the everlasting faces in 2004, he was thanked for his efforts. He was working on the holy Quran's stylistics and Hafiz's linguistics when he died of a heart attack in Tehran's Bu Ali Hospital on the 28th of March, 2004, and his body was carried amongst a large group of people to the artists' cemetery in Behesht-e-Zahra (may Allah hail on her) and buried in there (see also Zolfaghari, 2004, pp.25-27).

Hosseini is enumerated amongst the prominent and influential figures of Islamic revolution literature. And, due to the same reason, the supreme leader of the Islamic revolution, the then president, and many of the country's high-ranking officials sent commiseration messages for his demise. In his condolence message, his highness Ayatollah Khamenei recounts him as a well-educated, enlightened, faithful, pious, and benevolent man in the area of poetry and literature and addresses him as a researcher with insightful contemplations, wisdom, zeal, and innovation and describes his death as huge remorse for the art and literature society. His highness orders that "he was hope for the future generations with his death being large damage to the fellows of art. Hosseini was amongst the revivers of the couplet-poem format in the post-Islamic revolution era of poetry; he has spoken a lot in the area of prose texts in addition to his poems about Ashura (the tenth day of Muharram during which Imam Hussein (PBUH) was martyred along with seventy-two of his companions).

2.1.1. Works and Activities:

- ✓ "Bath of Soul": the eclectic selection of the works by Khalil Gibran Khalil, a contemporary Arab poet and philosopher, that he has translated from Arabic and English to Persian; it was published by the art department of the Islamic Promotion Organization in 1985. "He who takes does not think, but he who endows should think, and s/he thinks a lot" (Hosseini, 1985, p.29).
- ✓ "The Iron Chips": a collection of social and literary contemplations drawn on literary criticism and a product of his poetical and philosophical meditation in three parts of "art, artist and artistic criticism," "poetry and poets," and "miscellaneous." In the introduction of this book, he states that "Iron Chips" has been the simplest name that could be given to this collection, and the contents are the most deserving scrapings of thoughts in every corner of the imagination workshop and the splinters of the pen on the floor of a small shop of simile and allegory forging. I know it is extremely brief, but I do not know if it is useful or not ... farewell". There is also another saying from him: "a real satirist works like a microscope; s/he magnifies the realities so that the others can see, but s/he does not lie, and nobody can also accuse him or her of mendacity" (Hosseini, 1986, p.68).
- ✓ "Harmonizing with Ismail's Throat (Collection of Poems about Ashura)": this collection was published by the art department of the Islamic Promotion Organization in 1984. "We had been

told that/kills in everyone/the sadness of bread/the faith/on a cold night like death/that the air is shivering/and, the tired body of the city/is the bedding of the winter snow/I start off towards the home/me, the hungry one/I see my father/who, in that freezing darkness/with the ice in the pond of the old yard/is in a tough combat/so as to out of the enemy's blood/after that war, make an ablution/my father, without saying anything/tells it to me/that O' my son!/the solution to our problem/is faith" (Hosseini, 1984, pp.77-78).

- ✓ "Bidel, Sepehri and Indian Style of Poetry": is among the initial research on the study of Bidel. This research book falls in the area of comparative literature, and it uses pleasant language and a readable style to showcase the associations and similarities of the two poets; using smart scrutiny, he tries to introduce Bidel Dehlavi, the grandiloquent poet exercising the Indian style of poetry, and solving some of the difficulties of his poems. Part of the book, as well, is pertinent to matching Sepehri's poems with Bidel's poems and the influences the latter has had on the former. Soroush Publication Institute (TV and Radio Press) published it in 1988.
- ✓ "A Glance at the Self": is an interview with contemporary Arab poets and authors, and he has produced it in cooperation with Mr. Bidaj.
- ✓ "Sparrow and Gabriel": the poems of this book have been composed with a modern and pioneering approach in terms of the poetical format, and they feature a Shiite and Ashuraean (epical) essence in terms of the themes and thoughts; several of the poems deal with such subjects as martyr and martyrdom, and the book was published by Ofogh Publication Institute in 1991. "From the soil of the red prostrations/the finials started erupting/and, the lofty roof of a precious shout/built upright on love/arose upward" (Hosseini, 2005, p.75). "Read the holy Quran/then/with Zolfaqar (Imam Ali's sword)/raid on the dragon" (Ibid, p.44).
- ✓ "Fist in a Magnified View" (Comparison of Literature and Cinema from the Perspective of Meanings and Expressions): the subject is the relations between the cinema and the literature by comparing them from the perspective of meanings and expressions. The book was published by Soroush Publication Institute in 2000, and it was also admired at the conference on the selection of the year's book.
- ✓ "An Eclectic Selection of the War and Holy Defense Poetry": this book was published by Surey-e-Mehr Publication Institute; by the choice and annotations of Dr. Sayyed Hassan Hosseini in 2002. In an introduction to the book, Sayyed Hassan Hosseini engages in defining and dividing war and holy defense poetical types. The book's text consists of 100 poems about war and holy defense by poets like Qaisar Aminpur, Salman Herati, Ali Mo'alleem, Nasrollah Mardani, Mohammad Reza Abdolmalekian, Vahid Amiri, Alireza Qazveh, Sa'ed Bagheri,

Mohammad Hussein Ja'afarian, Yusef Ali Mir Shakkak, Taimur Toranj, Zakaria Akhlaghi, Mortaza Amir Esfandegheh, Hussein Esrafil, and others.

