



# The Book of Khalid: The Pioneering Role of East and West Reconciliation

**Anmar Adnan Albadry**

Directorate of scholarships and Cultural Relations, Ministry of Higher Education

E-mail: [Anmar.adnan@mohesr.gov.iq](mailto:Anmar.adnan@mohesr.gov.iq)

**Submitted:** 30-Jan, 2026

**Accepted:** 17-Feb, 2026

**Published:** 26-Mar, 2026

**Vol. 3, No. 1, 2026.** Sociometrics.us

Cultural Mosaic: Journal of Social  
Diversity and Inclusion

**\*Corresponding author:**

**Anmar Adnan Albadry**

Copyright © 2026 by author(s) and  
Scientific Research Publishing Inc. This  
work is licensed under the Creative  
Commons Attribution International  
License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



**Open Access**

## Abstract

This research paper is an attempt to promote and explore the pioneering role of the "Book of Khalid" the first Arab American novel written in English in reconciling the irreconcilable and conflicting values between east and west. The Book provides an intellectual for the Arab nationalism and the popular uprising sweeping the region. The lack of general awareness and even some specialist awareness of Ameen Rihani motivated me to write, resurrect and invoke his pioneering role in establishing the basic pillars to bridge east and west. This novel is the artistic and intellectual base upon which two distinct novels have emerged in the history of Arab American literature, The Book of Khalid by Ameen Rihani and The prophet by Jibran Khalil Jibran. I'm not interested here in the distinction between these valuable books but what these books share is the philosophical dialect of the prophetic because each of them contains teachings and aspirations toward a kind of ideas in reforming the state of all mankind. The novel depicts the problems of Arab immigration to the United States at the beginning of the twentieth century, trying to introduce Americans to Arab culture, and on the other hand, to introduce Arabs to the Americans.

**Keywords:** Arab American, Ameen Rihani, Reconciliation, Assimilation

## Introduction

Many people think that the Arab immigrants to the United States are something new and problematic, but in fact, the history of Arab immigrants goes back and spans more than 150 years, the early immigrants were the pioneers who are considered the compartment of Arab American literature in the United States. [1]

Those early immigrants played a big role in narrowing down the conflicting gaps between east and west in all aspects; mixing the spirituality of the east with the most modern technology of the new west, they had established the early rules of melting pot, assimilation and reshaping identity. Those early heroes proved their existence from the first day they arrived in the United States. [2]

Escaping the tyranny, discrimination, conscription, illiteracy deprivation, and oppression they had faced during the reign of the Othman empire and the savage rules imposed on them keeping them out of the circle of the new world and technology, those people rushed to revolt against their will to stay in their homeland and decide to try their fate in the new dreamland.

Among those immigrants were groups of educated young people who were seeking freedom and sufficiency, escaping the injustice of the Ottoman authority, longing for freedom, and searching for a better life.

In 1911, Khalid's book was published in English, causing a wide literary uproar in several American and Arab newspapers. [3]

It was the first Arab American novel to be written in English. Its author was one of the Arab world-leading intellectuals who lived and worked in America, the philosopher who was committed to his Arabism and humanism.

The book of Khalid is a social novel that deals with the spiritual revolution in the life of the individual and depicts the mentality of the Arab immigrants and their characteristics, customs, and capabilities. It's a social lesson and storytelling template that depicts the psychology of the immigrant and analyzes his morals and customs in the West. The novel consists of three chapters in the market, in the temple, and everywhere. Each chapter begins with a hymn that symbolizes a metaphor. [4]

First, a call to man, in which he says, "No matter how good you are, and no matter how much trap is aggravated, I will still be your brother. No matter how high you are in the paths of life and whatever you go through, I will remain loyal to you. I believe in you and love you" [11, p. 3]

And the second chapter, a prayer of nature, "O heavenly and infernal mother, here I am in front of you, another prostrating at your feet, surrendering myself to you, embrace me and whisper in my ears some of your secrets, fill my senses and my being with your breath and your breath, open before me the depths of your soul, ease to some of your strength, greatness, and majesty" [11, p. 97].

In the third chapter, a desperate, despised, and disappointed man with his Lord "In vain I asked you, O Lord God, in the religions of people, and in vain I searched for you in the basement of their beliefs." [11, p. 273]

The protagonist of the novel, a young man, Baalbaki, and his friend went to New York, and they stayed there, peddling and studying closely the elements of the American civilization. Then the intolerant boy returned to his country imbued with the spirit of liberation and declared his opinion about religion, society, and people.

