

Prison Literature: A Palestinian Literary Revolution

Khaled M. Masood

Languages Department, Al Istiqlal University, Palestine

dr.khaled@pass.ps

Abstract

Incarceration poetry refers to literary works that depict the hardships of poets and other individuals who experience imprisonment in a manner comparable to their own. However, for detained Palestinian poets, such as Mahmoud Darwish, Samih Al-Qasim, and other intellectuals, this poetic genre is not only a portrayal of traumas and tragedies but also the infused factual basis for genuine enthusiasm of rebellion and the striving of voiceless Palestinians to open the gates to hope, liberty, and triumph. This study, which combines analytical and descriptive approaches, examines how prison poetry is utilized to address the themes of adversity and agony in prison poetry. It studies the layered efficacy of poetic devices to comprehend the deeper multiple meanings in literary works. The extensive use of symbolism in poems and soft rhythms show that the authors took care to provide the reader with a tranquil and soothing environment. Sentences and imperatives are linked at the grammatical level, which helps to express the reality and the fighters' sentiments. The sensory images perfectly capture the pain of a Palestinian detainee from a rhyming perspective. However, when viewed ideologically, these poems portray the everlasting faith of a nationalist prisoner who believes in the strength of resistance and the victory that follows.

Keywords: *Prison Poetry, Detained Poets, Mahmoud Darwish, Resistance, Samih Al-Qasim.*

شعر السجون: ثورة أدبية فلسطينية

ملخص

شعر السجون عبارة عن عمل أدبي يصور معاناة الشعراء والأفراد الذين يتعرضون للسجن من حيث أساليب القمع التي تتخذ بحقهم. ومع ذلك، فبالنسبة للشعراء الفلسطينيين المعتقلين من مثل محمود درويش وسميح القاسم ومثقفين آخرين، فإن هذا النوع من الشعر ليس فقط تصويراً للصدمات والآسي، ولكنه أيضاً أساس واقعي مغمور بالحماس الحقيقي للتمرد على السجن وسعي الفلسطينيين الذين لا صوت لهم لفتح أبواب الأمل والحرية والانتصار. تبحث هذه الدراسة، التي تجمع بين المقاربات التحليلية والوصفية، في كيفية استخدام الشعراء المنتمين لوطنهم ولشعبهم القدرات اللغوية المتميزة لمعالجة موضوعات تتعلق بالشدائد والعذابات التي يواجهها السجناء من خلال شعر السجون. تدعم الدراسة تحليل أدبي للقصائد الشعرية لفهم معمق للمعاني الواردة في هذه الأعمال الأدبية. يُظهر الاستخدام المكثف للرمزية الشعرية في القصائد أن الشعراء قد اهتموا بالإيقاعات الناعمة لتزويد القارئ ببيئة هادئة ومريحة. يظهر البحث كذلك بأن الجمل والعبارات مرتبطة على المستوى النحوي مما يساعد على التعبير عن الواقع ومشاعر السجناء. تصف الصورة الحسية للغة الشاعر بشكل مثالي آلام الأسرى الفلسطينيين من حيث القافية. ومع ذلك، عند النظر إليها من الناحية الإيديولوجية، فإن قصائدهم تصور الإيمان الأبدي لسجين يؤمن بقوة المقاومة والنصر الذي يليه.

الكلمات المفتاحية: الشعراء المعتقلون، محمود درويش، شعر السجون، المقاومة، سميح القاسم.

Introduction

This research aims to clarify how Palestinian writers have used literature, particularly poetry, as a potent medium to express their grief and expose the nature of the colonial authority. The researcher's main objective is to manifest the truth about the longest colonization of the twenty-first century through prison literature, which has gone unnoticed because of the cultural blockade the invaders have imposed on almost every aspect of Palestinian life and thought. The article is centered on the investigator's comprehensive examination of poetic productions written by Palestinian poets inside or outside Israeli prisons and testimony about the Israeli-Palestinian political conflict, wherein the Palestinians exist under a constant, mandatory condition of resistance that fluctuates depending on the forms of brutality they encounter every day. The Palestinian poets have utilized the word "confinement" to express the suffering and sadness of the Palestinian revolutionary prisoners (Shukri, 1970; Salhout, 2012). It has come to be associated with Palestinian writing. According to Harlow (1987), the fight for nationwide sovereignty and autonomy, especially in the 20th century, against the colonial power in those regions of the world where European and African nations have aspired for sociopolitical and traditional dominance, has created a sizable collection of creative literature. These literary works encompass fiction, poetry, and a wide range of conceptual assessments of the geopolitical, moral, and ethnic lines of this trend (Harlow, 1987). The size and the bulk of jail poetry written in many languages and throughout the world are significant and are part of the extensive collection of prison literature (Amiri et al., 2019; Salhout, 2012; Khodadadi & Samizadeh, 2021; Lewis, 2008).