- ✓ “The Talisman of the Stone”: the book is comprised of eleven Ashuraean texts nearly of the same type as today’s texts of Imam Hussein (PBUH)’s slaughter locus; it presents various readings of Karbala Epic in the light of Dr. Hosseini’s intuitive and personal perception of the present and past times’ poetical and prose texts written by the elders of Persian literature and poetry. The collection has been offered within ten separate titles. The contents and concepts of the author’s Ashuraean writings incorporate subjects related to the persistence and eternity of Karbala’s name in the universal arena as well as the delightfulness and love for martyrdom in the companionship of Imam Hussein (PBUH), the cry and grief for the burning of the tents dwelled by Imam Hussein (PBUH)’s household in the evening after his highness’s martyrdom, portrayal of Horr’s martyrdom and his chivalrous combat with the enemies of Imam Hussein (PBUH), commemoration for the oldest martyr of Karbala, Habib Ibn Mazaher, remembering of Karbala’s water-carrier and the hands that were brutally cut off his body, a descriptive illustration of his highness Abbas (PBUH)’s martyrdom, describing the loneliness of Imam Hussein (PBUH) and his being left without any assistor and helper after the slaughtering of his companions, recalling of the sweet pains tolerated by the lioness of Karbala, her highness Zeinab (peace be upon her), recounting of the sufferings of the fourth Imam of Shiites, his highness Imam Sajjad (PBUH), captivation and hunger of Imam Hussein (PBUH)’s household from Karbala to a distance of seven villages, revenge for Imam Hussein (PBUH)’s blood, continuation of Imam Hussein (PBUH)’s path and the world-inclusive nature of Imam Hussein (PBUH)’s lesson of manliness and jihad on the path of God. The book was published by Surey-e-Mehr in 2003.
- ✓ “Shaqayeq Nameh (Anemone Descriptions)” [anemone is a symbol of martyrs to Iranians]: it is a collection of prose texts about Ashura and poetical and sincere narrations about the epic of Karbala; it was published by Tarh-e-Ayandeh in 2005.
- ✓ “The Kingdom of Silence (Collection of Blank and Nimaean Verses)”: was published after the demise of Sayyed Hassan Hosseini. The book was published with Qaisar Aminpur’s selection and introduction by the association of Iranian poets in 2006.
- ✓ “From the tassels of My Mother’s Scarf”: is a collection of poems describing her highness Fatemeh (may Allah hail on her) in 21 parts, and it was published by the association of Iranian poets in 2006. “My mother’s migration/the monstrous jackals/stings with a grin” (Hosseini, 2006, p.41).

- ✓ “Generic Design Panacea (Collection of Satirical Poems)”: it includes twelve titles for continuous segments of free verses reflecting the society of the present era’s Iran and intertwined with personality themes and covering social classes like poets, tradesmen, ascetics, philosophers, and lovers. The book can be realized as a product of the poet’s genius and valuable experiences. It was published by Surey-e-Mehr in 2008. “There was an individual poet/there was an individual tradesman/the tradesman of the interest/had a hand in the literary sciences/he used to play with the poems, like playing with pigeons/the poet, one day/wrote a free poem/the poem reached the tradesman/the tradesman, after reading the poem/got angry and tore it apart/after that, with a literary dignity/picked up his packet of millet/facing his pigeons, drowned in melodious rime/about the descriptions and benefits of originality in poetry/presented an eloquent speech” (Hosseini, 2008, , p.124).
 - ✓ “Whirlwind diaries (Collection of Hosseini’s Classical Poems)”: the book has been composed within the format of the sonnet as well as a quadruple, couplet, and dual verses. With an introduction by Qaisar Aminpur, the collection begins to encompass 49 poetical segments. The book was published by the association of Iranian poets in 2007.
- “The tongue-tied ewe we patted was turned into a wolf; we made ablution in blood to say prayers” (Hosseini, 2007, p.124)
- ✓ “Complete Text of Bidel Dehlavi’s Sonnets (audio version within the format of four compact discs)”: they are narrated by Sayyed Hassan Hosseini based on the sonnets published in Kabul; the collection has been published in Tehran by the association of Iranian poets, but the publication date is not clear.

2.2. Ghassan Kanafani:

Ghassan Kanafani was born on the 19th of April, 1936, in Akko on the northern coast of Palestine. His father was a lawyer and a member of society’s affluent class. In his youth, he went to a French school in Palestine and learned French. When he was 12 (1948), one of the most important incidents of the battle between the Zionists and the Palestinians, i.e., the brutal massacre in Deir Yassin Village, took place, and the city of Akko was captured within a month by the Zionist forces and his family fled the city. At first, they went to a small village in the south of Lebanon and then the mountains outside Damascus, and they eventually migrated to a Jew-dwelling neighborhood in Damascus. At the age of 14, he learned Arabic literature and, at 16 years of age, he started teaching in a school that was affiliated with the organization of Palestinian refugees’ relief. Kanafani enrolled in Damascus University to get a degree in Arabic literature and started writing short stories that mirrored the realities of the Palestinians’ sorrowful conditions. He could draw the attention of some of the university students who had previously established a literary association named

“unification of literature and life.” They succeeded in convincing him to join them (see also Kanafani, 2015, pp.2-4). Participation in the university students’ political activities helped him become familiar with the leader of Arab nationalists, following which he began actively taking part in this movement.

