

A Struggling Voice from Palestine: Samih Al-Qasim and Resistance Poetry

Asst. Prof. Khaled M Masood

Languages Department, Al Istiqlal University

Jericho, Palestine

dr.khaled@pass.ps

<https://orcid.org/0000-0003-3242-0416>

Dep. Day : 23/ 7/ 2022

Acc. day: 8/10/2022

Pub. day: 2/12/2022

Abstract

This study examines how the Palestinian national writer Samih Al-Qasim's poetry represents the diplomatic and non-diplomatic struggle of the Palestinians for legitimacy to establish a free and independent state. Al-Qasim has made the hopes and reality of the Palestinian nation tangible via his traumatic past of exile and social or ideological awareness. He questions the validity of protracted Israeli domination while highlighting the necessity of intellectual and diplomatic opposition to the colonization regime's slow expansion. The researcher seeks to demonstrate the breadth of Al-Qasim's creative outputs by analyzing his lyrical works and insightful contribution to the contentious global political problem of colonial domination defiance. The study is of great importance as it covers the poet's hopeful predictions for Palestinians' future and potential resolutions to the colonial issue the nation is now experiencing. The researcher uses a qualitative approach to analyze Samih Al-Qasim's resistance poetry.

Keywords: National voice; occupied Palestinian territory; Palestinian experience; resistance writings; Samih Al-Qasim.



1. Introduction

The research is of great value as it discusses and analyses the literary productions of Samih Al-Qasim, who is a voice from home holding the responsibility to reveal through literary masterpieces the injustice done to the Palestinian people and their land. Al-Qasim is a Palestinian poet and member of the revolutionary movement. The researcher endeavors to examine his lyrical perspective about Palestine and his aspirations for its existence. The study provides a conceptual, interpretive, and analytical exploration of two masterpieces written by Al-Qasim: *Sadder than Water*

(2006) and *All Faces But Mine* (1984). The poet is eager to portray his people's struggle against the longest-lasting colonization on earth. When creating poetry, the poet attempted to capture the oppressed Palestinians' dreadful condition and their struggle to free their homeland. Al-Qasim draws attention to the profound loss of the Palestinian nation as a distinctive people via his works. His major priority is to defend the rights of his people. His sorrow over the setbacks of his own country and its heritage was evident in every line he composed. Al-Qasim's poetry perfectly encapsulates Palestinians' despair because they are denied their sociocultural and democratic rights in their own country under colonialism. His poetic lines vividly depict people's struggle to free their area of the encroaching Israeli colonies.

Palestine is located at a historical turning point. The geopolitical perspective plays a significant role in Arab writings and Palestinian written texts in particular. The colonial authorities which are supported by the United States government have continuously opposed the fight for freedom and national sovereignty (Manna, 2017; Masalha, 2012; Zogby, 2018). The Israeli government, which the US backs, refuses to acknowledge the legitimate and fundamental rights of the Palestinian people. It has worked tirelessly to sabotage the "two-state" compromise, which the world community has endorsed (O'Malley, 2017). The Jewish State imposes a regime of dominance and repression on the Palestinian inhabitants. This includes Palestinians who reside in the occupied land of 1948, the occupied West Bank (OPT), as well as internally displaced people who have fled to neighboring nations (Amnesty, 2022). Because of the seriousness of the issue, awareness should be achieved both by studying historical records and examining the works of literature created in reaction to the ongoing colonial activity and oppression that began over 100 years earlier with the Belfour Declaration of 1917 (Bishara, 2017).

The continuous colonization and Israeli settlement expansion have been defended as a type of benevolent rule over a population of stone-throwers, protesters, and terrorists that frequently turn to the streets instead of making an attempt to advance their societal and personal development. (Masalha, 2012; Loubna and Omar 2020; Zogby, 2018).

Palestine and its surrounds have long been mentioned in Samih Al-Qasim's poetry. The Arab world is widely aware of the crucial role of his poems in highlighting the plight of the Palestinian people. Indeed, he is a

well-known revolutionary poet from Palestine. Al-Qasim has been one of the most influential Palestinian poets of the second part of the 20th century. He has employed literature to forward the nationalistic and developmental agenda of Palestine. His poetry exposes readers to insightful geopolitical, religious, and factual information. Most of his poetry includes illustrations that show various human suffering brought on by Israeli soldiers. Al-Qasim also utilizes poetry to convey optimism and aspirations for the Palestinian people, who are exposed to the oppression of the longest continuous colonization.