He blew up the Federalists' resentment over the revolutionary policy of the East and the discontent of the clergy regarding freedom of belief.

This book has aroused serious interest in literary criticism, given its various literary intellectual types, and has a particular attraction stemming from this contradictory mix between the image of east and west. [5]

One of these issues is whether this book is a novel or autobiography of the author himself or is it just a (fiction) that the author has taken as a pretext to present his views and positions regarding social systems and the future of human beings, some issues of freedom and progress, and the comparison of lifestyles, thought, and art in the East and the west or is it a type of collectible combination of all these three cultural creative types.

If we want to examine the extent to which this book belongs to the genre, it's not right to compare the book of Khalid to what has to be the Arabic novel today. (Arabic fiction) At the time of publication of the book itself, we see the extent to which he carried the new literary genre to which he belongs.

In this context, we can say the book of Khalid is closer to the genre than any other fictional art. The Book of Khalid is not a simple narrative type according to the styles of Arabic novels of the period, but it takes the complex form of the closest to what is described as modernity in the contemporary Arabic novel. [6]

The multiple trajectories of the novel go through three voices of three personalities The narrator; then Khalid himself and his friend Shakib.

These voices do not alternate storytelling, such as narrating each chapter or incident, but overlap in different chapters so that the reader sees the same incident sometimes from different angles and through the eyes of each of these characters.

### Literature Review

Ameen Rihani believed that the experience gave him an important insight into the tension that can exist between the two cultures, between east and west. This is a man who, without any formal education or university training even high school education, became a great writer and poet, both in Arabic and English, with numerous works, novels, essays, and philosophical writings. He is considered to be a major writer in both Arabic and English, he became the voice of the US to the Arab world. [7]

In 1922, he went to the Arab Peninsula, met all of the kings, and started a close relationship with them.

He became the representative of the American opinions for the kings of the region who they can trust, also a major political figure in the Middle East, someone who worked on treaties for Arab kings who were considered the philosopher and was consulted upon by all the intellectual, political, revolutionaries people would consult

him because of his independence.

Ammen Rihani is a man who predicted the 20th century; people called him the apostle of the Arab American relationship.

When he became 18, he worked in Shakespeare theater for a year, then he decided to join law school in New York, but he became ill, so he moved to Lebanon.

In Lebanon he started to study the Arabic language and began to write poetry. Then he went back to the US in 1899 and started to write in some Arabic newspaper.

In 1905 he returned to Lebanon and started to write free verse poetry, he is considered the first who wrote free verse poetry in Arabic.

In 1911 he returned to the US and became very active in writing plays, novels, and writing about the Middle East in American oriental magazines and making himself a premier public intellectual. He was widely respected in NY and he started to give talks about Zionism and other political questions, and he had a lot of debates with Zionist representatives in NY Times and other magazines. [8]

## Methodology

This study uses qualitative literary analysis and close reading of Ameen Rihani's *The Book of Khalid*, supported by relevant scholarly literature on Rihani, Arab-American literature, transcultural writing, and East-West relations. The analysis focuses on narrative form, migration experience, cultural reconciliation, and the intellectual themes presented in the novel.

## Results and Discussion

The two friends' journey

It's a story of two friends from Lebanon who immigrate to NY and try to reconcile the conflicting values of east and west and had an extraordinary experience in NY and then go back to the Middle East and use their American experience to argue for political progress and cultural religious unity in the Middle East. [9]

One of them was longing for making money so he started a business by peddling and the other boy, Khalid, got involved with exploring American literature and politics.

After they return to their homeland, Khalid contemplates his experience, which transforms him into a political religion and social prophet. Khalid started acting like Jesus, preaching people urging people to revolt against tyranny to get their freedom.

The novel talks about the original promise about the Arab American relationship, about the ways that Arab American structure can inspire the Arab world, and the way they can overcome and narrowing down the gaps and differences.

