

Prayers of Belonging and Identity in the Diwan of (In Jerusalem) by the Poet Tamim Al-Barghouti

By

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Abstract

The study tracks the indicators of the reflection of the features of identity and belonging in order to know the position of the poet Tamim Al-Barghouti on the issues of his nation, and the extent of his commitment to that main issue (Jerusalem). And to highlight the most important memories that the poet brings to his homeland, to decipher his texts, the extent to which they are charged with connotations, and the impact of his imprint on the recipient. The study adopted the descriptive approach, which is based on tracking and monitoring artistic phenomena, and trying to identify the sources of creativity in the poet's poetry. The research consists of: An introduction, and a pause with the relationship of language to identity and belonging. The first topic: In it, levels of identity according to Tamim Al-Barghouti, national affiliation. And the second topic: The circles of identity for the poet, which are: The national, cultural and age identity. And in it: Celebrating historical symbols and Arab heritage, through: Invoking the religious and historical symbol. And it follows the levels of language and lexicon belonging. Finally, a list of the most important findings of the study. And a list of sources and references.

Key Words

In Jerusalem, Belonging and Identity, Arabism, Return, Tamim Al-Barghouti

Introduction

Belonging is born with a sense of security towards the first home, and the poet is a loving creature; He creates in his poetry a spirit of belonging to this country, and to that land that settled him, so he creates higher values from it, and they are the basis of coexistence, as there is an eternal relationship between the poet and the place, so that his political and cultural identity begins to form, and through it he overcomes all the ethnic problems facing him, and the poet Barghouti represented an icon of the idea conscious belonging to the homeland and to the entire nation, as he opened horizons with his poetry that ascended to the sky to prove the idea of belonging and its solidity in the Arab, as it is the essence of his truth, and the hidden nature of his essence, where he is distinguished from others in characteristics and distinctions in form and content, and his survival on his ego in all circumstances and times, is what is called identity .

The role of language in deepening identity and preserving it is one of the proofs and evidence that does not need support, as it is "one of the most important methods that melt the elements of the nation in one crucible, and one of the most important methods that establish mental understanding between the various classes." Man is a being belonging to place and nature, which imposes on him his identity, belonging, religiously, linguistically, and nationally" (Al-Hajj, 1978: 140).

The First Topic

1- Levels of Identity According to Tamim Al-Barghouti

Tamim Al-Barghouti is distinguished by his poetic and religious emotionality, and he is imbued with the issues of his homeland and his nation, as stated in his collection (In Jerusalem) on two levels, namely:

a- National affiliation

In the lexicon of the text of the language, the article (homeland) (Watan): “The home is the home in which you live. And it may be a residence for necessity. The home: the place that you take as a home.” And the homeland is called in the terminology of the scholars and means: “the home of a person’s residence and his residence, whether he was born in it or not.” Some Scholars added: the one who intends to live and reside in it.” (Reda, 1377, 1380: 778).

And in (Definitions) by Al-Jurjani: “The original homeland is the birth of a man and the country in which he is, and the homeland of residence is a place where he intends to settle for fifteen days or more without taking it as a residence” (Al-Daly, 2013: 31)

There is no doubt that patriotism always imposes itself because it is one of the values of life, and despite the diversity of poetic styles and the artistry of poets in their systems, the patriotic poet remains the bearer of the banner of poets, and this patriotism appears in his poem (In Jerusalem), and he says (Al-Barghouti, 2015: 8):

(In Jerusalem we prayed on the asphalt
In Jerusalem, who is in Jerusalem except you?
Did you thought a visit would remove the face of the city, son
In Jerusalem every boy except you)

Al-Barghouti talks about the suffering of the wounded homeland, so the pray was on the asphalt, as if there was no place for pray, and colonialism closed all the doors of the mosques, but the Palestinians seek the face of their supreme God, to restore what was before history, In order to retrieve what was before history, which he personified as a human being who turned to him, And he directs his eyes to the usurpers, who settled the land,

And they made its people on the margins of their homeland, and their land, so the poet's visit to the homeland was a visit that bleeds the sad heart. It emphasizes the injustice of colonialism through every boy who lives on the page of Palestinian land. He is marginalized on the margins of life.