Samih Al-Qasim is chosen for this study due to his contribution to elevating the cries of the oppressed. Through his poems, he addresses the sorrow of being oppressed, banished, and losing one's identity while also giving voice to the voices of the Palestinian people. His masterpieces provide a doorway into Palestinian society, heritage, and agony (Kassis, 2015). The objective of writing this literary analysis is to examine the situation of the defenseless, despairing, and voiceless Palestinians amid the confinement imposed by Israel's occupation. The researcher will discuss the philosophy of writing resistance literature and explore the Palestinian conflict in Samih Al-Qasim's poetry. Supplementary materials, such as contextually relevant literature and resistance theory, will hone and bolster the sources. Moreover, the study aims to probe the dilemma involving colonizers and oppressed natives and their suffering over lost homeland and identity via resistance literary works.

Al-Qasim uses significant and intentional utilization of images to highlight the plight of the Palestinian people throughout his poetry. This will further his Palestinian socioeconomic and humanistic purposes. The following inquiries have complete insights into this study: How does Al-Qasim's poetry convey the agony of the Palestinian people? How does his poetry display the characteristics of resistance poetry? What goals is Al-Qasim seeking to achieve by portraying the actual struggle in his own country?

The researcher looks over Al-Qasim's poetry using a descriptive-analytical method to find the answers to those questions. However, the researcher will not include every instance of Palestinian life during colonialism depicted in Al-Qasim's poetry. In this study, two of the poet's most significant literary works—*Sadder than Water* (2006) and *All Faces But Mine*—will be critically examined (1984).

2. Al-Qasim and the emergence of Palestinian resistance writings

A community defends its outward pillars of cultural identities when nations are in danger via the power of communal consciousness (Salam, 2013). The more panoramas of recollection that spring up resulting from a multifaceted background also means that a poet's perception, analysis, and verbalization of his interactions will be highly multifaceted. The nuance of individual circumstances results in a richness of communication that opens the door to a wide range of justifications. Meir Litvak (2009) contends that through time, the development of contemporary Palestinian communal history has tarnished national identity (Litvak, 2009). This caused the rise of a genre of writing that examined the psychological underpinnings of Palestinians forced into exile that included the situations of those living inside refugee camps and the diaspora (Salam, 2013). The word used to describe this work at the time of Israel's foundation in 1948 was Adab-al-Nakba (Literature of Disaster). Afterward, when Palestinians made refugee camps their temporary homes and homesickness took hold, an innovative genre of literature known as Adab-al Ishtiqaq emerged. Such traditions' proponents asserted that subsequent generations would be able to restore and return the country. In the 1980s, a distinctive branch of resistance literature known as Adab-Al-Moqawamma appeared alongside a violent confrontation (Literature of Struggle) (Salam, 2013). Samih Al-Qasim has excelled in the disciplines due to an artistic activity that has lasted almost as long as the Israeli colonization itself (Saleem Abu Jaber & Khaled Igbaria, 2018; Milshtein, 2009). Historically, resistance is a response to oppression, aggression, and inequality to any form of unfair growth (Zogby, 2018). It challenges the geopolitical, ideological, and socioeconomic ideals that are being enforced. It serves as a statement of defiance against all socioeconomic, geopolitical, and cultural ideologies. The acts of resistance might be overtly hostile or covertly outrageous (Vanaja, D & Jill, V 2002; Salam, 2013). Resistance may also take on several forms and intensities. It can be lighthearted and funny or somber and painful; it can be empowering for oneself or used to mobilize a group of people in a communally organized way (Vanaja & Jill, 2002; Zogby, 2018).

Most occupied countries create resistance literature as a form of liberation from oppression. For instance, a sizable amount of Palestinian literature comes within the genre of resistance literature. Palestinian intellectuals have used their work as a weapon to resist Israeli occupation. As a result, their texts include the bulk of the necessary components of resistance. Resistance against colonization was not a choice taken lightly; instead, it required daily conflict with a fierce foe who saw it as a question of survival. As the means of oppression grew incredibly harsh, a wonderful heroic kind of resistance poetry emerged free of the sorrowful and wailing tendency. Oddly though, all the political turmoil in Arab nations immediately resonated (Salam, 2013; Zogby, 2018; Hijjawi, 2009).