In 1955, he went to Kuwait to see his brother and sister and happened to be employed by a state school; at the same time, he kept on educating in Arabic language and literature. Despite his sister and brother’s presence, he used to feel alienation and banishment. At this time, he was diagnosed with chronic diabetes. In the summer of 1960, he went to Beirut to prove more direct and more active participation in the Palestinians’ affairs. In 1961, he got acquainted with Annie Hover, a Danish teacher who had come to Beirut to explore the refugees’ conditions, and they got married after two months. Since he did not have a passport, he was obliged to hide himself during early 1962, and during this time, he authored his first novel, “the men under the sun,” which he dedicated to Annie. The novel was published the next year, and he became famous. In the same year, Kanafani was appointed as the editor of a newspaper called “Al-Mahrir” in Beirut, and besides writing stories, he was simultaneously taking part in many of the daily and weekly publications” (Ibid, pp.5-8). “In 1965, one year after the establishment of Palestine’s Liberation Organization, the first armed clash was planned for recapturing Palestine. Then, the time arrived for the disastrous war in 1967. He had become sure of the Arabs’ defeat, but he was still eager and optimistic” (Ibid, p.9). “One of the literary works published during these critical moments was “return to Haifa.” A little while after the war in 1967, he deserted Al-Mahrir Newspaper and joined Al-Anwar Newspaper as an editor. In 1969, he again deserted his position and endeavored to establish Al-Hadaf Newspaper and, in the same year, he published “Umm Al-Saad”; during 1970-1972, the political and armed activities had increased more” (Ibid, pp.10-11).

Kanafani is realized as a dominant writer in the area of Palestine’s social matters and Arabic storytelling literature. Away from any sort of cliché, his influential works express subtle concepts about life. He is a writer and a journalist born in occupied territory and quickly transformed into a leading member of the people-driven front for the liberation of Palestine. The name Kanafani is intertwined with Arabic stories and resistance, and he has been able to well-reflect Palestine’s events and his nation and his own liberalistic ideals in his stories and novels. Kanafani’s stories mostly originate from the events and happenings and the individuals he himself had experienced and met in his own real life; as an example, the events in the story “Return to Haifa” pertain to the things that happened to him and seen by him during his childhood as well as to the coerced migration of people in Haifa to Akko; the heroine of his famous novel, Umm Saad” and the other antagonists and protagonists of his other stories and novels have all been real persons. Due to

joining the Palestinian warriors in addition to doing artworks, Ghassan Kanafani could present a view of his people, and his homeland's life and resistance and this made him become Palestine's resistance author. He is the person who first used the term "resistance literature" in an article named "resistance literature in occupied Palestine (1948-1966)". Since then, resistance literature has been transformed into a key concept for the authors and liberalists in the entire world.

Kanafani wrote this critical article in 1966 before the war in June 1967, which ended in the defeat of Egypt and Jordan's armies by the Israeli forces and the subsequent occupation of the western coast of Jordan and the Gaza Strip and the new demarcation of the regions which are now called occupied territories (Zahiri, 1992, p.7). Out of 250 Arab story writers, Ghassani was the one receiving the first prize in 1962. He could achieve the prize awarded annually by the association of book lovers in Lebanon for writing "Things that remain for you" in 1966. After his martyrdom in 1973, the union of the world's democratic journalists and the Afro-Asian writers' Center awarded him with a respectively special prize and the Lotus prize in 1974. Nine years after the demise of Ghassan, his books were translated into English, Spanish, German, Japanese, Hungarian, Czech, and Russian languages. During the past ten years, as well, some of his works have been translated into French, Persian, Swedish, Hungarian, Norwegian, and several other languages.

After the occupation of Palestine, resistance literature emerged and was continued in the form of novels, stories, poetry, and other literary sorts. It is stated in most of the obtained resources that Palestine's contemporary story writing style has become well-known with the name of an author and a journalist called Ghassan Kanafani. He is a writer that, as put by some critics, has played a large part along with poets and authors like Mahmoud Dervish, Samih Al-Qasem, and others in the construction of a Palestinian identity away from the places within the framework of the words, literature, and culture. Of course, one should not forget the roles played by other influential individuals like Sahar Khalifa, the versatile author who writes novels based on Arabs' endurance literature and uses literary discourse for expressing the Palestinian nation's pains and problems; or, Rob'ei Al-Madhun, a Palestinian journalist, author and novelist; or, Randa Abdel Fattah, a Palestinian migrant of Australia, some of whose novels like "does my head look big in this", "ten things I hate about me" and "where the streets had a name" have been translated into Persian; or, Shafiq Rizwan, a Palestinian painter and sculptor, who created graphic works about "revolution" to express the concept of resistance within the format of image; or, Ismail Shamut, a Palestinian painter and a member of Palestine's liberation organization, who was appointed as the manager of national art and culture, as well; or, Mourid Barghouti, a famous Palestinian poet and author, who authored "I am not a refugee"; or, Susan Abulhawa, a Palestinian author who is residing the US and has experienced occupation and so forth.