Poetry is a way for writers to express their pain, love, hope, and meditation. However, the poems written by Palestinian poets while they were detained express their suffering and optimism for a better future in the occupied land. Thus, many poets have used poems as a written text to communicate their rage, aggravation, trauma, victimization, emancipation, compassion, rebellion, testimony, and aspiration (Khodadadi & Samizadeh, 2021; Nora, 2019; Ziyaad, 2006). Many ideological, social, religious, and other reasons lead to the detention of artists. Nevertheless, the genuine concern is if being bodily imprisoned also detains one's thoughts and creativity. Moreover, how do poets produce artistry when artistry is withheld from them? Does a person's brain possess any specific programming that enables him to resist the anguish of detainment? However, while detention prevents one from interacting and keeps them apart from their loved ones, family, and friends, what drives prison poets to speak or create anything that the outer community appreciates in such a psychic environment? According to neuroscientists, a person's environment shapes how he thinks; however, with prison writers, the situation is reversed. These freed brains aestheticize the imprisoned time and illuminate society through their written works.

Prison-produced poetry

Authors from various cultures have produced countless well-known literary masterpieces when they were imprisoned in solitary confinement (Salhout, 2012; Amiri et al., 2019; Mansour, 2011). Many other languages, including English, Arabic, and European, were used to write these works of art (Harlow, 1987). This type of writing is known as prison literature. There are several reasons why writers are put behind bars, including social, geopolitical, and religious issues. A large body of literature, including novels, memoirs, diaries, poetry, historical accounts, essays, journalism, chronicles, and devotional works, has been written inside the confining walls (Masood, 2020; Amiri et al., 2019; Nora, 2019). The primary goal of the detention and confinement of the writers is to dominate and stifle their thoughts. While imprisoned, several authors, artists, thinkers, and creative geniuses considered how to make prison existence impactful (Salhout, 2012; Alshaer, 2017). Despite being held in the dark inside of cells without even the most necessities and access to reading or writing materials, prisoners could convey their ideas and emotions. Certain poets undoubtedly made their first attempts at poetry while they were imprisoned. Other writers have chronicled the suffering of prisoners inside their prisons even though they have not personally experienced it.

Any oppressive governments did everything they could to crush the rapidly developing literary movement, but revolutionary prisoners were able to flourish and sustain it, which has since grown to be the mainstay of literary activism in captivity (Alzaiat, 2021; Amiri et al., 2019; Alshaer, 2017). The authoritarian forces exerted every effort to keep political prisoners physically and mentally repressed. The detainee's chamber included some books and pencils, but they were not gifts from the strict jail officials. They were taken after many years of persevering work and willful ignorance. The Israeli government constructed additional prisons to maintain control over young Palestinians. These detainees were referred to as the Intifada wave when the Palestinian Revolution began in 1987. Three different kinds of poets produced the poetry of imprisonment. Notable detained poets like Mutawakil Taha developed the first kind. The second group consists of poets like Jamal Habash, who wrote both before and after their incarceration, but their poetry was not published either before or after. The third genre includes poetry produced while the poet was detained rather than later, such as Yosuf Hanani.