The creation of a Jewish state in 1948 marked an end to the Jewish exodus while simultaneously causing the Palestinian people to be dispersed (Alghaberi, 2018). Israeli soldiers killed Palestinians, destroyed their houses, and expelled them from their country. As a result, unique resistance groups against Israeli rule and banishment emerged. Many thinkers and literary figures, notably Samih Al-Qasim, Kanafani, Darwish, and Al Zayad, rose out against Israeli unlawful settlements and utilized pieces of writings as a weapon of resistance to the colonization. They explored in their literary works the purpose and results of taking Palestinian land and transferring communities.

3. Samih Al-Qasim as a significant poet of resistance

Samih Al-Qasim was one of the most significant Palestinian Resistance poets of the 20th century. He is regarded as one of the most influential artists of the Palestinian Resistance. Al-Qasim was raised in a Druze family and started writing poetry at a young age. His works have been translated into several languages, including those spoken in Europe and the Far East. 1958 saw the release of his first poetry collection, *Procession of the Sun* (1958).

Al-Qasim performed various employment positions. He was sacked from his work countless times because of his constant writing and recitation of poetry critical of Israeli colonization. He began working as a teacher before publishing in numerous periodicals, such as *Al-Ghad Al-Jadid* and *Al-Ittihad*. He also joined the communist party because he thought it was the only group that would let him publicly criticize Israeli dominance of Palestinian land. Additionally, Al-Qasim got along well with the late

president Yasser Arafat and his entourage. Being close to the late national leader, he assumed the role of National Peace Commission spokesperson.

Al-Qasim has always been highly restless and rebellious, even as a young child. By refusing the offer to serve in the Israeli military forces, he emerged as the first Druze to defy Israeli authority. Despite being a Druze and having a duty to his nation, Al-Qasim instantaneously sent a message to Prime Minister at that time, proclaiming that he was not the man to fight against his folks and that he was destined for literature and not for a rifle (*Sadder than Water*, 2006). He also identified himself as "God's chosen poet" (*Just an Ashtray*, 2018) and committed himself entirely to being a poet of his country (Kassis, 2015). He became famed as the finest "Palestinian resistance poet" of the last century.

Shawqi Kassis (2015) refers to Al-Qasim as the Palestinian poet of Resistance, Arab patriotism, rebellion, and political wrath that is why many people refer to him as the resistance poet of Palestine. He is frequently called an exceptional poet. The prophetic character of most of Samih Al-Qasim's poetry earned him the epithet "Poet of Prophecies." A Lebanese political commentator said Samih Al-Qasim exuded a "Prophet Hood" air (Kassis, 2015).

Al-Qasim views his poetry as "missiles" that may undermine occupying forces. He was repeatedly detained by Israeli military before poetry readings or after reciting any poem, so when a reporter questioned him about the circumstances, he said, "For they were scared that I might fire my rockets against their forces" (*Just an Ashtray*, 2018). The Israeli government tried to ban the circulation of specific poetic volumes because his rebellious lyrics urged the Palestinians to oppose the colonization. Several of his poetry is used as melodies in documentaries about Palestine and is regarded as the patriotic symbol of the Palestinian Struggle (Nora, 2019). The main topics of Samih Al-Qasim's poetry are Arabian devotion to Palestine, religious acceptance, the link between the individual and communal pride, as well as leaning toward logical socialism in how he presents and analyzes situations and realities (Kassis, 2015; Nora, 2019). Due to his constant claim that "humans are similar like brush teeth," Al-Qasim brought up the topic of unfairness and discrimination practiced on his property (Kassis, 2015; Nora, 2019; Khezri et al., 2018). He sought to advocate for equality by speaking up by depicting the oppression of the Palestinian people and their battle for independence. His words show his

affection for his own country and the pain of his people while they are under Israeli control (Khezri et al., 2018).