National affiliation is evident on the intuition of the poet from whom hope emanates, and he says: (Al-Barghouti, 2015: 10):

Eyes blink, then look, yellow car driver)
He took us to the north, far from its gate, and Jerusalem was behind us
And the eye sees it in the right mirror,
its colors changed in the sun, before the absence
Do not cry your eyes, O Arab, and know that
There are those in Jerusalem who are in Jerusalem,
but I do not see anyone in Jerusalem except you)

In a scene full of hope, we find the poet seeing his beloved (Jerusalem) at the time of his departure, and he made her a woman in front of him to speak, O you weeping? Despite all that is happening, of the multiplicity of colors and religions, and all the sects in it, only the poet can see Jerusalem, for Jerusalem is only holy with its people and its children. The poet highlights the role of belonging in his national thought, to represent the true representation of belonging. (Aqel, 1985: 55) This confirms the feeling of a person that he is the same that does not change in all circumstances and times, that is, the possibility of preserving its essence, and that Jerusalem that can only be for its children (Alloush, 1985: 225)

The heart, Arabism, and poetry are the trinity of poetic creativity for Barghouti, inseparable from one another, and belonging in poetry is like the creativity of heritage, as the heart belongs to a clear and distinct identity from his postulates. And in his saying (Al-Barghouti, 2015: 54)

(If my family walks, then time follows
Witnesses their conditions and listens
He takes away from them the art of survival, for they have
Increased it a lot and innovated
And whenever they are about to tell them
That they are defeated, they are not convinced
A land that has been restored even for a second
And the people are defenseless and the army is armored)

The poet talks about his family, the honorable people of Gaza, as time listens to their condition and witnesses them, but does nothing towards them.

Rather, they always fight without surrender, believing in their cause, and giving their zeal for lessons in belonging and patriotism.

Al-Barghouti's affiliation to his homeland is constant and does not deviate from it. His position is that of a defender who is sad about what happened to it. See his poem (Al-Barghouti, 2015: 47):

Al-Barghouti's dilemma stems from belonging and patriotism, in a logical and growing relationship. In his words (Al-Barghouti, 2015: 69):

(Journalist's question, where are you going from here,
And the answer to Jerusalem,
I put Jerusalem in the sack,
The three letters,
And thousands of years,
The pain of sandbags from your siege days
Write on each bag the name of the city the sand came from
The sand is generous)

The poet included all the meanings of belonging in his verses, when he made Jerusalem carry its wars in a sack he carried, as if he was the only one carrying the great concerns of his homeland, carrying the past and the present, and carrying in the sack the meanings of the siege and the pain, oppression, torture, killing and displacement surrounding it, and carrying its generous sand that smells of fragrant resilience, the smell of hope and the

pain of heartbreak. It is an image extracted from the painful reality, as my grandfather, may God have mercy on him, used to keep part of the soil of his land to be buried with him.

Al-Barghouti expresses his alienation from his homeland (Al-Barghouti, 2015: 123):

(O my foreignness, oh the expatriate foreignness
from his home, or the approaching person foreignness
From his soul that keeps hiding
He wants her like this for no reason
Like a rabbit running after a rabbit
Or maybe it's running after a fox
It was as if a large sling had turned around me
so that I became like the one who was drawn away.)

Buried sadness uproots the poet's ribs in his distance from his homeland, so he expressed his spatial alienation with his verses, but denied spiritual alienation, as he was drawn to his homeland, and came from living nature what confirms the drawing of the image with the rabbit and the fox to express himself and what he suffered.