The expression of the authors' struggles, experiences, and thoughts while they were incarcerated, together with their coping techniques, are significant issues in prison writing (Salhout, 2012; Ziyaad, 2006). The way jail writing exposes covert crimes against

humanity resists governmental narrative, and playing various social roles is another significant factor (Alzaiat, 2021; Al-Udhari, 1986). When these talented authors are detained, external communication is forbidden. It is forbidden for them to read or write. Books, periodicals, or journals are prohibited in detention cells. A writer, imprisoned, denied access to paper and a pen, struggles to scale the formidable prison walls and barriers (Alzaiat, 2021; Ziyaad, 2006). The most famous Arab poet, Mahmood Darwish, was detained several times and wrote a number of his poems when he was a prisoner. Mahmoud Darwish said while he was being held in captivity detention:

*“It is possible for prison walls
To disappear,
For the cell to become a distant land
Without frontiers.
“What did you do with the walls?”
“I gave them back to the rocks.”
“And what did you do with the ceiling?”
“I turned it into a saddle.”
“And your chain?”
“I turned it into a pencil.”
(Meddeb, 2008).*

Mahmud Darwish writes about a prisoner who yearns for freedom but who, although being imprisoned physically is genuinely free in his mind. The prisoner thinks he can accomplish things, which seem impossible from his confinement. The inmate claims that it is “possible” to ride a horse inside the prison and cause the cell walls to “collapse.” He cannot see any walls; hence, there are no boundaries from within the cell.

Many Palestinian writers have published their works behind daunting high walls and steel gates. Samih Al-Qasim, Mahmood Darwish, Tawfiq Zayyad, and many more Palestinian intellectuals are instances of writers who wrote literature while imprisoned (Alzaiat, 2021; Amiri et al., 2019; Masood, 2020; Alshaer, 2017). Prison writers who were refused paper and a pen wrote with charcoal on the wall, a broken pencil, homemade ink, toilet paper, plastic sachets, and cigarette wrappers, yet they never yielded to any tyrannical types. Although Al-Qasim is dead, his voice is still heard. He writes:

*,From the narrow window of my small cell
I see trees that are smiling to me
....and rooftops crowded with my family
(Al-Qasim, 1992)*

Many prisoners who are poets find that writing is a way to escape the monotony of their lives. A detained poet suffers humiliation, physical and mental violence, denial of outside contact, and even loss of identity, being referred to only by a number. He experiences the greatest hardship and difficulty when denied access to books and other written materials and watched. In these circumstances, it becomes unattainable or challenging for anyone to come up with a solution that eases the majority of life's most trying situations while enhancing the surroundings with beauty and pleasure (Alshaer, 2017; Alzaiat, 2021; Amiri et al., 2019; Salhout, 2012). The legacy and art attest to the reality that a profusion of poems has stepped out of prison or solitary imprisonment, adding to the previously established repertoire of cell writing (Saleem & Khaled, 2018).

Prison literature has affected the current generation of readers throughout the globe and is now hailed as a literary genre deserving of scrutiny, investigation, and study (Masood, 2022; Alzaiat, 2021). By studying this genre, one can see how the most perceptive and inventive brains have produced some very remarkable ideas. The sharpest speech is a speech that may be heard through the silence of the gloomy prison cells, originating from the compositions of nearly all prisoners (Salhout, 2012). Analyzing prison poetry entails delving into topics like control, defiance of the colonizer's agenda, depositions, trauma, redemption, recollection, sorrow, creativity, melancholy, and marginalization. (Alzaiat, 2021; Amiri et al., 2019; Salhout, 2012; Ziyaad, 2006). Physically and mentally subjugating the prisoner is the main objective of incarceration. The written poetry inside or outside of prison is a form of protest against this system. The author, who may be a prisoner of war, racial prejudice, or religious intolerance, is a free spirit and mind despite being physically confined (Even-Nur, 2020; Alzaiat, 2021; Jaber, 2016). The manifestation of this mental and spiritual freedom results in the most spectacular works of art.

Palestinian poets in prison

The inspiration behind prison poetry

After the (1948) expulsion of the Palestinians, poetry experienced a transformation over time and was used as a tool of political struggle. A genre of prison poetry that featured writers such as Darwish, Samih Al-Qasim, and Tawfiq Zayyad emerged among these Palestinians (Even-Nur, 2020; Shahin & Bushnaq, 2005). The colonial Israeli government has not expressed any worries about how such literature would affect the stability in the region or the Palestinians in a way that might encourage a revolt against the awful things being done to people under occupation. After hearing poetry written by Fadwa Tuqan of the Israeli-occupied West Bank, a previous dictatorial official in Israel stated that the