4. Combating illegal colonization, subjugation, and unfair treatment

In 1948 Israel occupied and destroyed Palestinian land. Because of this, some Palestinians have sought safety in refugee camps, while others have gone to exile. However, Al-Qasim, who was referred to as "a lone blade", chose to remain in Palestine and revolt against Israeli rule (Sweileh, 2014). By denouncing the awful State of Israel, he underlined the social and political issues that the Palestinians face and used his lyrical imagination as a weapon against colonial ideology (Mir, 2013). For Al-Qasim, poetry is a medium through which he expresses his sorrow over the terrible circumstances that the people of his country are undergoing which is caused by the Israeli colonization (Khezri et al., 2018). He remarks, "My singing is my sobbing," this is the state of an intellectual who links himself with the agony of his people. Al-Qasim adds: "I can't sing. But I'll sing nonetheless. I'll sing for my beloved" (*Just an Ashtray*, 2018). Here beloved stands for occupied Palestine. According to Sulafa Hijjawi (2019), the purpose of Palestinian resistance poetry is to question all Zionist ideals. They are all dealt with, one by one, and then discarded. It is tightly woven work that is grounded on logic rather than pure sensation (Hijjawi, 2009)

By invoking his grandfather's saying, "Dying at parent's house is preferable to life away from home," Al-Qasim appears to incite his countrymen through his lyrical ideas to struggle against the colonizer and urge them to remain in their homeland (*Just an Ashtray*, 2018). He was aware that Zionism sought to establish a nation where Jews comprise the majority of the population. Zionists had previously invaded Palestine with the United States backing, but due to the existence of native Palestinians, they were unable to achieve their goal. Therefore, they began killing and driving out the local Palestinians. The notion of a Jewish nation in Palestine, according to Theodrel Herzel, would require the deportation of the native inhabitants" (Chomsky et al., 2010). He said, "After occupying the territory and taking over personal land, we'll try to sneak the underprivileged people across the boundaries" (Chomsky et al., 2010). Thus, Al-Qasim strives to persuade his folks against leaving Palestine for another country. Instead, he advises them to hold onto their ancestral home, and not hand it over to

Jewish immigrants. Staying in their homeland is true patriotism (Khezri et al., 2018). Al-Qasim addresses Palestinians by saying: "If you forsake your nation, the colonists who have come here from all over the world to take dominance of this region will seize the land you received from your ancestors" (*Just an Ashtray* 2018).

Morris (2001) makes a remarkable statement on the treatment of Palestinians. He claims that the Israeli government tried almost everything, including shooting them with bullets to kill or harm them, torturing them, holding them against their will, and imposing financial fines (Morris, 2001). Consequently, the rebellion was the only tool left in the Palestinians' arsenal to protect themselves from Israeli oppression and free their country from colonization.

In the poetic lines from "Address from the Unemployment Bureau," Al-Qasim conjures up pictures of the valiant Palestinians who were opposing the forceful colonization by shunning every terrible outcome of resistance and were prepared to work in whatever position, positive or negative:

*I may lose whatever you like, my living
And offer my clothes and bed for sale,
May work as a stone-cutter,
Street sweeper, Porter,
Or serve in factory yards-
But O Enemy of Sun!
I'll resist
To the final pulse in my Vain!*

(*Sadder Than Water* 2006)

The lines above examine the Palestinians' tenacity and resilience in their struggle to reclaim their homeland. Al-Qasim utilizes the picture "Enemy of Sun" to illustrate how the Palestinian issue is as plain as the sunlight. Additionally, Al-Qasim uses this illustration to highlight how unrealistic it would completely eclipse the Palestinian sunlight. This applies to the Palestinian cause in the sense that nothing can eclipse the righteous of this cause. He also utilizes the first person, "I," which is often employed to refer to individuals. Here, the poet uses the pronoun "I" to stand in for the Palestinian people and their united struggle.

According to Edward Said (2003), "colonization with armored vehicles, troops, roadblocks, and settlement is aggression, and it is far bigger than whatever Palestinian has undertaken in the direction of resistance" (Said, 2003). Therefore, rebellion is the only solution when a person's or group's life is in danger (.Sherlock and El Alami, 2001). With their struggle, Palestinians seek to express their claim to the land and denounce Israel's aggression. Poetry has always served as a vehicle for communication and fosters a feeling of community. Al-Qasim rewrote Palestine's early historical background to bring up the topic of Palestinian nationality and its heritage (Khezri et al., 2018). The Israeli occupiers shut down their militarized perimeter and began enforcing their harsh laws. Their main goal was to eliminate all traces of Arab identity and to cultivate the seeds of new movements that could flourish and ingratiate themselves into Zionist social and artistic society (Hijawi, 2009).

