

AL AQSA DELUGE: THE POETIC CONTRIBUTION FROM ARABIC CRITICS AND POETS

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Abstract

This research explores the role of modern Arabic poetry in expressing political struggle, resistance, and national identity, with a special focus on the Palestinian cause. It shows how poetry has served as a powerful and emotional tool for expressing the pain of oppression, the desire for freedom, and the voice of people facing injustice. Through poems, many Arab poets were able to show their support for Palestine and reflect the deep connection between the Palestinian issue and the Arab world. The research also highlights the presence of Jerusalem in poetry, showing how this city represents more than just a place it becomes a symbol of history, culture, religion, and identity. In addition, the study discusses how poets describe both the city and the village, revealing deep feelings of belonging, exile, and the loss of home. Another important part of the research is the use of nature in Palestinian poetry, where elements like the moon, the sun, mountains, and other natural symbols are transformed into representations of resistance, hope, endurance, and the deep connection to the land. This study shows that poetry in the Arab world, especially Palestinian poetry, is not only a reflection of reality, but also a way to preserve memory, defend identity, and inspire future generations.

Keywords: Palestinian Poetry, Resistance, Identity, Nature, Jerusalem, Modern Arabic Poetry, Revolution, National Struggle, Village and City, Cultural Expression.

Introduction

The Al-Aqsa Mosque is a prominent site that occupies one-sixth of the modern-day historic city of Jerusalem. From a theological, political, and international perspective, it is important that multiple nations have asserted competing claims to control the sacred city. Its religious meaning is the important part of its significance. Several powerful civilizations that left their mark and shared their philosophies gave this area its names. In addition to Bayt al-Maqdis, the holy city is also called UrSalim, Yebus, Aelia, al-Quds, and Jerusalem; each of these names has a unique symbolic value for different people. Many of the buildings, shrines, and monuments that have been built inside its ancient walls over the years to symbolize people's ties have survived to this day. But according to Muslims, the al-Aqsa Mosque's significance goes back to the time of Prophet Adam, the first person, and even beyond the life of Prophet Muhammad. In addition to being the first Qiblah for Muslims

and earlier prophets, the al-Aqsa Mosque is significant because it is the second mosque built on Earth for the worship of God after the Ka'bah. This makes it remarkable not just because of the story of Isra and Miraj (Night Journey and Ascension).(Dawood,2024,p.34) { Glory be to (Allah) Who did take His Servant for a journey by night from the Sacred Mosque [Al-Masjid Al-Haram] to the Farthest Mosque [Al- Masjid Al-Aqsa] whose precincts We did bless, in order that We might show him some of Our Signs: for He is the One who hears and sees [all things] } Qur'an, 17:1

The intricate and subtle symbolism reflects themes of desire and melancholy found in Palestinian literature. The struggle for self-determination and the Palestinian experience of displacement are recurring themes in its literary forms. Those who were forcibly removed from their ancestral homes find solace and recollection in Masjid Al-Aqsa. It symbolizes a need to return, a sense of kinship, and a wish to travel back in time. Palestinian authors adeptly evoke these emotions in their poetry and prose, capturing the essence of their people's collective memory. Masjid Al-Aqsa is depicted in Palestinian literature as a powerful symbol of resistance in addition to being symbolic. The mosque's survival in the face of political challenges like occupation and conflict is evidence of Palestinian tenacity. In literary works, Masjid Al-Aqsa is portrayed as a symbol of unwavering resolve and defiance of injustice. It turns becomes a source of inspiration for resistance to the forces threatening Palestinian identity and cultural heritage. Literature portrays Masjid al-Aqsa in a way that effectively upholds and advances Palestinian cultural identity .(Aftab et al.,2023,p.40:41)