2.2.1. Martyrdom:

Mossad Organization's spies planted a 5.5-kilogram bomb that was sufficient for the destruction of a four-story building in his car on the 8th of June, 1972. In this terroristic incident, Ghassan Kanafani was martyred along with his 17-year-old niece, Lamis Hussein Najm. It was not possible to identify the body of the martyred Palestinian literary man due to the body's shattering, and his identification was affirmed only based on the ring he used to wear on his finger. Kanafani could get the resistance mindset accompanied the resisting action, and it was not just his tongue that awakened the Palestinians, but his actions were also very much important. In every story written, Kanafani blew a part of his soul thereto. The young Arab generation is very much proud of him. There are many authors who have copied his model. For example, Zakariya Tamer is amongst the writers trying to play a role like that of Kanafani in the Arab world (see also Emami, 2nd of August, 2013).

2.2.2. Works:

- 1) "Slaves" (1961); there are debates about whether it is being a novel or a collection of short stories.
- 2) "Death of Bed No.12": a collection of stories published in Beirut in 1961.
- 3) "The land of sad Oranges": a collection of short stories published in Beirut in 1963.
- 4) "Men in the Sun": was published in Beirut in 1963, and it was later on turned into a movie under the title of "the cheated." By writing this book, Kanafani offered a brilliant artistic piece of evidence divulging Arabs' negative aspects and their dodging of the various problems of the wronged society of Palestine. In brief, the story is about men who intend to travel to Kuwait to supply their families with sustenance. Riding in Abu Khaizaran's truck and based on an agreement, they try passing through the border. Three Palestinian men, each of whom has lived a difficult and hard life, choose to escape through the border. In a traffic police station near the border, the Palestinian men who are hiding in the truck's tank suffocate due to the heat of the sun and the driver's delay. Upon encountering their dead bodies, Abu Khaizaran shouts at the end of the story: "why did you not knock on the tank!!!"
- 5) "Survivor": it was published one year after Palestine declared revolution in 1966. It is another artistic document exhibiting another aspect of Palestine's issue, and that is the inevitability of Palestinians' confrontation with Israelis. In between, the thing that draws attention more is the coordination between the deep approach to the issue of Palestine and the novel's artistic framework.
- 6) "Umm Saad" (1969): it was published during his lifetime. Precisely processing the element of personality in this novel, he well-solidifies the story's structure and carefully or rather

artistically matches his characters for depicting the themes like resistance and endurance before the occupiers and heroic fight by the devotees, especially the chivalrous and suffering Palestinian mothers.

- 7) "Return to Haifa" (1969): in this work and considering the relationships established between the Palestinians, both those of 1948 and the ones living in Arab countries, Kanafani speaks about the necessity of Palestinians' confrontation with Israelis to reach their rights.
- 8) Three uncompleted novels named "lover," "blind and deaf," and "April's apricots" or "April lilies."
- 9) "The Little Lantern": is a children-specific story.
- 10) Three scripts are named "the hat and the prophet," "a bridge to eternity," and "the door."
- 11) A collection of stories named "the stolen shirt" and the novel "all that is left to you."
- 12) Several unpublished types of research, among which "resistance literature in occupied Palestine," "resistance literature in the period of occupation," "about Zionistic literature," and "backgrounds and details of the revolution from 1936 until 1939," can be pointed out.

In Kanafani's mind, the works related to endurance and resistance literature cannot be looked at in the form of a direct slogan. Rather, they are more like the palpitations of a man's heart that, if stopped, a physician from Sweden and another from South Africa are fearfully alarmed. It is this way of looking at the human aspects existing in resistance literature that segregates the boundaries of resistance literature from the relational literature, i.e., the maximum quantity is written based on the passiveness-stricken states in transient occasions and even lenient and kind literature (Shokri, 1987, p.6). It can be stated that resistance literature encompasses the sort of literary-artistic works that emerge based on the people masses' social confrontation and strife within a life context or another. The topic and the content of such a kind of literature that features people-driven cultural and literary indicators actually retell values that can boost reformation, endurance, protest, confrontation, challenge, conflict, clash, and fundamentalism. The resistance literature is born of the events, and it is usually created based on the people's feeling of inconsistency hence objection to the despotism of internal governance and/or a foreign invasion within a group, tribe, or nation in its popular form and amongst the followers of a school of thought or religion in its specific form (Kamari, 1994, p.21).