poem was equivalent to twenty officers. Notable is the inclusion of tales and traditions about other people's resistance to conquerors in the writings of Palestinian authors and poets. Al-Qasim, for instance, tackled Black people's rights in the world, whilst Darwish talked about Lorca (Bamia, 1988). Other writers like Salem Jubran penned about "the Red Indians," while Zayyad sang about Cuban life. According to Harlow (1987), poems could convey sentiments other than one's identity or even fervent patriotism. As a component of people's heritage and chronological life, the verse is a place of conflict (Harlow, 1987). Palestinian revolutionary prisoners in Israeli detention centers are regarded as the forerunners of liberation activists; they endure various forms of bodily and psychological torture while being subjected to constant abuse and repression by Israeli prison guards. The Palestinian resistance's poems were one of many works of prison poetry created throughout Arab historical records and those of all humankind. When Darwish was detained in 1966, he penned "*A Lover From Palestine*," a compilation of poetry. The reader will recognize that it is composed of a collection of poetry with a common theme. This theme is an amalgamation of all universal virtues communicated in a man's relationship with a lady and his nation. In the poem "A Lover From Palestine," the adored is associated with her motherland. Additionally, Palestine is entwined with its splendor. Darwish articulates the preceded concept by writing:

I swear
From my eyelashes, I shall weave you
A kerchief
Palestinian is your eyes
Palestinian is your name
Palestinian your thoughts-dreams
.Palestinian your mantilla, your body
.(Al Messiri, 1970)

Darwish's poem "A Telegram From Prison," is bursting with vigor and tenacity, and expresses a similar idea. In his second poem, "Tahadi," "Challenge," Darwish directly challenges the enemy by pledging that he may very well announce from his cell, under the strap, bindings, and shackles that millions of songbirds are hovering over the torments of his soul and they will produce the combative tune. Samih Al-Qasim composed "A Letter From Prison," which he sent from his solitary confinement. In the following lines, he says:

*It pains me, Mother
 That you burst into tears
 When my friends come
 Asking about me
 But I believe, mother
 That the splendor of life
 Is born in my prison
 And I believe that my last visitor
 Will not be an eyeless bat
 .Coming at midnight
 .My last visitor must be daylight
 .(Al Messiri, 1970)*

The poem “Mother,” written in Darwish’s cell, is one of his best poems written that portrays his strong attachment to his mother. In the poem, he remarks:

*I long for my mother’s bread
 My mother’s coffee
 Her touch
 Childhood memories grow up in me
 And if I come back one day
 Take me as a veil to your eyelashes
 Cover my bones with the grass
 .Blessed by your footsteps
 .(Darwish, 2000)*

Prison poetry and attachment to the family

Reading the poetry transports one to a simple man’s deep desire and suffering, especially that of the people in his beloved motherland. Darwish’s poetry, which he penned while incarcerated, reflects the depth of his close relationship with his mother. It is among the best pieces of literature ever written for a mother. The mother image in this poem represents the poet’s native Palestine. Bread, a concept firmly embedded in Middle Eastern culture, is a representation of human existence and is the premise on which he begins his poetry. The poet expresses his keen desire to eat his mother’s bread.

In this case, bread first serves as a metaphor for harmony and love before transitioning to a depiction of warmth. Many societies around the world, especially those that are less developed, revere bread in ceremonies. Additionally, as parents typically prepare bread while helping with dinner preparation, he utilized it as a metaphor for the generosity and dedication of mothers. He only expresses how profoundly he misses his mother and his own country by invoking desires for items like bread, coffee, and his mother's affection (Ashur, 2004; Jaber, 2016). The poet expresses his mother's affection and love in the following lines:

*I must be worth my life
At the hour of my death
.Worth the tears of my mother
(Ilan, 1973)*

Terrible hardship is the banishment inside the country of origin. Long-time residents of Palestine have experienced this, as have other Palestinians. They undergo many forms of racist oppression and the denial of the essentials of liberty that people strive to achieve. This crime has been committed frequently and for a very long time. Every time a Palestinian is imprisoned, this feeling gets worse. Darwish articulates the agony that the Palestinian people are going through. He addresses the prevalent topics of exile and diaspora in Palestinian writing. The poem "Earth Scrapes Us," which conjures yearnings for his land, states:

*We wish we were its wheat, to die and live again
Wish it were our mother
Our mother would be merciful to us
Wish we were images of stones that our dreams carry like mirrors
(Jayyusi, 1987)*

The poet uses the word "Wheat," which provides every life on our planet with its sustenance. The artwork represents a unique rebirth process in which we are both alive and dead, but, like the wheat, are raised from the ashes of our bodies. Additionally, the poet represents the earth by using the metaphor of the mother. He wishes that the earth would treat its inhabitants with more kindness, just as a mother does for her children.