Something built specifically for us with the intention of either excluding or subjugating Arabs. Thus, for the most part, the understanding of Arabs in general has been incorporated into the internal unity and cohesion of Israel, as well as of Israelis as a people and as a community. As a result, walls built by a strict, nearly theological kind of Arabism have been added to those built by Zionism. Israel has largely appeared to be a rhetorical device used by the West to intimidate the Arabs. In the Arab governments, this notion has resulted in a policy of repression and a form of mind control. For many years, it was illegal to mention Israel in prints. Naturally, this kind of censorship resulted in the establishment of police states, the denial of free speech, and a host of other violations of human rights, all purportedly justified under the pretext of "fighting Zionist aggression," which meant that any kind of domestic oppression was acceptable because it served the "sacred cause" of "national security."(said,1980,p.88)

Depending on where they resided, Palestinians' experiences with the trauma varied. Living under a brutal military administration, those who had previously been the indigenous majority in Palestine's major cities now made up a tiny minority. The familiar landscape of an Arab city was drastically altered all around them, either being destroyed or occupied by Jewish immigrants. The majority of Palestinians living in metropolitan areas were forced to leave, and those who remained were frequently forced into tiny ghettos in the less affluent areas of Haifa, Jaffa, Ramleh, and Lydda. The scenes in Haifa and Jaffa during those early days of statehood illustrate the magnitude of the trauma and change, which were particularly felt by individuals who had been part of the urban population and some of

whom had been forced to live in neighboring villages. One can primarily hear stories of loss, fear, and hopelessness when reading the memoirs and hearing the recollections of these Palestinian citizens about their experiences in the early years of Jewish sovereignty. Later, some, but not all, of those who had been banished to the countryside were permitted to return. One of the traumas involved returning to find that the home was no longer theirs. In other cases, individuals lived in their homes for about a year before being forced to leave and relocate to the countryside. Perhaps the most difficult experience was witnessing the destruction firsthand in the cities, where businesses and properties were either destroyed or taken over by others.(Pappé,2011,p 20:21)

I. ARAB INTEREST IN THE PALESTINE ISSUE

Palestine is widely recognized as a “holy land” for followers of the three major religions: Islam, Christianity, and Judaism. Despite the fact that Islam originated in the Arabian Peninsula, Palestine, or Jerusalem, quickly rose to prominence as the first of the two gibras used by Muslims in their prayers. Mecca is the second gibra. Furthermore, the Prophet Muhammad’s nighttime trip from Mecca to Jerusalem on al-Buraq gave it a special place of reverence among Muslims. The Jews, who are the opposing side in the fight for control of Palestine and have a negative image in the Qur’an, placed a great emphasis on religious considerations, particularly at this point in the conflict. The Arabs, who were mostly Muslims, felt that since Palestine held immense religious significance for all Muslims, giving it up to the Jews would indicate that they had not been true to their faith. It was a widely held idea in Arab literature and thought. In Egypt, for example, Sahifat al-Ikhwan al-Muslimin used to highlight that anyone who fails to fulfill their religious obligation to defend Palestine from the Jews is “a renegade and is a disavowal of his Arabhood” by focusing on the importance of Palestine to Muslims and the fact that Palestinian Arabs were merely guardians of its sacred sites.(sulaiman,1984,p.42:43)

Additionally, the well-known poem “Now I Have Got a Rifle” by Nizar Qabbani, which Umm Kulthum sings and which was composed by the renowned Egyptian composer Abdul-Wahhab, confirms the necessity of joining the revolutionary actions and assisting in the armed resistance against the enemy:

I have now got a rifle, to Palestine, take me with you
To hills that are sad, like the face of the Magdalene To the green domes and the prophetic
stones
I am with the revolutionaries, I am of the revolutionaries
Ever since the day I carried my rifle,
Palestine became only meters away
O revolutionaries, in Jerusalem, in Hebron,
In Bisan, in the Jordan Valley, in Bethlehem, Wherever you may be O free men
Advance, advance, advance to Palestine,
For there is only one path to Palestine,
And it passes through the barrel of gun (cohar,2013,p.23)