Amongst Kanafani's stories translated into Persian, the followings can be pointed out: a child-specific story named "the small icicle" that he himself has illustrated; it has been translated by Gholam Reza Emami and published by Child Intellect Raising Center as well as the novel "men in the sun" translated by Ehsan Musavi Khalkhali and published by Niloofar Institute and also translated by Adnan Gharifi and published by Afraz Institute and the book "the stories" which is an

eclectic selection of Kanafani's short stories compiled in a chronological order and translated by Gholam Reza Emami and published by Ruzbehan; some of his books have also been translated into Persian such as "return to Haifa", "Umm Saad", "blind and deaf", "lover", "April lilies", "Quds, our dream" and so forth. Many Iranian and Arab moviemakers have also turned his novels into films amongst which the movie "the cheated" directed by Tawfiq Saleh, the movie "return to Haifa", directed in the form of an excerpt from Ghassan's third novel by Ghasem Hawl can be pointed out. It is worth mentioning that the story of the movie "the survivor" directed by Saifollah Dad, as well, has been made based on the perception of one of Ghassan Kanafani's stories. Also, based on his romantic love letters to Ghada Al-Samman, the famous female Syrian poet, the book "the love palpitations" has been compiled by Ghassan Hamdan and published by Sadeh Book Publication Institute.

"Men in the sun" can be recognized as the most important of Kanafani's works. It is a short novel that was chosen in 2001 as the first most superior one hundred novels in the Arab world. It ranked fifth on the list. The book uses explicit and stinging language within a prose text that demonstrates the calamity and misery of the characters who, in lieu of staying, protesting, shouting, and getting involved in objection, seek to change their own statuses via altering their own specifications and characteristics. The book has been so far translated into about 20 languages, for which reason Kanafani has been placed amongst the Palestinian writers with so specific positions that some critics have come to the belief that he is the founder of Palestine's modern novel writing. Two other novels by Kanafani, namely "all that is left to you" and "return to Haifa," are closely interlaced with the foresaid novel, and they together constitute a triad. Kanafani was not just a writer. Rather, he was a full-scale fighter and the spokesman of one of the most pioneering armed fighter Palestinian groups, as well as a nightmare for the Zionist regime; she should not be just summarized in his romantic love letters to Ghada Al-Samman. Kanafani's decisiveness in his news conferences and his everlasting responses to the western journalists, along with his smart defense of the armed battle right until the complete liberation of Palestine and his special political discourse have all made this lover writer appear as a prominent author; avoiding cliché and slogan, Ghassan Kanafani is the live illustrator of his own life and time and uses what he sees and what he hears as a tool to fly to the loftiest points in the sky of art. He tries dealing with mankind's pains and thoughts with his jump point being Palestine, but he never finds commitment in transient, superficial, and watery slogans; he is more an able diver and swimmer who swims into the depth of the events and catastrophes to find the precious gems in the sea of life and showcase them to his own and all of the other generations. The original Palestinian pain is interlaced within Kanafani's works. A long-

lasting yearning and a painful desire for endurance and resistance can be sensed in every single line of his writings.

3. Resistance and Endurance Indicators in the Works by Sayyed Hassan Hosseini and Ghassan Kanafani:

3.1. Homeland:

The love for the homeland is the very social life in the land to which a person belongs and for which s/he feels passion, and such an amour has existed inside the individuals from the very beginning of creation. The people of every country try to protect their homeland against the invasion of plunderers, and to do so, they are ready to sacrifice their lives. Since Iraq's invasion of our country, Iran, and from the beginning of the Jews' occupation of Palestine, the themes like homeland and its sub-branches have drawn the attention of both Iranian and Palestinian poets and writers.

There is love for the homeland and loyalty to the national identity in Hosseini's works. Pointing to the most vivid myth of the Islamic revolution, Imam Khomeini (may Allah sanctify the sacred soil of his tomb, Hosseini invites the people to keep on his highness's way, which is the very path of the immaculate Imams (may Allah hail on them).

"Pull out the sword of faith, cut off the path of the filths; stab another dagger into the claws of the imperialist world-eaters."

"Keep on shouting with Khomeini; become like Imam Hussein (PBUH) from the heart and the soul; make a proclamation for another doomsday in the arena of the world" (Hosseini, 1984, p.9).

Hosseini realizes his homeland as a garden that cannot be harmed by an enemy as fierce as a flame-throwing storm.

"Never, can burn this garden, the flame-throwing storm even if assisted by an axe."

"We do not feel sorrow if the bat sheds the blood of a star, for the dark nights are impregnated with dawn" (Hosseini, 1984, p.26).

The poems on Palestine are mainly pivoted on the homeland with its protection and guarding having become a major concern to everyone. Kanafani made a lot of efforts to keep the people hopeful about a shift in the homeland. He annunciated the good news of victory and asked the Palestinians to think of the homeland's reconstruction and realized the migration from one's own homeland to another land in the hope of felicity is a useless and void doing.

"He used to tell his mother that Zakaria would never notice what learning meant because when he left school and Palestine, he, as he liked to call it, had thrown himself into the hot oil. Now that he had married, he was as if he wanted to put it in opposition to his conscience, but he did not tell

anyone about it ... But, what were the options he had?; nothing except leaving school and starting a job and remaining in the hot oil forever”.

In the novel “Return to Haifa,” Kanafani has the following words and questions: “do you know what a homeland is? Homeland means none of these should have happened!”