By demonstrating Palestinian heritage through the Canaanites, who were the region's initial inhabitants, Al-Qasim attempts to assert the Palestinian people's right to exist. In the poem, for instance, he writes:

*I am Canaan's son, of Ya'rub pedigree.
I spoke out on the island in poetry,
And formulated Arabism in a language
Of palm trees and roses.....
You were born, your cradle the land of religions.
The religion's cradle is your land.
Your cradle and grave, but you
remain in the land. The wind will scatter your pollen
across the tree of God. Your soul will dwell, a bird
migrating in summer,
in winter returning to die a new death.
And the tear gas canisters exploding
will lend your coming dance its rhythm
so at the critical moment, you'll rise,
sadder than water
and stronger than the end ...*

(Sadder Than Water 2006)

According to Al-Qasim, the Palestinians were the country's initial inhabitants. Their right to live in their country of origin is manifested by his imaginative thinking. In the lines above, Al-Qasim makes it quite evident that Palestine is the homeland of both Palestinians and adherents of all major global religions. Despite being forced to leave their lands by the aggressive Israeli settlers, their souls will remain to hover around the place. The poet firmly believes that the native population of the country will return and continue to reside there for all time. In the poem "The Clock on the Wall," he depicts Palestinians as being camaraderie, resulting in a picture of annihilation where nothing has been spared except the clock on the wall seems unscathed:

*My city fell to the enemy
yet the clock continued ticking on the wall
our own neighborhood was demolished
the street fell / yet the clock remained ticking on the wall
my house crumbled to ruin
even the wall fell / But the clock remained
ticking on and on*

(Jayyusi, 1992)

The word "clock" is very significant in the poem. In the above stanza, the clock represents the history, present time, and coming years of Palestine. Therefore, Al-Qasim asserts that any sort of warfare or battle cannot influence Palestinian identity and belonging since it is anchored within the ground and Palestinian heritage that could not be transformed by displaying the undamaged depiction of the wall clock. Another Palestinian poet expresses the same idea in the poem entitled "A Diary of a Palestinian Wound," by Mahmoud Darwish. In the poem, Darwish reveals the depth of attachment to his homeland by saying:

*"Our land and we are one flesh and bone
We are its salt and water
We are its wound, but a wound that fights."*

(Darwish, 2000)

Al-Qasim's poetic power is used as a force to combat colonialism (Khezri et al., 2018). Additionally, Al-Qasim utilizes his poetry to inspire his fellow citizens to speak out against the oppressive colonization. For instance, in the lines below, he makes an effort to encourage his fellow residents to reject and fight Israeli authority by depicting his depression when the Israeli captured and imprisoned him at home as well as the terrible incident of Palestinians who lost their loved ones in the liberation movement (Kassis, 2015; Nora, 2019; Khezri et al., 2018). In one of his poems, Al-Qasim says:

*In the name of a million fugitives once again
and a million arms in chains
In the name of a child orphaned once again
and an old woman deprived of memory And the history of the grains
Once again a young's woman handkerchief
whose love is placed on the grave of a fighter
In the name of cities that have become camps
and villages in fear in a smashed past.....
I speak in the name of my people
(Sadder Than Water*

2006)

5. Al-Qasim's poetic vision of Palestine

Samih Al-Qasim depicts the terrible aftermath of the 1948 disaster. This year witnessed the creation of a state on other lands. At that time, Jews forcibly founded Israel as a sovereign entity. Al-Qasim remarks, "The earliest images I recall are the image of the events of 1948" (*Sadder than Water* 2006). Al-Qasim gives descriptions of Palestine's landscape, heritage, and the effects of Israeli colonization on the region. He restates, "I am in love with my country's rhododendron. I could not talk about flowers neglecting the settlement spade that dismantles the rocks and blooms from the deep roots of the rhizome to establish a new colony in my own country" (*Just An Ashtray* 2018). It is noteworthy affirming that his poetry serves as a metaphor for Palestine's change.