Religion played a major role in drawing attention to the situation in Palestine in Algeria, another Arab nation that is physically distant from Palestine. Through scathing articles and pronouncements published in al-Basa 'ir, the society's weekly paper, and al-Shihab daily, the Muslim Algerian 'Ulama' Society played a vital role in educating Algerian public opinion about the issue. One of the most prominent Algerian "Ulama" (religious scholars), 'Abd al-Hamid b.Badis (1889–1940), for example, describes the events in Palestine in 1936 as a "insult to all Muslim countries and a degradation of Arabism" in al-Shihab. He continues by saying:

"How could Muslims allow this to happen while a remnant of religious dignity or Arab chivalry still exists among them, and while they still have souls or wealth?"(sulaiman,1984,p.44)

The Role of Poetry as a Response to Political Struggles

Firstly, poetry has historically performed political and educational roles in oral forms, conveying knowledge and viewpoints in addition to providing entertainment or moral instruction. Poetry, whether recited in rhymed prose or placed to music as a song, had the potential to be a popular medium that could communicate ideas like nationalism broadly. Poetry was also remembered because it used mnemonic devices like rhyme, rhythm, and melody (in the case of songs). Secondly, poetry was a highly regarded verbal medium that was well-suited to elevate the country through imaginative language and imagery. The abstract idea of the nation may be given a glorified, imaginary reality by poems that evoked values like cultural pride and valor. Thirdly, poetry may be a helpful instrument in nationalist and anti-colonialist activities throughout the colonial era. In contrast to prose essays, which use more direct language, poetry can be politically inflammatory and perhaps circumvent government censorship by utilizing metaphor, allusion, and symbolism.(Sharkey,2006,p.162)

Writers inside Israel have, according to Emile Nakhleh, operated under two political realities: the reality of the Arab nationalism movement and the reality of the Israeli state. This is in contrast to Palestinian writers outside of Israel. In addition to demanding equal rights with Jewish citizens and expressing outrage over their unfair treatment as a minority in Israel, Palestinians also expressed pride in Arabism and thought they were an integral part of the Arab country. The two main topics that Darwish was interested in in the 1960s faith in Arabism and the triumph of rebellion against injustice are generally included in his early poem "Song for Men":

"Come, comrades of chains / and sorrows,

Let's march, never to be defeated,

For we'll lose nothing but our blers!

To the skies we shall sing, / Our hopes we shall send.

We shall sing / In factories, quarries, and farms; We shall leave our hideouts / And face the sun.

"They are Arabs, they are / barbarians," Our enemies will chant.

Yes, we are Arabs!/We know how to build

Factories, homes, hospitals, / Schools, bombs, and missiles

We also write music and beautiful/poetry.”(mir,2013,p.118)

Three key characteristics define the poetry of Palestinian poets about the events, hardships, and aspirations that their nation has endured since the “Turkish frying-pan” turned into the “Mandate fire” and up until the establishment of the Jewish state in 1948. First of all, because these poets had lived in the affected nation and had seen the threat up close, their poetry captured the thoughts, feelings, and responses of the Palestinian Arabs who were most immediately impacted by these events. Secondly, a significant portion of their poetry focused on specific subjects that were not addressed in the poetry of Arab poets residing in nearby Arab nations, such as the sale of property to Jews and the character of the Palestinian leadership at the time. Thirdly, their role included alerting Arabs outside of Palestine to the serious threat to the future of an Arab land that held particular religious significance for them, as well as expanding the fight against the Mandate and Zionists within Palestine.(Sulaiman,1984,p.18:19)