*The Book of Khalid* recounts the experience of two Lebanese immigrants in NY city, and how one of them transmits some of American political, economic, and social values back to the Arab world. [10]

Rihani called in 100 years ago for the Arab people to revolt against tyranny, human rights violation which is exactly what is happening now in the Arab world, he tried to build a strong mutually beneficial relationship between east and west, but the excessive materialism of the one and the religious intolerance of the other were enormous obstacles

Al-Rihani represents the self-made immigrant who looks at the eastern city with the western eye, wishing to spread modern science and technology in his country and looking at Western civilization with the eastern eye. He represents the Eastern immigrant with an Islamic tone, so he admires the active American people and expects them to have a position of sovereignty in the world despite his condemnation of some of his actions and his drift with the material.

Gibran Khalil Gibran was influenced by Amin al-Rihani's "Book of Khalid" when he wrote his book "The Prophet." However, I see between the personality of Khaled and the personality of the "Prophet", so there are many differences and contradictory as the Prophet started from the top spiritually, culturally and socially when he spread his teachings and ideas among a people who love and follow him, unlike Khaled, who started from below materially, culturally and spiritually, when he wanted to spread his ideas, he clashed into a harsh, fossilized and hated society and lived an outcast wherever he turned his face, the book is more than wonderful,

it introduces contradictions and exposes eastern and western ideas. It also shows the personality of the author, Amin al-Rihani, as there is a similarity between the biography of Khaled and that of Amin, who lived in two different societies and wrote in both languages. Despite the attractiveness of Western life, he remained a dreamer of the East. [11]

This novel is one of the greatest artistic and intellectual achievements in modern Arab culture. When Al-Rihani began writing some stories in the early stages of this century, he did not aim to establish an artistic narrative structure as much as he aimed to convey his ideas and opinions on a number of issues of his time to the people of his time, so he mixed the form of the story with the form of the article. [12]

Al-Rihani stories were built in terms of manner and style, but they carry historical value. his first novel, "The Lily of the Ghor", published in Arabic in 1915, has a varied atmosphere and many events not limited to one country, but its theater was the wider world: it begins in Nazareth, Palestine, then Tiberias and Haifa, and after that the events move to Cairo, Paris, Lebanon, then Acre, Nazareth, and the Sea of Galilee again. Many tragic events resulted from the surrender of a woman to a man without marriage. The man betrayed her. The woman and her child were displaced across the land. Likewise, the child of her daughter who came also, as a result of the treachery of another man - the events of the novel are interestingly intertwined, so that the reader follows her eagerly despite those many pages in which Rihani interrupts the events, commenting on them and preaching his views on the universe and life.

Rihani was greatly influenced here by the narratives of Hugo, Dumas, and other romantic novelists, whose narratives are intertwined, complex, and expanding in such a broad way, and those pages in which al-Rihani depicts the terrible misery and terrible decline in the lives of people living around Lake Tiberias remind us of the atmosphere of Hugo in "Les Miserables". Perhaps the merit of the "lily of the valley" contributed to the transfer of our fictional literature from the traditional forms of shrines and rhymes, and paved the way for Arabic fictional literature that is more entering the era in terms of modern artistic construction.

After "The Lily of the Ghor", Rihani (in 1917) released the novel "Jahan, or "Out of the Harem", the events of which take place in Turkey during the First World War. The atmosphere of intrigue, espionage, conspiracies, and corruption; the racism of German officers; and the voices of freedom are faint but urgent in the chaos of the raging conflict.

In 1909, he published a collection of stories, "The Record of Repentance", the events of which were taken from ancient history and the history of Turkey during the days of Sultan Abdul Hamid. In this collection, Rihani formulates many of his views on freedom and tyranny, his condemnation of Turkish domination, and his anticipation of the future of Arabs in freedom and independence.

These stories may not present the "artistic" issues that differ from the stories and novels of that time: a mixing between the form of the story and the form of the article, and a role that paves the way for entering the stage of the modern Arabic novel. An early entry into fictional modernity, "The Book of Khalid", differs, perhaps radically, from his fictional works, as well as from many of the novels of other Arab writers known at that time. Although "Khaled's book" was published in 1911, four years before the novel "The Lily of the Ghor", and also before "Zainab" by Muhammad Hussein Haykal, published in 1914). the novel that Arab literary criticism considered "the first Arab novel", Al-Rihani's novel is technically and intellectually advanced many years ahead.