Was it not transmitted to the generation of grandchildren through the stories of the grandfathers, in which they trace their sorrows, which they pass on to them with great care and diligence?

b- National affiliation

The pre-Islamic Arabs were scattered tribes, who did not have a single political association, nor a unified state. After Islam, the Arabs had one religion and one state, and Islam as a heavenly religion does not have an Arab specificity only, because the Holy Prophet - may God's prayers and peace be upon him - was sent to all worlds, so nationalism was "a factor shaped by the universal divine laws" in human reality, but it was not represented in religion. Arab nationalism is a natural, social, historical and cultural reality (Al-Ansari, 1997: 121).

The poet was distinguished by his adherence to his nationalism and his pride in it, despite its weakness and decay." He shows his identity as a Muslim, and this identity reflects its features in his literature. This is abundant in his poetry, as in his saying (Al-Barghouti, 2015: 40-41):

(Four armies of playing cards
Two red armies and two black armies
The anchor appears on the newscast
The two blacks and the two reds and two black armies are fighting
The anchor appears on the newscast)

He refers his pride of the Arab nation, and the state of weakness and disunity of the Arabs at the present time, through an image framed by the poet with four armies of play, two black armies, and two red armies. The other, and the closer they get, the more enmity increases, and the papers become schizophrenic, and the papers end up in the trash, to express the schizophrenia, the lack of unity between the Arab peoples, and the lack of agreement between them. They fulfill God's will for them: (And cooperate in righteousness and piety, but do not cooperate in sin and aggression) (Surah Al-Ma'idah, verse: 2)

The diversity of belonging and integration, and one of the most prominent issues that appear in Barghouti's poetry is the issue of defending Arab lands, which is the key to his poetry and his cause.

In his saying (Al-Barghouti, 2015: 51):

(Nothing radical

A new religion will be born, as usual, between the Euphrates and the Nile

And as always, David's military regime will disappear

Nothing radical

The great honey point that lights up the western horizon)

We find insight into the vision of the future, and the victory that the Arabs will achieve over their enemies, so the situation will continue to be impossible, and the situation will not remain as it is, but rather the new religion will be born between the Euphrates and the Nile, and the caliphate will be established again, and any military regime of David (the occupation) will end, and by that he gives hope new and powerful for every stationed in the lands of the Arabs, the station that awaits it, and he represented it with the spider in his saying:

(The dove says to the spider

Brother, did you remember me or did you forget?

You have floated like a doubt all over the country

And you are here like certainty

I did not die of your knowledge no matter how much I knew

And I never lived up to what I was raised to

You are for our building like firmness

And you are for our proof like firmness)

The dove sees spider webs, which is a symbol of cohesion and strength, and if before that he protected the honorable Prophet of God from the infidels and their strength, then he has the ability to preserve the Arabs through their unity, and victory over their enemy, and he adopted narration and dialogue as one of the modern technologies, "with which he was fertilized Contemporary poem with its rhythmic and semantic structure", to make the story palatable and interesting. (Brahimi, 2013-2021: 99)

The Second Topic

First: Circles of Identity According to Tamim Al-Barghouti

One of the principles of identity is to be consistent with the data of legal and political thought, which is based on the citizenship law as an essential criterion for achieving equality, and that it express reality, that is, it should be a reflection of the perception of a group over others, and its circles as follows:

A- National identity

The sum of the common features and characteristics that distinguish a particular nation, society, or homeland from others that it cherishes and constitutes the essence of its existence and its distinguished personality. In his saying: (Al-Barghouti, 2015: 7-10)

(In Jerusalem, a greengrocer from Georgia rejoiced at his wife

Thinking of going on vacation or painting the house

And tourists from the Franks who don't see Jerusalem at all

You see them taking pictures of each other
With a woman selling radishes in the squares all day)

The national identity transcends the features of Jerusalem (the poet's homeland) and what is going on in it, from all the events, describing the distressed people, the concerns that do not leave them, the vegetable seller who came from Georgia, all his preoccupation is spending a holiday or painting the house, and the policeman whose goal is represented in closing the streets, Jewish worshippers whose are allowed to perform their religious rites, as described by the elderly person, the settler for twenty years, and the blonde Frankish tourists, take a picture with the radish seller, to put two contradictory images of colonialism represented by the Franks and the radish seller, who are the tourists who do not see Jerusalem at all, except for a hint to remember.