II. THE REPRESENTATIVE OF THE PALESTINIAN CITY/VILLAGE IN MODERN ARABIC POETRY

The city is connected to the land in the minds of Palestinian poets. The Palestinian city, in other words, is a component of a camp for refugees or a lost homeland that has been fighting the invaders for decades. The city holds great significance for the Palestinian people, especially for the poets who remain in exile and yearn to return to their homeland because it is a part of the Palestinian territory. In Palestinian poetry, the need for a location, a city, is timeless and unabated since it has taken on the characteristics of an absolute. The city, the land, the village, and the country are all essential components of the Palestinian poets’ long-lost and elusive dream. The Palestinian metropolis does not pose a threat to its citizens, in contrast to other Arab cities. Instead, those who are compelled to remain in the Diaspora yearn for the Palestinian metropolis, which is defended by its citizens inside the seized land. It appears that the Palestinian city held a prominent place in contemporary Arabic poetry due to its exposure to the invaders’ cruelty, violence, and governmental terrorism. It has endured centuries of hostility and hate from its occupiers, but it has managed to withstand every effort to destroy its Arab character. In addition to being a site of victimization, the Palestinian city is also a site of bravery, sacrifice, and resistance.(Cohar,2013,p.4)

With the return of the Palestinian heritage movement in the late 1970s and early 1980s, the Palestinian village came to symbolize Palestinian national identity. Because it was deemed “safe” and evaded Israeli censorship, the Palestinian town became a metaphor for many Palestinian artists working under occupation when the Israeli military placed limits on the visual arts. Palestinian artists created an idealized composite image of the Palestinian village by combining components from several Palestinian villages. In contrast to the harsh reality of the occupation, the idealized picture of the Palestinian village symbolizes home and is tinged with regret for the past.(Kuhail,2020,p.43)

Additionally, the central resistance has bloomed emotionally in Darwish's exile poetry, where he portrays the love affair between his homeland and himself in the poem "Diary of a Palestinian Wound."

"I am not a traveler

I am a lover and the land is the beloved

All who have died, all who shall die at the gate of the Day

Have embraced me and have made of me a weapon"

The image "I am not a traveler" in these lines conveys the poet's reluctance to live in exile. He is exiled because he was compelled to leave his country of origin, not because he wants to travel elsewhere. His declaration that "I am the lover and the land is the beloved" reveals the emotive wave of interconnectivity through the pictures of love. In addition to referring to his passion for his own land, this portrayal also alludes to his resistance to the conquerors, not romantic love. This is because when his beloved is in danger, a lover who truly loves her will fight to the death to protect her. Darwish thus intends to express his disapproval in a loving environment. The next two words demonstrate how his emotional bond with the land is like a seed that has grown and become a natural weapon against the land's occupiers. (Mohsen et al., 2024, p. 257:258)

The Palestinian poet Yusuf al-Khatib, expresses his love for Palestine by asking the wind, the stars, and the birds for news about his homeland. He asks the wind to tell him everything about his home and village in an attempt to calm his fears of it becoming Israeli property. The olive tree in their home's courtyard has wilted, according to the wind, which is terrible news. In addition, the house itself has descended into gloom. He looks to the stars, but they support the wind's assertion. He begs the birds to deliver the following message to his town since he is depressed:

"Oh, our village

I sent to you flocks of birds

To them I said: when you reach our village beside the river

Alight while and tell our home all about

Our grief

Oh our village

I swear by your soil

We have not tasted sleep

Tearful because of our separation from you" (Cohar, 2013, p. 7)

III. THE HOLINESS OF JERUSALEM REFLECTED IN INTIFADA POETRY

Among the "holy cities" of the globe, Jerusalem is special since it is sacred to the three main religions of Islam, Christianity, and Judaism. This city is home to the sanctuaries of several religions. Since this one city is at the heart of many of their most revered memories, pilgrims travel there to pray at these sites. The city has found this to be a significant hardship. The religion of ancient Israel is the ancestor of each of these religious systems. The basis for Jerusalem's standing in the three monotheistic religions of today is found in

the Scriptures, which were influenced by the priests, prophets, and sages of ancient Israel.(Hoppe,2000,p.1)