The Book of Khalid was written primarily in English language, addressing his novel to the American reader influenced in the formulation and in its artistic formation and the intellectual, spiritual issues that the novel carries at the basis of its intertwined compositional fabric and the relative progress in its artistic construction, It was translated into Arabic after 75 years of its first publication, it was published in Arabic in 1986, translated from English by Dr. Asaad Razzouk and published by the Arab Publishing Corporation and this is the main reason it was not included the pioneering and avant-garde context of the Arabic novel. Even though its events dealt with the Arab reality at that time, it made AlRihani one of the pioneers who called for Arab unity since the early twentieth century. [13]

This book is the artistic and intellectual base on which two distinct books in the history of our Arabic literature have risen first, published in English as well, namely: "The Prophet" by Gibran Khalil Gibran and "Mardad" by Michael Naima. What these books have in common is that prophetic philosophical tone, and each of them contains teachings and aspirations towards some kind of ideas in reforming the condition of all humanity and

dreams of a kind of better world or "The Virtuous City."

However, "The Book of Khalid" is distinguished from these two books: it includes a type of biography of this writer and reformer, whom Al-Rihani calls "Khaled", while it constitutes the narrative picture of aspects of Al-Rihani himself and his life experiences between Lebanon, America and the Arab countries, with a clear focus on (ideas, opinions, and teachings), so that this book became a kind of autobiography of Rihani's thought and the Arab renaissance thought until the period of writing the book. Al-Rihani draws features from the image of the East and the West in terms of patterns of life, thought, and art, and the relationships of compatibility, contradiction, and dissonance between these two worlds. [14]

When the novel was published in English, in 1911, it caused a wide literary uproar in a number of American and Arab newspapers, and aroused serious interest in literary criticism, given what it constitutes: a different literary intellectual type, and has a special attraction stemming from this contradictory mix between the image of the East and the image of the West, by an oriental writer who gained experience and suffering for the lifestyles of these two worlds. The book raised many critical and intellectual issues.

Among these issues, for example, the question of the literary genre to which this "book of Khalid" belongs - is it a (novel)? ... or is it a (biography) of the author? ... Or is it just a (narrative framework) that the author used as an excuse to present his views and positions regarding social systems, the future of human beings, issues of freedom and progress, and a comparison between the styles of life, thought, and art in the East and in the West? Or is it a kind of (synthesis) between all three cultural creative types.

In this context, we can say: "The Book of Khaled" is closer to the narrative genre than to any other literary genre; we can go further than this and see that the fictional art in "The Book of Khaled" is not of the simple narrative type, according to the styles of Arab novels in that period, but rather it takes that complex compositional form closest to what is described as modernity in contemporary Arab novels. Polyphony and the narrative trajectory, in "Khaled's Book", pass through three voices for three characters (the narrator, then: Khaled himself, and his friend: Shakeeb).

At the beginning of the book, the narrator tells us that he found in the Khedive library in Cairo a manuscript of a book whose writer says his name is "Khaled." This manuscript is so intriguing that the narrator works on copying it completely so that he knows the life and secrets of its writer Khaled.

Then the narrator understands, from some people, that "Khaled" is a real person who exists, and they call him "the Prophet," and the men of the "Young Turk" are pursuing him. Then they say to him: If you want to know more news of Khaled and his whereabouts, ask his very close friend and student "Shakib."

The narrator finds Shakib; he was very sad and tells him that his close friend Khaled "has disappeared in a mysterious way that is shrouded in secrets." Then he tells him that he has just finished writing a manuscript about the life of his mentor Khaled, describing his morals, character, merits, and dreams, and he called the manuscript "intimate history," and he puts this manuscript in his hands so that it can go through it to Europe and the world: "Europe should know Khaled Better, knowledge."

Thus, the narrator intends to weave an interwoven narrative fabric, taking some of his strings from (Khaled's manuscript), some from (Shakeeb manuscript), and some from the observations and experiences of the narrator himself, and from Shakib's comments, and that in a context of the complex narration, the narrator leads us, through this web - and in forms of suspense, irony, and the rapid jump between reality and fiction, narration and fantasy - events of Khaled's life, his thoughts and dreams together.

Khalid, a Lebanese boy from the city of Baalbek, is driven by need, family problems, and an obsession with exile, to emigrate with his friend Shakib to America, which is said to be "the paradise of immigrant people" - as if this was in the time before 1911 - and during the march towards America, the matter unfolds gradually. Not that this paradise is not a paradise ... the two friends suffer difficulties of humiliation, humiliation and hunger at times while they are, after, on their way to... "the new land."