3.2. Belief in Religion:

Religious events constitute one of the most frequently applied grounds in the resistance and endurance literature. Being influenced by the epical incident of Karbala as a manifestation of Jihad, devotion, benevolence, and martyrdom, Hosseini writes: “which of the throats was guilty? .../When at the side of the steel stream/addressing the history/a throat was refreshing/and a lofty tent/in the extensive fire of silence/was being plundered ...” (Hosseini, 2005, p.16).

He introduces the holy defense warriors continuing the path taken by Karbala’s martyrs and copying the model of Ashura’s myths.

“The world should be all the land of Karbala to us; we should continuously keep on mentioning the name of God by our lips.”

“To clean the earth off the descendants of Yazid; we should incessantly hold onto Imam Hussein (PBUH) as our leader” (Hosseini, 1984, p.102).

In an exaggerated simile, he points to the martyrdom of a group of Islamic warriors and compares them with stars of the same rank as the martyrs of Karbala.

“The sun was raining blood tears in the dawn; there were stars withered to the extent of Karbala” (Hosseini, 1984, p.152)

It has to be stated that religious and spiritual beliefs are among the important and notable points particularly shining in literature, especially resistance and endurance literature. Pointing to this important issue, Ghassan Kanafani, in the story “the land of Sad Oranges,” remarks that the toleration of hardship, distress, and homelessness can, in some cases, strip a person’s tranquility and comfort and even belief and faith. He states: “at that time, I was doubtful if God wishes human beings to become felicitous and doubted if the God could hear or see; I doubted if the God I had recognized in Palestine could again exit it. He is wandering, and I did not know if he is capable of solving his problems and, verily, we are the refugee kind of mankind” (Kanafani, 1978, pp.45-46).

3.3. Invitation to Fight:

In some verses, Hosseini invites the people in an epical outcry to fight and resist tyranny and tyrants:

“Get up; we can make a bloody roar in the night; we can exit the castle of the night like the moon.”

“At the morning twilight that the sky is florid, we can ambush the army of the devil” (Hosseini, 1984, p.154)

Kanafani, as well, finds the fight with the enemy as the only solution to Palestine's rescue, and he invites the people to fight. In the story "men in the sun," he asks people to wake up from the ignorance of sleep and see the truth so as to reach an exact comprehension of the homeland's status quo.

"During these ten years, you have done nothing except waiting ... you needed ten years of hunger to note that you have lost the trees, your house, your youth, and your village ... the people could find their path during these years, and you, like an old dog, are sitting knock-kneed in a small house ... what were you waiting for? For the wealth to fall down from the roof on your head? Your House? It is not yours ... a good man told you to stay here! That is all; after a year, he told you to give up half of your room; several bags full of straw became the wall between you and your new neighbors.

3.4. Martyr and Martyrdom:

The glory and magnificence of the term "martyr" and its sacrosanctity have been repeatedly pointed out in the Holy Quran: "*Wa Man Yoqâtel Fi Sabil Allah Fa Yaqtal Aw Yaqleb Fa Sawfa No'tih Ajran Azimâ*" meaning "he who fights on the path of God and be killed or comes out as a victor will be soon given a huge gift." Themes like martyr and martyrdom are among the admirable and valuable concepts in the resistance and endurance literature for the reason that human beings engage in battles on the path of their faith, belief, and human mission and reach the lofty rank of the martyr. From the viewpoint of Hosseini, whose poems are well-known in modern sonnet and, particularly, couplet styles of poetry, martyrdom is pained with the tint of epic; it is given an epical spirit that is at the same time full of emotions and affections; it is an epic that fearlessly ridicules death. The subjects like grief and mourning are less frequently seen in relation to martyr and martyrdom in his works.

"Nobody has ever stepped on the path of sacrifice like you; nobody has ever been awarded a medal of honor by getting injured like you."

"Before this, O' the wonderful gallant, nobody has ever derided the prestige of death like you" (Hosseini, 1984, p.243)

Hosseini realizes mourning and grieving for the martyrs as an insensible and useless task and recounts martyrdom for the homeland's sake as a cause of honor.

"Although his euphonious musical instrument has been broken and death has compressively pulled him inside itself."

"The sun of his anemone-colored temple is shining well on the Shiites' red farm" Hosseini, 1984, p.117)

In correspondence to the honorable ĀYA 169 of SŪRAH Āl-e-Imrān, he lucidly points to the liveliness of the martyrs.

“They [martyrs] are the guests dining at the table of love forever; O’ the live souls of the soil do not call them dead” (Hosseini, 1984, p.16)

Elsewhere, he states:

“Although they are the branches broken by the storm, though they are the seemingly extinguished flames.”

“They [martyrs] are the guests dining at the table of love forever; O’ the live souls of the soil do not call them dead” (Hosseini, 1984, p.15)

Palestine’s occupation by the Zionist regime and the Palestinians’ revolution set the ground for the expansion of martyrdom culture and its entry into the literature of this land. Being envisioned as an honor amongst Palestinians, martyrdom has drawn a lot of attention from the poets. Kanafani humbly compares the “outstanding” martyrdom of the main protagonist in the story “Dead by Connection” with a wing-broken bird and states: “in that situation, he was like a surface prober who had been barred from excavating the ground and, thus, he had bent down to kiss the earth ... he was like the birds; with no wings and fallen down ... he was like a grasshopper who had lost all its strength after a long and tough leap and fallen lifeless and dead onto a molten, dry and inanimate shore” (Kanafani, 1978, p.59).