There are numerous towns that are referenced in the literature on the intifada. For example, Jaffa and Haifa are linked to the political and historical past and reflect a portion of the collective Palestinian experience, while Nablus, Jenin, and Gaza are places that are specifically involved in the valiant struggle during the intifada. Indeed, Gaza has a particular status because it was the first town to rebel against Israel. Jerusalem, however, holds a distinguished position in literature, especially poetry. With the passage of time, the West Bank and Jerusalem have gained precedence over Gaza. Jerusalem is represented as a religious, political, national, and historical ethos in the writing of the intifada, both in Israel and elsewhere. Muhammad al-Faitūri (1930–), an Egyptian poet of Sudanese descent, writes in his “Shahid ‘lyän’ [eye-witness]” soon after the intifada started: “You are not a child. Thus you were born in the Jewish time And sank down in dream before it Naked except for Jerusalem, and the olive tree of al-Aqsä And the bell of the Holy Sepulchre.”(Elad-Bouskila,1999,p.128)

This is where a religious position as well as a political philosophy arise. The phrase “the Jewish time” has a religious connotation rather than a national one, as is the case when it is used instead of, say, “the Israeli period.” This poem’s religious sense stems from the Islamic perspective on life. Islam holds that although Jews and Christians are referred to as “people of the book,” or ahl al-kitab, they are inferior to Muslims. In exchange for paying the capital tax, they were granted the protection of Muslim citizens in their own nations. After the Jews took control of the holy city and other areas of the Holy Land in June 1967, Muslims experienced intense religious suffering. The poem’s theme is that the Jews have seized everything from the Palestinians, with the exception of Jerusalem and its sacred sites, the Church of the Holy Sepulchre and the Mosque of al-Aqsa.(Elad-Bouskila,1999,p.129) Because the Arab rulers are unwilling to defend and reclaim the Arab territory and holy towns that Israel has violently taken, the poet feels that they ought to be slain and buried in the dunghill of history. In order to instill feelings of disdain and shame toward Arab rulers, the poet deftly portrays the rape scene in which Jerusalem, a holy place for Muslims, Christians, and Jews, is abducted and destroyed by the invading enemies in front of all Arab rulers, who are only obvious witnesses to the crime. In addition, the Iraqi poet Hamid Said personifies Jerusalem in “Dying at the Edge of Death” as an Arab woman forced to stay in exile because of the Mongol horses:

“In the streets of Madrid, Jerusalem removes her blouse

She is naked and hungry

Looking out of the windows in the evening

Madrid recognizes her and closes

All the doors

Fear drinks the glass of sweet wine

And Madrid drinks the blood of her own children”.(Cohar,2013,p.15)

The Role of Nature and Landscape in Palestinian Poetry

The concept of nature is considered marginal in postcolonial studies. This is due to the fact that the interaction between colonized people and colonizers is the main focus. The emergence of the new ecocritical perspective, which unites nature and culture and places nature at the center of study in any literary endeavor, has replaced this marginalization in approaching nature. As a result, the idea of “forms of nature” is modified to denote the natural regions and components that vary from pure nature to nature that has been nurtured. One definition of the ecopostcolonial idea of forms of nature is a word that was created to denote the use of both cultivated and pure forms of nature in an analysis to oppose the land’s colonizers. ‘Forms of nature’ will be employed in this context to illustrate Darwish’s production process. Utilization of these natural phenomena as a means of assisting the Palestinians in creating a collective resistance to the occupation of their homeland. (Ahmed & Hashim, 2014, p.94:95)

Initially “ The sea and the poet “ As shown in the chosen exile poems, the dualistic form of the poet and the sea is intended to emphasize the blossoming of the centered position of both human and nature in terms of resistance. In the poems of exile, this mutually beneficial interaction between the poet and the sea to express resistance blossoms. The poem “A Canaan Stone in the Sea” depicts the people’s ongoing struggle and resistance in the occupied territory in a realistic manner.