And in this "new land," the real suffering begins in front of New York Harbor, Khaled wonders: "Is this the Gate of Paradise, or the port belonging to a worldly city guarded by demons?" And from the port to enter on the "Judgment Day" among the thousands composed of poor immigrants, sick, lost refugees to this "paradise" from different parts of the land, the two friends suffer the humiliation of crowding, and the humiliation of standing in the long lines for a medical examination, then for interrogation then examining their papers, made a dread of fear mixed with hunger and weakness, and after the two friends escaped from the "Judgment Day" with what

looked like infiltration and escape. The search begins for relatives and acquaintances, then turns around the narrow streets in search of work, then turns around the alleys of the "sons of the Arabs" carrying the peel and selling "small crosses, shoulder badges, and prayer beads" on the pretext that it is from "the Holy Land," changing their sleeping place every day, so that after the torment of the long search, they could dwell in a dark, stifling basement in summer, It floods in winter, so the two friends work constantly to pump water from it, and the cold cuts through their bones, and Khaled asks his friend: "Do you think that the inhabitants of the new world are better off than the people of the old world?" Khaled returns in his memory to Baalbek, and says to his friend: "Like this ... from under the rut to under the gutter." And he returns to his ironic question: "Are you sure that we are better off here?" [11, p. 237]

The narrator goes deep into depicting the life of the two friends and their suffering in America, through a look that includes a hidden and deep critical stance, and with a tone of soft humor and light but persistent irony, which affects even those same "big ideas" that Khaled preaches with the aim of reforming human lives, but the cruel life and intellectual disappointments come one after the other, in Khaled's ideas, there is an ethical idealism that even the opposition parties in America cannot tolerate .. so Khaled takes it back to the East, where he also clashes with social, religious and ideological norms that cannot bear his views, positions and ideas calling for change, and his ideal for justice, so he clashes with the spiritual authorities and the state's authority together, so he is isolated in the mountain.

Then Khaled begins a journey of evangelization to some Arab lands, in which he calls for the unification of these countries into a great state that combines the scientific and technical achievements of the West and the ideal civilizations of the East in a way that guarantees, according to Khaled's perceptions, justice for human beings or the miraculous capabilities of millions of Americans.

And the spirit of the East ... produces a great empire! However, the narrator, in "Khaled's Book", does not hide his soft and friendly sarcasm of some of Khaled's reformist ideas, mixed with many illusions. The novel, the ideas, the multiplicity of voices, and we are not here, in any case, in the field of presenting Khaled's ideas in "Khaled's book" - which al-Rihani described as a "socio-philosophical novel" - nor in the field of discussion ... rather we like to say that Amin al-Rihani was able to present this. The torrent of ideas within a fictional, tangled, and polyphonic web, funny, sarcastic and often interesting, which makes us see his novel as an advanced form in the art of fiction during that period, and this raises the issue of the need to reconsider the artistic evaluation, not just the intellectual. Rihani literature

Ameen Alrihani deals with the philosophies of the age not from the position of absolute faith in one of its currents, but from the position of the critic who examines and searches frantically for a social philosophy that reassures and reassures, in particular, the harmony between the two sides of thought and action, mind and spirit, in the behavior of those who take this philosophy. [15]

From here we touch, throughout the whole novel, the flavorful and sarcastic spiritual that Rihani deals with the personality of "Khaled" himself, and with the various ideas, philosophies, currents and social movements which he experienced as if he is - in this distance, the artistic and intellectual he creates. Between the reader and the events, characters, images, and ideas that follow and contradict, before him - as if, in this way, he is exercising the most enjoyable qualities of artistic democracy, as he draws the reader to thinking and to free choice between ideas, situations and situations, and by this, he reaches the reader's mind and moves the abilities of thinking with him, through artistic pleasure.

However, the main stream that passes through all the experiences with these currents and ideas is: the frantic search for ways, methods, systems, and ideas that guarantee social progress and scientific development for the countries of the East, which he believed had to use all the scientific and intellectual achievements of the age without losing their human spirit. With the necessity of consolidating a true democracy that respects the human being and sees in him the basic value of society

Al-Rihani did not see this goal during that period, nor did he see later that the model of American capitalism could lead backward countries to it. And I think that "Khaled's book" - as a complex literary genre - is still asking us, and on the Arabic novel, his technical and intellectual questions together, to this day.