Darwish ponders the site of the refugee camps since the Palestinians were doomed to dwell in the Diaspora, migrating from one place to another. However, he also says that the sufferings of the Palestinian refugees would seep onto olive grove farms:

*Where shall we go, after the last frontier? Where will birds be flying, after the last
 ?sky
 ?Where will plants find a place to rest, after the last expanse of air
 .We will write our names in crimson vapor
 .We will cut off the hand of the song so that our flesh can complete the song
 Here we will die. Here in the last narrow passage. Or here our blood will plant – its
 olive trees
 .(Jayyusi, 1987)*

In the above stanza, Darwish talks about the dilemma of the Palestinians. They were compelled to live in exile and relocate frequently. Darwish muses about the location of the upcoming refugee camp. He makes it plain that the wounds suffered by the Palestinian refugees will continue to bleed and will eventually produce acres of olive fields. The increasing outrage and range in prisoners' poetry are inevitable since outrage is a typical response to any abnormal circumstance (Amiri et al., 2019; Salhout, 2012; Ziyaad, 2006). Exile in one's own country is the height of oddity. The banished poet pleads for liberty, righteousness, and vitality on earth. In these lines, Darwish depicts the harsh reality of his homeland by writing:

*,No one said to me
 ,this place is called a country
 ,around the country are borders
 ,and beyond the borders is another place
 .called diaspora and exile for us
 I did not yet need an identity
 did not remember the words to defend the place
 from its removal, from its strange, new name
 .hedged with eucalyptus
 ,The signs say to us
 .You were not here
 .(Darwish, 2000)*

The writer uses a monologue to describe his intense emotions and the hardships of his nation. The phrases above vividly describe the freedom to enter the territory and the conditions of imprisonment. The poet effectively conveys the reality of a whole people

being held captive in their homeland and the sorrow of captivity. The study pieces by Nora (2019), and Masood (2020) share views that emphasize the tragedies of a nation that is imprisoned and denied its fundamental rights.

Prison poetry addressing the national predicament

The Israelis have built an apartheid wall around the Palestinians for security purposes. This wall limits both the jail cells and the state's freedom. The poet is accustomed to keeping a close eye on everything around him since fantasizing can get him caught. This sensation fuels his urge to perpetrate the offense of fantasizing. The imprisoned writer is not a culprit, yet he can achieve his aspirations (Mena, 2009; Amiri et al., 2019). He is forced to articulate his agony via writing. These authors could consider the woman as their mother or a close friend. She is the country's other face and his comrade in courage and valor. A special kind of emotion arises from the connection to one's homeland. It resembles a particular relationship with a motherly or romantically inclined lady. This explains why the poems of revolutionary prisoners focus on unique feelings that bring together the mother, the motherland, and the love of one's life. Despite being brimming with emotions, the battling language is not only a writer's passionate statement of resistance (Alzaiat, 2021). The poem "Mother," written by Darwish and addressed to his mother from a prison cell, reflects the same sentiment:

*.If I touch the depths of your heart
If I come back
Use me as wood to feed your fire
As the clothesline on the roof of your house
Without your blessing
.I am too weak to stand
I am old
Give me back the star maps of childhood
So that I
Along with the swallows
Can chart the path
.Back to your waiting nest
(Darwish, 2000)*

The author's overpowering intensity of emotion and the skill with which he guides the reader through and his yearning are exquisite. He employed metaphors like nest, swallows,

map, blessing, heart, and touch that captivate a person who had never experienced the connection between a mother and a country.