I am the sea and the sea is I The sea becomes more salty And so am !!

This sea is a steady bridge Over which I will come back To you my land

In these words, Darwish expresses his resistance to the land’s conquerors by identifying himself with the water in a mutually connected relationship. He notes that the saltiness of the sea increases, which symbolically implies that the sea is portrayed as an agent that helps Palestinians expel the occupants of their homeland by means of its salty flavor, hard waves, and powerful tides. The line “and so am I” conveys the poet’s ongoing distress and rage in exile, which causes him to adopt the salty persona of seawater. Physically, sweating is a result of heavy exertion; the body turns salty. Through this image, the poet emphasizes that despite his exile, he is working hard to reclaim his lost motherland. From a distance, the poet’s antagonism is evoked by the attachment to the sea’s saltiness. A deep bond between the poet and the sea is suggested by the second picture of the water as a stable bridge, which makes it an essential tool for the poet’s resistance to land colonization. To demonstrate resistance from a distance, the poet and nature’s interdependent relationship is emphasized by the images of the sea and the poet as one agency and the sea as a bridge that people use to return home. (Mohsen et al., 2024, p.260)

For Palestinians, the land is a symbol of their identity, their living memory, and a priceless location where attachment is both a duty and an emotional reaction. When the 1948 Palestinians were forced to leave their cities and villages, the changes came suddenly. Idealized descriptions of the Palestinian landscape, past activities, and how their recalled reality has deteriorated to the worst (especially for those who ended up in refugee camps) were utilized to convey nostalgic sentiments. (Kuhail, 2020, p.12)

The Moon with the Poet ‘ This form which uses the moon to symbolize resistance from a distance, reveals the symbiotic relationship between the people of the occupied territory of Palestine, as represented by the poet, and nature.

Darwish views the moon differently while he is in exile and refers to it as:

“O nice-looking moon

You are a friend of childhood and fields

Do not allow them to steal the dream of our children”(98)

According to the poet, the moon of exile must be beautiful in order to sustain Palestinian children’s aspirations of reclaiming their occupied territory. The moon’s appearance now is quite different from that of the early poetry written in the occupied area, which show the moon as serene and melancholy. Since dreams and the fields are so intimately related, they are collocated with the moon of exile. The poet’s depiction of central fight against the occupiers, whom he describes to as “them,” is evoked by this vision of closeness and friendliness between the moon, the fields, and the children. Through the moon imagery, the poet merely wishes to convey that the young Palestinians desire freedom and the right to live in peace in their homeland.(Ahmed&Hashim,2014,p.98)

Defending National Identity

The act of offering sacrifice, or *istishhad* is a religious rite that unites the heavenly life with the Muslim lives of the Palestinian people. Because the martyrs lead two lives one in the divine world and one in the Palestinian cultural world they fuse the lives of the Palestinian people with the heavenly reality. A sense of peace, harmony, mercy, purity, and certainty are evoked by this idea. The self is re-purified by the merger with divine life that is attained through the sacrifice. In addition to the fact that such acts are offensive to Palestinian cultural imagination, they also have significance albeit frequently incomprehensible for the people they are intended to target, the Israelis. (Whitehead&Abufarah,2008,p.404),

In order to deal with their loss and sorrow, many mothers who were questioned cite their believe in God, the martyrs’ ascent to Paradise as being extremely important, and the theological conviction that their sons’ sacrifices are a part of God’s will. According to a mother, “They used to bring me sheikhs (religious people) who explained that the Shaheed (martyr) is with prophets in Paradise”. Another mother remarked, “I gave thanks to God; everything that comes our way is good.” In their celebration of their children’s sacrifice, many Palestinian mothers repeat the religious and national tales. For instance, Maryam Farhat encouraged and supported her sons’ actions of martyrdom for the sake of God and Palestine during the second Intifada, which began in 2000 and concluded sometime in the middle of the 2000s. She stated that “I am proud of my sons, who selected the best way to die:... Palestinian mothers must tolerate the pains of losing their sons falling while defending the Palestinian honor”(Hamamra,2021,p.5)