The novel contains a great deal of satire, sarcasm, and skepticism about the folly of mankind that is evident in Lebanon and America, but this does not amount to irony. Like Zoroaster, the character of Nietzsche, Khaled criticized the folly and naivety of modern man, expressing his hope that it would be possible to work to improve

this situation. Like Chaucer's forgiving figure, Khaled appears smart enough to feel alienated from his disingenuous activity to persuade gullible people to buy imitation sacred tokens. But at the same time he showed clear pragmatism, which also reminds us of Nietzsche, when he returned to street sales in order to pay the costs of his return to his homeland in order to enlighten the Lebanese citizens

## Conclusion

The main idea of "The Book of Khaled" is its attempt to reconcile culture with Eastern and Western values. Al-Rihani was keen on this reconciliation in his work and in his general approach to life. Khaled outlines America's advantages and future destiny and relates it to the fate of the Arabs as part of their struggle against the Ottoman Empire, intolerance, and religious strife. Like al-Rihani, who reconciled the two different cultures more than any writer at the time, Khaled, who experienced America and contemplates its strengths and weaknesses within the framework of his stay there for several years, is developing a philosophy that directly concerns Arab public opinion. Khaled was frustrated by America's materialistic principles and the weak pursuit of proclaimed ideals, yet he considers America a powerful force in the world's future development.

He is confident that the Arab world can learn a lot from America's ideals, its profound respect for religion, and its embrace of science and progress. Although these expressions caused his persecution, Khaled appears to be carrying a political, cultural, and spiritual message at the same time.

## References

- [1] S. B. Bushrui, "The first Arab novel in English: The Book of Khalid," *Odisea*, no. 14, pp. 27–36, 2013.
- [2] W. E. Dunnavent, "Ameen Rihani in America: Transcendentalism in an Arab-American writer," Ph.D. dissertation, Indiana University, Bloomington, IN, USA, 1991.
- [3] T. Fine, Ed., *The Book of Khalid: A Critical Edition*. Syracuse, NY, USA: Syracuse University Press, 2016.
- [4] N. Hajjar, *The Politics and Poetics of Ameen Rihani: The Humanist Ideology of an Arab-American Intellectual and Activist*. London, U.K.: Tauris Academic Studies, 2010.
- [5] W. S. Hassan, "The rise of Arab-American literature: Orientalism and cultural translation in the work of Ameen Rihani," *American Literary History*, vol. 20, nos. 1–2, pp. 245–275, 2008, doi: 10.1093/alh/ajn007.
- [6] P. Jahshan, Ed., *The Book of Khalid: 100 Years of Selected Writings*. Washington, DC, USA: Platform International, 2011.
- [7] M. B. Mhiri, "The transcultural and transnational poetics of Ameen Rihani and Paul Smail," Ph.D. dissertation, Pennsylvania State University, University Park, PA, USA, 2005.
- [8] G. Nash, "The Book of Khalid and Arab-American literature," in *The Book of Khalid: A Critical Edition*, T. Fine, Ed. Syracuse, NY, USA: Syracuse University Press, 2016, pp. 261–271.
- [9] N. Oueijan, *Ameen Rihani's Arab-American Legacy: From Romanticism to Postmodernism*. Louaize, Lebanon: Notre Dame University Press, 2012.
- [10] A. A. Rihan, "The Book of Khalid and The Prophet," presented at the Gibran International Conference, University of Maryland, College Park, MD, USA, 2010.
- [11] A. F. Rihani, *The Book of Khalid*. New York, NY, USA: Dodd, Mead and Company, 1911.
- [12] C. Schumann, *Liberal Thought in the Eastern Mediterranean: Late 19th Century until the 1960s*. Leiden, The Netherlands: Brill, 2008.
- [13] N. Gana, Ed., *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*. Edinburgh, U.K.: Edinburgh University Press, 2013.
- [14] S. Salaita, *Arab American Literary Fictions, Cultures, and Politics*. New York, NY, USA: Palgrave Macmillan, 2007.
- [15] J. R. Berman, *American Arabesque: Arabs and Islam in the Nineteenth Century Imaginary*. New York, NY, USA: New York University Press, 2012.