3.5. Admiration of the Warriors:

Admiration and glorification of the courageous men on the battlefield are among the significant and primary subjects of resistance and endurance literature; by explaining the apparent characteristics of the gallants and praising them, the poets and writers make them appear more agreeable to the general public meanwhile creating motivation for the latter to bravely attend the arena of combat, In Hosseini’s idea, warriors are courageous persons who feel no fear of death and fighting against wrongdoing and tyranny and annunciation of the right’s victory over the wrong is among their outstanding features.

“They are the enemies of the dark night and guardians of the dawn; they are the lions protecting the boundaries of the dawn’s woodland.”

“There is the red carol of the morning twilight in their throat; they are the loud cry of the dawn’s waterfall” (Hosseini, 1984, p. 84).

In the story “the Palestinian children,” Kanafani points to a young warrior who has joined the group of combatants with only a stick he had available in his periphery.

“Mansur looked at the sandbags for a second time. Everything looked quiet and immovable. Several minutes later, the pouring of water did not even seem to make a sound. There were holes in

the middle of a barrel, and water had reached the surface beneath them. A loud voice was heard from the edge of the yard (you are a lion-hearted person; you, with that stick in your hand)” (Kanafani, 2015, p.80).

In another story named “until the time we come back,” Kanafani admires the sacrifice and resistance of the captured warriors under the torture of the enemy.

“Riyadh had been imprisoned in a small cell, and they were using wild and dreadful methods for making him confess. He was electrically shocked every day, and he was laced and tortured and taken to his cell while soaked in blood and heavily beaten. He was still heroically and silently resisting even with all his pains and suffering”. (Kanafani, 1990, p.129)

3.6. Enemy’s Threat and Humiliation:

Amongst the factors enabling the achievement of final victory in the arena of battle is the humiliation and weakening of the enemy’s spirits, and the more the enemy’s humiliation is strong, then, the more the resistance would be enhanced on the battlefield. In a poem about the necessity of relieving Quds from oppression and suppression and with an epic and theosophical tempo, Hosseini creates a beautiful relationship between Karbala and Quds and realizes both Israelis and Yazidis as being the same for their occupation and tyranny, respectively, and starts criticizing them: “Those who are dashing through the disaster scene are murmuring the anthem ‘there is no God except Allah’.”

“To the time that Quds is released from the chain of tyranny, they are to move through the red passageway of Karbala” (Hosseini, 2008, p.45)

He also continues:

“The ear of the world should be deafened by the roaring of our voice; we have to have Haidar’s courage in our hearts.”

“To the time that we pour poison into the mouth of the usurper; we must once again get involved in the battle of Khaibar” (Ibid)

Meanwhile, explicating the martyrdom of Sayyed Ali Andarzgou, he criticizes the enemies of his country and introduces their heinous visage to the Muslims. “In the last moments of the darkness’s invasion/a meteorite-like man fell down to the ground/the fountains of his lucid blood/like the vibrating stems of light/splashed out in the sky of the morning/the man who had a load of honor/during the period of the Satan’s domination/as if entrusted in him by Allah/carrying on his shoulder and became an example of the most antecedent of all” (Hosseini, 2008, p.54).

In the story “Return to Haifa,” Kanafani as well points to the humiliation of the enemy.

“I do not need you to, later on, retell feelings; your first combat would be headed by a commando called Khalid. Khalid is my son” (Kanafani, 1991, p.72).

3.7. Fighting with Ignorance and Enhancing Unity and Inviting to Wakefulness:

Amongst the properties of the poems about revolution, resistance and endurance are the fights between ignorance and compromise. Since Iran and Palestine's poets have been themselves reared and fostered in revolution and resistance, this important subject, to wit composing poems about the fight between ignorance and compromise, has become one of the primary indices of the Iranian and Palestinian poets. As for a return to his own self and fight with the enlightened, open minds, Hosseini has the following words:

"I can remember it very well/the day? "the enlightened mind"/in the coffee shops of the chaotic city/away from the commotion and uproar/was drinking alcohol to the sacrifices by the fellows of Allah/the history book of this nation is being thumbed over" (Hosseini, 1984, p.50).

Ghassan Kanafani points to unity and sympathy in front of the enemy in his novel "Umm Saad" and asks the people and warriors to be fully watchful of the enemy's schism.

"They want to make us fight with each other; us, the miserable people, and only for earn two more pennies ... They do not care if they even force us to cut a fellow man from his income source" (Kanafani, 1982, p.64).

3.8. Freedom:

In various citizenships, peace and freedom are differently defined, and the establishment of peace and tranquility is the primary goal of fighting with and resisting the enemy and saving people from the claws of enemies. Iran and Palestine's authors and poets who are of the same type as the people rose up to declare peace and freedom. Hosseini is amongst the poets dealing with concepts of peace and freedom in his poems in a different way.