Detainees' capacity to transcend temporal and spatial constraints

Palestinian heritage stands apart from other communities because it is linked to their specific community and behavioral traits (Amiri et al., 2019; Salhout, 2012; Alzaiat, 2021). Most Jewish scholars and leaders agree with the above idea and have worked together to demolish this history and replace it with their own, supposing that ignoring this heritage makes it possible to ignore the morals and character of the Palestinian people. The poet's internal anguish is conveyed through observations of real life and his vision (Harlow, 1987). Therefore, when a poet displays his creativity, it is not always a sign that he is trying to escape reality. Instead, he is working toward it in his evocative images. In the poem "End of a Talk With a Jailer," Samih Al-Qasim manages to break outside the confines of space using a tiny gap in the cell, wherein bushes cheer for him, the rooftop provides enthusiasm, and windows weep and plead for him (Kassir, 2015; Brown, 2014). The poet states:

*.And windows weeping and praying for me
From the narrow window of my small cell
!I can see your big cell
(Al-Qasim, 1992)*

Tawfiq Zayyad's most moving poem, "Here we shall stay," which he composed while in solitary confinement, managed to overcome the confines of the space. The poet notes:

*Here we shall stay
A hard wall on your chest
We hunger
Have no clothes
We defy
Sing our songs
Sweep the sick streets with our angry dances
Saturate the prisons with dignity and pride
Keep on making children
One revolutionary generation
After another
As though we were twenty impossibilities
(Zayyad, 1971)*

The poets held captive in Palestine kept their spirits up despite the limitations of time and geography. They were optimistic for years to come as well.

Metaphorically highlighting the suffering of confinement

Palestinian inmates were able to convert their cells into modern universities and institutes (Salhout, 2012; Alzaiat, 2021). The Zionist administration made every effort to make the hostages' lives as unpleasant as possible because they were fervent liberation fighters. It was almost impossible to have a pen and sheet of paper inside the detention center during the initial stages of confinement. These poets metaphorically recounted the specifics of brutality, including how the detainee experienced both life and mortality throughout his questioning. When a prisoner is confined in isolation for a long time, he experiences the coldness intended to turn him into a wreck of a living being. The time, the person's age, or ethnicity are all unknown to him. Tawfeq Zayad states in the poem "The Prison":

... O, my people
... O promises of peer
O most expensive of my soul I
Verily staying on the Covenant
It did not dice punishment cell
The limitations of injustice and its branches
And Anagas's hunger and deprivation
Only it cramps Moon Crucified
And restores the right to your stolen
And ambitions for tomorrow night
!So do not buy or sell
!Not even left the boat ... without a sail
.(Zayyad, 1971)

The poet recalls seeing the moon while imprisoned, with a barbed-wire fence around him on all sides. He discloses his yearning, romantic liaisons, and joyous occasions. The poet also discusses the courage of his ancestors in an atrocity against the occupation that happened long ago.

In addition, Zayad vented his resentment toward the prison warden and the captives. He underscored the injustice of the time by explaining the suffering of the Palestinian people, who were subject to oppression, and how their optimism had risen with each passing

day. He also spoke of emancipation and the desire to effect change for the better (Qutami & Zahzah, 2020; Boayrid, 2019). The poem alludes to people's willingness to make sacrifices for the hijacked motherland. Even if it ends with starvation and incarceration, people continue to oppose unfairness. They will not think twice about giving everything to Gal and Nevis to retake the country from the aggressors and conquerors.

Darwish's poetry "I Come From There" was inspired by his recollections. He speaks about his thoughts and feelings in terms of the natural world. The underlying structure of the poetry, which includes literary devices like rhetorical symbols and images, might be the primary domain of examination to comprehend the poet's literary production (Al Salem, 2014; Al Areqi, 2014). It is possible to discern how Palestine is portrayed in this poetry through its fundamental components. "I Come From There" is an attempt to depict the situation in Palestine, particularly for its nation. It defines a person speaking about the conditions of his country before and after it was taken from him and how he yearns to defend his country once again. In the following lines, the poet says:

*I come from there and I have memories
Born as mortals are, I have a mother
And a house with many windows
I have brothers and friends
And a prison cell with the cold window
. (Darwish, 2008)*

The author recounts his recollections of current circumstances while he is thinking of his native country. He shares a house with his mother and has a friend and a sister as well. These details convey the idea that he enjoys his life. On the other side, he claims that there was a cold cell. Because he can see outside through the jail window—indicating that he formerly lived there—he may know how chilly it is. He adds a remarkable depiction of space in the poem by saying:

*,Mine is the wave, snatched by sea-gulls
. I have my view
And an extra blade of grass
. (Darwish, 2008)*

The author describes the predicament of his nation in this statement. In this stanza, although the speaker refers to his country as "Mine is the wave, snatched by seagulls," nevertheless, he keeps his vision of greenery within him.