In his saying (Al-Barghout, 2015: 98):

My condolences from the darkness if you died before them
The generality of the intentions is not flattering
If he means death, the murderer, then he
is likewise what is saved from death by his killer
You see the child from under the wall calling
Father, do not be afraid, and death will rain down
And his father was terrified, pointing with his palm
And his fingers were unable to return the bullets)

In the verses, the poet expresses the homeland devoid of security, as if it was created for death; To prey on him, and to depict the child under the wall of death who does not care about death, to perpetuate images of reality, throughout history.

B- Cultural Identity

It is the one that is related to the concept of culture in which a society is distinguished, and depends directly on language, as cultural identity is characterized by its transmission of the nature of language as one of the main factors in building the culture of individuals in society in his saying (Al-Barghouti, 2015: 9):

Hey history writer, slow down, the city has two ages)
A foreign, reassuring one that does not change its footsteps,
as if it were sleeping
And there is an eternity, a masked lurker walking without a sound,
beware of the people
Jerusalem knows itself
Through the identity of the poet, Jerusalem emerges, the city whose two sides are clear and contradictory together.

In his saying (Al-Barghouti, 2015: 88):

(A nation of antelopes
A nation of pigeons
A nation of men
A nation of women
A nation in rubble
nation in the sky
tired nation)

He depicts the nation with possible words (doe - doves - men - women - rubble - sky -) but it is a tired nation, exhausted by wars over time.

C- Age Identity

It is the identity that contributes to the classification of individuals according to their age stage, and is divided into childhood, middle age, youth and old age, and is used to refer to people in certain situations. In his saying (Al-Barghouti 2015: 10):

(In Jerusalem, if you shake hands with an old man or touch a building
In Jerusalem, despite the succession of calamities,
There is a wind of innocence in the air, a wind of childhood)

There are many hands in Jerusalem and colors, and in it you find all the contradictions, starting with the sheikh with the ancient history of Jerusalem written on his palms, and the incidents it went through, then with the scent of childhood, spreading in the air, Jerusalem is the identity of the poet in which all the languages of the earth inhabited, and absorbed all the multiple stages of man, Each has his own doctrine, religion and history sequences, including.

In his saying (Al-Barghouti, 2015: 45):
(And every child has a stone in his hand
Summarized in it the easy and the useful
Their mountains are in the hands separated
And their command in the mountains is united
They seem to death to be absurd
Even death was almost deceived)

The poet talks about the courage of the Palestinian child, where the stone is his sword in defending his cause. Death in front of them is futility and nonsense.

Second: Celebrating Historical Symbols and Arab Heritage

1- Invoke the Religious Symbol

The Islamic identity is characterized by its return to the sound and correct faith, which does not deviate from two references (the Holy Qur'an and the Prophet's Sunnah). And behavior together does not separate one from the other, because it loses its effectiveness and influence if it is not embodied into reality" (Bin Nasser, 2018: 591). Refer to them as in the ideological life.