"Another morning will come to O' the watchers of the night; from beyond the dusty peaks of the times"

"It will be heard from the sky: 'this is Mahdi (may Allah hasten his honorable reappearance); roaring will be risen up from the thirsty individuals: 'this is the rain'"

"Using the blade of fire, that inheritor of light will tear apart the throat of the evildoers at the end of the night" (Hosseini, 2008)

Kanafani is amongst the great authors of the Arab world, especially Palestine; he was among the active political players in Palestine's liberation, and his works helped him achieve global fame. Ghassani realizes freedom as the loftiest divine blessing. In a beautiful simile in the story "men in the sun," he invites the people of his homeland to fight for the liberation of their country. "Why did they not hammer down the walls of fall"? He points out that one should try to get his or her rightful shout to reach the world's ears and fight the tyranny via complaining and grievance so as to be able to liberate his or her homeland.

3.9. Women:

History has always been bearing witness to women who have preempted the men by their forbearance, resistance, and magnanimity. They have resisted keeping their mindset and faith to the extent of even sacrificing their lives, and they have made their names eternal by doing so. Like some of the other poets, Hosseini chooses her highness Zeinab (may Allah hail on her) from amongst all the women of the world and, inspired by her highness's courage on the land of Karbala, points to the honor and patience of the martyrs and devotees' mothers.

“Which tip of the finger, covertly/hurts your vocal cord/that the sound of your patient anger/perturbs the revelry of the haughty egotists/we know/you are the deputy of that latticed larynx/that was plundered by the spear/and, your heart/is the guesthouse of the brave life loss/O' woman!/read the holy Quran/so that the manliness can persist/read the holy Quran/on behalf of others, read the whole thirty parts/that, with the spear's fingertip/were thumbed over .../the history of woman/is honored/when you make a patient blink/and, your epical name/shines on the forehead of two brilliant fronts:/Zeinab!” (Hosseini, 2005, pp.66-67).

Hosseini points out that the warriors used to advance on the battlefield by the code “O' Her Highness Zeinab (may Allah hail on her) due to their faith in the patience of her highness (PBUH).

“Murmuring ‘O' God' song, they moved on like a burning arrow-like comet in the heart of the night.”

“So that the mission of Imam Hussein (PBUH)'s blood can be revived b the glorious name of her highness Zeinab (may Allah hail on her)” (Hosseini, 1984, p.162)

Palestinian authors and poets point to child-bearing and child-rearing as means of future battles meanwhile dealing with such subjects as homeland's occupation, homelessness, social harm, and poverty; they show various images of Palestinian women and shout out their wakefulness. Kanafani has shaped some of his novels' characters based on the daily realities of Palestine. In the novel “Umm Saad,” he points to the role and effect of Palestinian women in raising enduring children and pinpoints their indefatigableness and courage as well as their encouragement of others to remain resistant. Umm Saad is a woman who has suffered a lot of pain; she tries to cope with the camp's hardship and earns money for her own and her children's expenses by doing labor in the other houses. While doing so, she also keeps on setting the ground for her children's revolutionary activities.

“This woman gives birth to children who will be warriors and devotees. She will leave righteous children who will be fostered by Palestine” (Kanafani, 2013, p.73).

4. Conclusion:

The study of a country's literature is one of the best ways of investigating the history, culture, and events of that nation. The resistance and endurance literature, as a more extensive area of war literature, deals with the praising of the braveries and devotions exhibited by a nation against another wrongdoing and usurping one. The most radical function of resistance and endurance literature should be sought in the stimulation and awakening of the people's spirit of chivalry and fight. The approaches adopted by Sayyed Hassan Hosseini and Ghassan Kanafani as two well-known figures in Arabic and Persian literature types are very close and similar. They are the representatives of justice-seeking, righteous, and battling people, and they have depicted the pain and suffering of their people and properly accomplished their mission with respect to society and the people classes.

The primary subject of Ghassan Kanafani's works in Palestine, with all his concerns, is summarized in the fight with the usurping enemy and retaking of his country, Palestine. Due to the same reason, he has endeavored to stage-by-stage express the problems of the Palestinian people in his novels. In the works by Sayyed Hassan Hosseini, as well, besides consideration of ritual and social subjects as well as holy defense, attention has been paid to religious and revolutionary matters that have solicited admiration from the readers and critics. Themes like religion, homeland, fight, martyr and martyrdom, unity, admiration of the warriors, description of the foe's atrocities, and so on are amongst the most important similarities of the endurance and resistance literature in the works by these two great Iranian and Palestinian poets. In adherence to the use of resistance and endurance in literature-related subject matters, they have taken religious and spiritual aspects into account in their both poetical and prose works.

They both try to express the hardship and pain originating from the tyrannical treatment and suppression of their people, as well as their courage and endurance in the face of the enemy; they both also give martyrdom a high rank. The blending of Ashuraean culture with the homeland and one's own pride and honor defense-related motivations, delineation of the countenance of the fighters, lost lives and martyrs, vivid recounting of the internal and external despotism's face and so forth is amongst the properties of both of the countries' resistance and endurance literature with it having reserved itself a particular stance in their works.

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