The new term “*istishhadi*,” which is specifically used to refer to people who carry out suicide bombing or martyrdom operations, is the counterpart of “*fida’i*,” which refers to the person who does the act of self-sacrifice. The *shahid*, or martyr, became the symbol of the 1987–1992 first intifada. In order to persuade the world community to back the

Palestinians' fight for independence, the political dynamics of the day adopted the idea of the shahid as a victim who succumbs to harsh occupation. Istishhadi (martyrous one) is a proactive concept that prioritizes the heroism in the act of sacrifice over the victimhood that is also a part of the act, whereas shahid or martyr indicates victimization. Furthermore, the new name gives the istishhadi's image more vitality than the shahid's because of their proactive nature. The practice of "dying in martyrdom," or "istishhad," has evolved into a cultural act with a wide range of popular connotations in addition to being a military and political tactic for organizations and individuals. At the same time, the act's political and military instrumental capacities are primarily derived from the meanings that are ingrained in it. A new language of istishhadiyeen (martyrous ones) emphasising the intentionality of martyrdom as an act of heroism has been articulated during the second intifada. The target audience for this new discourse on martyrdom is as much the Israeli public and the Palestinian community as it is the larger Arab and Muslim solidarity community. (Whitehead & Abufarah, 2008, p. 398)

The poem 'The Stranger upon Himself in the Stranger', in which Darwish presents Palestinians and the occupied territory as one addressee, ultimately reaches the stage of an inclusive connectivity between Palestinians and their land:

"We are one in two There is no name for us, when the stranger, Stumbles upon himself in the stranger Of our garden behind us we have The force of shadow"

The poet portrays the Palestinian people and their land as one living force in these lines, and they are anonymous because they have only one name. Since the shadow is the area where direct light from the light source cannot reach because of an obstacle, the image "we have the force of shadow" conjures the notion of hindrance made by Palestinians to defend their land from the occupation. According to the lines, Darwish has reached a complete degree of land-people connectivity in order to demonstrate resistance to the invaders. (Ahmed & Hashim, 2014, p. 104)

There is a homologic relationship in the context of the Palestinian victims being sacrificed in Palestine, such that the bomber's severed body parts form a new cosmos in which Palestine is "alive." The blood is portrayed in Palestinian cultural representations of these martyrdoms and acts of sacrifice as "water" that nurtures the fields where birds would sing and streams would flow. Human flesh is like "soil" in a flower garden. A poetic interpretation of such violent performances, in which sensory meanings are divided between ambitions and reality, is how these meanings are conceived. Within, the polarizations create a lyrical which, by combining dreams and reality, creates a new life in the Palestinian cultural imaginary. Every sacrifice ritual carried out by Palestinian martyrs in Palestine repeats this process of converting the microcosm to the macrocosm, moving the imagination from the martyr's sacrificed body to Palestine's cultural landscape, and maintaining a Palestinian life with Palestinian characteristics in opposition to the erasure of Palestinian symbols from Israel's landscape. (Whitehead & Abufarah, 2008, p. 401)

Literature Review

Masjid Al-Aqsa is a sacred symbol deeply connected to Palestinian identity, resistance, and cultural memory. In Palestinian literature, it often represents emotional attachment, longing, and the struggle for justice. Aftab, Shafiq, and Shoeby (2023) describe it as a lens to explore Palestinian resilience and defiance. Through poetry and narratives, Al-Aqsa expresses collective experiences of displacement and resistance. Recent studies highlight its crucial role in preserving Palestinian cultural identity through literary works.

In *The Holy City: Jerusalem in the Theology of the Old Testament*, Leslie J. Hoppe focuses on Jerusalem's sacred status in Judaism, Christianity, and Islam. He explains how its religious importance is rooted in biblical traditions and faith practices.