Palestine is renowned for its heritage and growing figs and olive groves. The poet claims that although "Our land is fertile, / and blessed / with palm trees, oil, and figs" (*All Faces But Mine* 1984), Israeli colonization and daily aerial bombing have turned the fecund area into "a

barren ground." In the poem "Story of a City," Al-Qasim depicts Palestine's change from the "blue city," which was renowned for its picturesque attractiveness, into "a dark city":

*There was a blue city
That dreamt of foreigners
Lazing about its corners
and spending money day and night
It has become a black city
That despises foreigners
Rounding its cafes
With their rifles' muzzles*

(Sadder than Water 2006)

Al-Qasim depicts Palestine's transformative experience from being a fantasy land to turning into a miserable land. Palestine has a global image of being beautiful, culturally diverse, and home to many different religions. It is noteworthy that the poet calls the Jewish colonizer "aganebi," an Arabic word that means outsiders in English. This reveals his aim to deny Israelis the right to forge a solid, long-lasting bond with the land. He presents them discursively as Mendelian migrants as opposed to passive individuals. The picture of rifle muzzles shows the hostile acts of the outsiders. This region has become a ghastly country because of the Israeli colonization. Colonization is an exposed wound that is a painful episode in Arab historical records (Nora, 2019; Khezri et al., 2018). The Israeli forces still launch attacks on the land each day, scaring the local Palestinians in an attempt to erase their heritage and point of origin. Al-Qasim says in the following lines:

*How can you mold the elegies' madness?
How can you gather the dates of your dead
along the homeland's misty roads?
Or take into your arms
the body of your sleeping girl?*

(Sadder than Water

2006)

In the aforementioned poetic lines, the poet alludes to how portrayals of places alternate between generic and specific; while in some poems, a

more general image of nameless cities and towns is provided, in others, a much more precise depiction of damaged cities and villages pervades. The unidentified city is a symbol of the struggle the whole country is going through (Ahmad, 1998; Petiwala, 2020).

In his lyrical work, Al-Qasim exposes the effects of Israeli imperialism and the destruction of Palestine's heritage. In the poetic collection entitled *Sadder than Water*, The poet portrays a striking picture of the negative effects of colonizing Palestine. He remarks:

*Sadder than water,
in death's wonder
you've distanced yourself from this land.
Sadder than water
and stronger by far than the wind,
longing for a moment to drowse,
alone. And crowded by millions
behind their darkened windows.....
And you stand in the doorway of the will,
your voice trickling, your silence bleeding,
extracting the bullets from the family portraits,
following the missiles' path
into the heart of your household things
counting the holes from bombs' shrapnel
within the body of the sleeping girl -
kissing the wax of her soft fingers
at the edge of the bier.*

(Sadder than Water 2006)

Al-Qasim examines how Israeli imperialism has affected Palestinian territory in this poetry. He further discusses the partition of the area where Palestinians lived their formative years and how this affected their historical legacy. Geographical features of Palestine have been brutally and inevitably absorbed by Jewish colonies after Israel regularly proposed the construction of hundreds more. This has eliminated Palestinian presence from the map. Al-Qasim has defended the oppressed Palestinians, including those who were killed, imprisoned, and driven from their homes. He has also exposed those responsible for these crimes against humanity. He portrays the picture of murdered victims on the ground in his poetry book *Elusive Land*:

*On a child's body scattered in the braid ashes
And bone coal, and the remains
Of a murdered mother and sister?
Are those the image of heroism?
But where is the heroism?
And how does heroism formulate?*

(All Faces but Mine 1984)

The poetic creations of Al-Qasim are a recurrent image of the daily experience of the Palestinian people. People throughout the nation have witnessed Israeli soldiers killing, destroying, and imprisoning them. Al-Qasim skillfully conveys not just his trauma of being oppressed by Israeli troops but also the anguish the Palestinians continue to endure at the hands of oppressors.

6. The vision of Palestine in Al-Qasim's poetry: Peace and Reconciliation

Al-Qasim is an upbeat poet. His exquisite writing personifies the dream of freedom. Al-Qasim remarks in an interview: I could not compose a line unless I am quite hopeful. The transformation will not occur tomorrow morning: we will modify it sometime in the future (Brown, 2014). Sweileh (2014) said that Al-Qasim's poetry is incredibly optimistic about the resurrected nation, unaffected by the invader's feet, and a revitalized entrenched identity, unaffected by the somber longings of the diaspora. Rays of optimism that someday will beam over his own country are woven within the lines of Al-Qasim's poems. The poem "Oasis" expresses his desire for a country free from Israeli control. He exhorts Palestinians to establish their heritage once more so that Israelis cannot obliterate it. In the poem, he makes his idea clear by saying:

*Behind this dune, we have an oasis.
Sustain your belonging with dates and water,
Without despair.*

(Sadder than Water 2006)

The word "date" in the above lines stands for kinship and devotion to Arab cultural heritage. Using this illustration, Al-Qasim hopes to convince

his people that by upholding their traditions, they could liberate their nation from Israeli rule. He believes that:

*for every stage must have an end,
And every rope must have an end
(All Faces but Mine 1984)*

The poet, in these lines, vividly indicates that there should be attempts to persuade the Palestinians to fight heroically without spending time considering the value and profit of their deeds by putting aspiration for peaceful coexistence in their thought. Al-Qasim is keen to express his hopeful thought in poetic lines as he believes in an optimistic end for the Palestinian cause. To affirm this, he uses water to symbolize revival and birth. Despite living a miserable and gloomy life at the hands of the colonizer, water provides the Palestinians with a guiding light and motivation for a bright future. He makes his idea clear in the following lines:

*The rain is not asked
what its waters irrigate.
the trees are not asked
who gathered their fruits.
So learn, learn,
My human brothers
(All Faces but Mine 1984)*

Al-Qasim employs a metaphor of volcanic stone in an interview with Liam Brown (2014) to describe the potency of resistance, saying: "I've used a volcanic pebble before in my poetic works. A single drop of water will induce a tiny crack in a flake of basalt stone. There will undoubtedly be a hole in that stone, whether it is made now, tomorrow, next week, or even in the future. Al-Qasim thus expresses his firm faith in the capability of his people to alter the unchanging circumstance brought on by the tyranny of occupation. The drop of water represents the colonized people's ability to modify the imposed authority over the land and its inhabitants, while the volcanic stone represents colonization being rigid and sharp (Brown, 2014).

Through his poems, Al-Qasim strives to bring about tranquility on earth. He believes peace is impossible as long as Israel maintains its military occupation of Palestine (Sherbok et al., 2001). As a result, Al-Qasim opposes colonialism while holding out hope for peaceful coexistence and freedom. He works to instill a sense of moral responsibility among Israelis as well as Palestinians to promote peaceful coexistence. He felt:

*You tell us that God has chosen you.
Guidance for humans,
...But you lie one day,
You steal one day,
You kill one day,
...So can you sympathize, and will you sympathize,
When, my brother, and pious enemy,
Will you regret?
(All Faces But Mine 1984)*

The poet discusses the time of Jewish ethnic cleansing so that people would know what it is like to be oppressed. To make the Israelis understand the inhumane mistreatment of the Palestinians, the poet invokes Nazi torture chambers in the poetry titled "Buchenwald." They are still using the same forms of torture that they were exposed to a century ago. Al-Qasim reminds Jews of these past tragedies and encourages them to think about their hardships to persuade them to stop killing and torturing Palestinians. Al-Qasim is convinced that everyone can start coming together in harmony and tranquility, free from violence. In the following poetic lines, he informs the Israelis:

*Do you remember your panic?
In the reign of death, in the nightmare of a time
That the whole world
Would become a Buchenwald?
Whether you are forgotten or not,
The dead's image linger
Among the wreaths of flower
(Sadder than Water 2006)*

Al-Qasim endorses Arab solidarity among Arab states and the Arab globe, which necessitates a predefined strategy of reunion (Brown, 2014). In his poem "Regardless," he expresses his idealized vision of a serene setting where people might live in love and tolerance without arguing over who deserves to live in peace and harmony:

*Love life for us and all nations
For all nations.
Love the promises of a noble peace,
And do not deceive by wars,
Snow melts. All snows melt,
And a healthy meadow appears,
And the right prevails,
But the right of steady; heavy; long struggle,
And love prevails. The sun prevails.....
In the end, we stay and keep.
(All Faces but Mine 1984)*

He wants to free his country and the indigenous citizens from the grip of compelling colonization so that folks can leave their homes without panic at any moment so the parents will not be scared to send their kids out on their own. He accomplishes this by depicting the deplorable conditions in Palestine, where the indigenous persons were held captive in their estate.