Mine is the moon at the far edge of the words

*,And the bounty of birds
And the immortal olive tree
(Darwish, 2008)*

Since the poet declares that the moon is the motherland following the verse, mine is a nation. It implies that his own country is nothing more than a term devoid of a location. However, the speaker claims that in his own country, always-expanding olive groves and birds are flying the sky. Such is the state of his country nowadays. The poet employs imagery, especially representations of the sense of sight (Nashef, 2016), by which ideas appear as physical objects inside the mind. Such images are visible in these lines:

*Born as mortal are, I have a mother
And a house many windows
(Darwish, 2008)*

One might envision the house as a permanent home. The image of a house with numerous windows suggests a dwelling that has more than two windows. Because the author believes he has a large home, it provides the impression that the participants are satisfied, since his mother can join him in living there. The house's numerous windows also convey liberty in both action and fantasizing. These windows allow the speaker to see the surroundings. Clearly, the graphic concept illustrates the statement. The readers might picture the joy of the house with many windows.

*And a prison cell with a cold window
(Darwish, 2008)*

The line also contains sensory imagery, implying a unique capacity for touch and perception. The organisms of the presenters appear frigid, as though they were also in jail, because of the night air entering through the windows. A chilly window demonstrates boundaries since it makes everyone feel frail. The prisoner's chilly, windowless cell reflects his unhappiness and sense of loss of freedom to pursue his goals.

Conclusion

This study shows how Palestinian national poets like Samih Al-Qasim, Mahmoud Darwish, and Tawfiq Zayad use their poetry to portray Palestinians' struggle to be recognized as a free and independent state. Palestinian poets tackle cruel treatment in their writings because they know the pain of the occupation. When a poet is furious about the Israeli occupation, reality still outweighs metaphors, even though some poets use metaphors to write highly impassioned poems.

Many Palestinian poetic works are shrouded in mystery, whether they are the product of prisoner struggle or something else. I believe that each of them should be the topic of an analysis based on contemporary scientific theories. This is necessary so that they can impart their knowledge and incorporate it into their incredible literary creations. The trend of growth and rejuvenation that swept the Palestinian and Arab cultural communities has continued, along with the forced confinement and instances of intellectual repression that detainees are exposed to in Israeli jails and detention centers. It is both impacted and affected by these changes in semantics and aesthetics. The captive literary voice remains pure, pioneering in its delicacy, and flowing in its movement despite the apartheid walls and barbed wires that restrict it.

The writings of Palestinian poets assist and advance the Palestinian cause, whether they are created in Israeli prisons or occupied Palestinian territory. Their poetry is a bold, resilient counter-narrative that celebrates positivity. These poets speak for the country in all times and circumstances.

The emotions of the Palestinians held hostage by the Zionists are directly tied to the purpose they are fighting for. All poets of captivity share the experience of feeling like exiles and the desire for one's mother, hometown, and loved ones. Despite the psychological, bodily, and mental hurdles placed by the invading troops, these sentiments allowed the poets to surpass the boundaries of space and time. Additionally, the literary representation of the poetry of confinement is unique in its capacity.

The imprisoned Palestinian poets have developed original means of expressing their feelings. They showed compassion despite the appalling conditions they encountered in their harsh cells. For instance, Darwish openly proclaimed his desire for Rita, while other poets have written songs for a special adored one who is more beautiful than others are. The beloved could represent Haifa, Palestine, or perhaps Jerusalem.

In Palestine, there are countless tales of lovers waiting for their fiancées after many years of imprisonment. There are even tales of youngsters who have barely encountered their parents outside the detention centers, while thousands more mothers died before they could fulfill their desire to hug family members who lived the first part of their lives inside cells. The Palestinian poets who are fighting have undertaken the duty of revealing the Palestinians' long-hidden agony within prisons, which has persisted for more than seven decades inside this Holy Country of Palestine. These poets hold the view that their nation will never perish. The Palestinian uprising and its activists have never shunned a resource without first using it to further their cause.

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