In *Cities of Struggle and Resistance*, Saddik M. Gohar examines the portrayal of Palestinian cities in Arabic poetry. He shows how they represent resistance, heroism, and national identity, unlike the corrupted image of other Arab or Western cities.

In *Under the Framework of Christian Jewish Nationalism: Al-Aqsa Mosque's Destiny*, Murtdha Ayad Mohammed Dawood analyzes Christian Zionist ideologies. He argues that the "Deal of the Century" promotes narratives that threaten Al-Aqsa's Islamic identity.

In *Modern Palestinian Literature and Culture*, the chapter "The Holiness of a City" examines how Jerusalem is portrayed as a sacred and emotional symbol in intifada literature. It reflects the city's role in expressing national identity and collective resistance.

In *Resisting Colonialism through Nature*, Yahya and Hashim examine how Mahmoud Darwish uses nature as "ecoresistance" to symbolize Palestinian identity and resilience against occupation.

In all the previous studies, the researchers like Hoppe (2000) in *The Holy City* highlights the religious centrality of Jerusalem in Abrahamic traditions. Gohar (2013) in *Cities of Struggle and Resistance* shows how Palestinian cities are depicted as spaces of heroism and identity. Dawood (2024) in *Under the Framework of Christian Jewish Nationalism* examines how Christian Zionist ideologies threaten Al-Aqsa's status. Elad-Bouskila (1999) in *Modern Palestinian Literature and Culture* explores how Jerusalem became a sacred emotional symbol during the intifada and a unifying icon in poetry. Yahya and Hashim (2014) in *Resisting Colonialism through Nature* highlight how Mahmoud Darwish uses nature as "ecoresistance" symbolizing Palestinian identity and resilience against occupation.

But in this study, a comprehensive and structured exploration is offered on how modern Arabic and Palestinian poetry reflects political resistance, cultural identity, and the deep emotional connection to land and place. While the analysis is grounded in existing scholarly sources, the originality of this study lies in its interdisciplinary synthesis and thematic organization. By bringing together topics such as revolution, the significance of Jerusalem, the symbolic role of nature, and the defense of identity, this research highlights patterns and connections that are often studied separately. The study presents a unified framework that sheds new light on the political and emotional dimensions of poetry, offering readers a clearer understanding of how poetic expression becomes a form of resistance and cultural preservation.

IV. CONCLUSION

At the end of this research, it becomes clear that poetry is not just a form of art, it is a reflection of pain, hope, and resistance. Throughout history, Arab poets have used their voices to stand with the oppressed, and the Palestinian cause has always held a special place in their hearts. Through powerful and emotional verses, they were able to describe the suffering of the people, the stolen lands, the destroyed cities, and the deep wounds that have yet to heal. But more importantly, they captured the unbreakable spirit of Palestinians who continue to fight, not just with weapons, but with words, love, and sacrifice. In addition to its emotional depth, poetry plays a vital role in documenting historical events and preserving collective memory. Through verses filled with passion and truth, poets have become the voice of those who can no longer speak the echo of lost homes and shattered dreams. Their words reach beyond borders and time, reminding the world of the pain that still exists and the justice that is yet to be served. In this way, poetry becomes not just a form of resistance, but a weapon of awareness and remembrance.

Palestinians have given everything for their homeland, their homes, their families, and even their lives. Yet, they remain strong, holding on to hope, and believing that justice will come. Poetry has helped preserve their stories and carry their voices across generations and borders. It is through these poems that we see how deeply connected the Arab world is to Palestine, and how the love for this land lives in the soul of every free person. As long as there are poets writing, and people remembering, the truth will not fade. As Fadwa Tuqan once wrote: "And I still believe that one day will come... and my role in life will begin." This belief, this poetry, and this faith in justice will continue to inspire strength and resistance. And surely, "Allah is with those who are patient." (Quran 8:46)

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