Al-Qasim holds a strong belief that the Palestinians, Israelis, and Christians are the grandchildren of Isaiah, which means they are a part of an identical family. This inspired Al-Qasim to ask Christians for their assistance in fighting back against the Jewish ideology because he asserts that if we combat next to each other against subjugation, we will gain freedom so our youngsters might well live freely. In the poem, "The Psalm of Isaiah's Grand Children," he reveals his vision by saying:

*O brave Isaiah!
Rise now so that
Palestinian children will be able to play
Without fearing the vipers' fangs,
So two lambs might feel safe
In the lions' jungle Hallelujah!*

*Then Justice will reign among the nations
(Sadder than Water 2006)*

Devid Vital (1975) writes about Jews in the book *The Origin of Zionism*, saying: "Since Israel had been battling for shelter for quite a long time" (David, 1975). Al-Qasim reminded Jews of that period by asking:

*Do you remember? A thousand years ago,
You lost directions? The compass was lost
On your horizon. You walked, asked, and pleaded.
The ignoring nations were unable
I am and all nations in winter,
You are in the summer
(All Faces but Mine 1984)*

In the interview conducted by Liam Brown (2014), Qasim talks about his vision of a country where everyone coexists happily without engaging in land disputes. He says: "The Arabic language ought to bring it all together. It is a community with a single language, tradition, and history" (Brown, 2014). His poetry is meant to have an expanded scope than only the Arab region. He did not aim for his work on the Palestine cause to be a documentary. His literary works reflect the struggles of his people while they are under occupation. The poet appeals to peace and tranquility in his native country. Young people now not only remember him but also recite his poems because he is the genuine voice of his country.

7. Conclusion

Al-Qasim is the insightful voice of his people and skillfully woven the tale of the Palestinian folk's national memories, feelings, and unwavering hopes into a cohesive whole that inspired the Palestinian opposition to take up various means to resist colonization. In his poems, he frequently referred to the steadfast resistance of Palestinian sacrifices that stands as a stubborn testament toward a liberated Palestine and its landscape that Israeli troops have taken violently and are now cleansing. He battled to forge what is now known as the Palestinian identity, together with other prominent Palestinian writers.

The poetry of Al-Qasim possesses all the necessary characteristics to qualify as authentic Palestinian struggle poetry. He spent his entire life writing poetry and campaigning against Israel's illegal colonies. Through his poetic images, Al-Qasim conveys his grief and despair at being unable to save individuals who perished while defending their area from an oppressive occupation. His aim in writing poetry is to portray the horrific circumstance Palestinians are going through. Furthermore, he wants to make the Palestinian problem a global concern. The poetic production of Al-Qasim reflects a voice from home whose primary concern is to highlight the sufferings of his people and express their hopes for stability and freedom in their lost paradise. Al-Qasim also strives to awaken Israelis' consciousness to the anguish they endured during the Nazi attacks on Jews in an attempt to promote a prosperous future for Palestinians. Al-Qasim persuades them to think back on their historical struggles in Europe to comprehend their unfair treatment of Palestinians.

Even after being brutally attacked and frequently jailed by Israeli soldiers because of his poetry, Al-Qasim's faith in Palestine's independence and its nation remained unshakeable. His zeal for freedom and rebellion persisted despite being detained for a long time and subjected to brutal treatment. His works continue to advocate for a society in which the Palestinian people will be free, the Arab nation will unite, and humanitarian morality will prevail everywhere.

Al-Qasim may have died, but his poetry will survive and continue to raise the scream that Palestine will become free with every lifted fist in the Palestinian people's struggle and uprising, as well as with every smile and optimism of Palestinian youth. It would take a violent storm today when Palestine is still being swamped with rockets, and every road and house is on fire, to herald in the free Palestine that peoples' voices like Al-Qasim tirelessly fought for. The Palestinian people will always retain sad recollections of a time when there were genocides and refugee camps.

This study is noteworthy since it analyzes the poet's lyrical writing that is connected with his realistic depiction of the suffering of the Palestinian people. Additionally, it focuses on authentic images that had not previously been emphasized in Al-Qasim's role as a resistance writer. The study travels through time to stress the misery brought on by colonialism and to show peoples' hopes for a better future. This research explores the realities of the Palestinian people and articulates their call for a sovereign

state. This article successfully simulates the sound of the voices by delving deeper into Al- Qasim's lyrical words.

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