He said (Ghaith, 2018: 60; Habashi, 2020-2021: 45-48):
(The dove says to the spider:
Brother, did you remember me or did you forget??
On the eve, the sky narrowed down upon me,
So I said: You are welcome in the cave, my home
And in the cave there are two sheikhs, you do not know two sheikhs
You do not know did I protect them or protect me
Two fetuses if they survive in the morning
Related to all the severities
And a people who came seeking them will stop
The wind from them from the tyranny
I move my eyes in the people between

A hateful face and a hateful face
They came, so I trembled, so I said be firm
Achieve good, this one as long as you live)

The poet invokes the Sunnah of the Prophet, to serve his dialogue between the dove and the spider, so he starts with an interrogative style, and brings backwards, and employs that dramatic recall to create the image of the Palestinian refugee, and the spider symbolizes the Arabs, and by asking for protection, he makes the spider (the Arabs) a symbol of weakness, and it is nothing but A depiction of the current situation in the issue of occupation, so he brought the particular (Palestine) and the general (the case of the Islamic call) through our religious heritage. And as an extension of what happened with the Messenger of God - may God's prayers and peace be upon him - in the cave of Thawr, and the Almighty's saying: (The Almighty said: "If you do not help him, God has already helped him when those who disbelieved expelled him as the second of two when they were in the cave, when he said to his companion: Do not grieve, for God is with us, so God sent down his tranquility." And he supported him with soldiers that you did not see) (Surat Al-Tawbah-40), so the image expands, and the spider confirms the true promise of God, and he says (Al-Barghouti, 2015: 53-54):

(O, Sister, do you know
There was a promise in the laurel that heaven would fall
Like the bride's rice on the worlds
There was a world in the cave from China to the land of the Franks
Its markets, squares, convoys, soldiers, and the shouting of heralds
The mosques, the Qurans, the shrines of the righteous)

The poet resorts to trusting in God and emphasizing that when the spider affirms the promise of God Almighty, and that in the cave there is a promise from our Lord to protect his honorable Prophet, and the image spread to China, due to their large number, markets, squares, Qurans, shrines, trembling songs, and others to indicate the ability of Almighty God is endless.

And in his saying (Al-Barghouti, 2015: 51):
(Nothing radical
Pigeons continue to lie to Noah's fleet
Flood became routine.)

In talking about the flood, and Noah's fleet looking for a new birth for those with him, the poet reviews the journey; To stabilize the people, and their belief in victory, because the flood has become routine in that lived life to give hope for a new life.

In his saying (Al-Barghouti, 2015: 86):
(Death is knocking on their doors like an occupying army
He says I'm death
I come, open up
Whenever I come to you I'm told they are asleep, open up
She says accept our excuse
If we go crazy
We die and laugh, is there more!)

And in the image of the poet drawn about children and their courage, and their indifference to death, he comes by saying, Is there any more?!, as if the people do not get tired of fighting as they continue to the last drop of their blood, so their images are like fire on the Day of Resurrection, in the words of our Lord Almighty: (On the Day when we say to Hell, has it been filled And you say: Is there anything more? (Surah Qaf-30)

2- Recalling the historical symbol

the poet can treasure the artistic effect in recalling the historical legacy, to produce through it a literary work that provides him with the reasons for continuity and survival that “we do not return to an absent or stock, but rather we return to our cultural and historical selves with the aim of analyzing and interpreting them to know the mistakes and correctness in their structure.” (Youssef, 1988: 18), in his saying: (Al-Barghouti, 2015: 25)

(History corrects his biography as the best I want
The Kharijites do not revolt against Ali
Muslims revolt against Yazid)

The poet recalled a historical era, stopped him, and the images of these stations from history, who wants to compare these images and the results that followed them, and between the present and its results, according to the data of the foregoing lessons and historical lessons, so that we may benefit from the lessons of history and take the sermon and the lesson. And he declares the invocation of history in the poem “The Coffee” (Al-Barghouti, 2015: 65):

(Nawara, Pour for your uncle the coffee
Do not be ashamed of your uncle history
No sound is heard when it is spoken
A mixture of temple hymns, or the debate of church councils
about one in two against three in one)

The poet goes on to present the eras of history, and leans on the era of the Umayyads, perhaps finding in it something of sermon and consideration to prevent the recurrence of sedition and its ignition through the succession of times and the recurrence of conditions.

In his saying (Al-Barghouti, 2015: 112):
(So I said to her, “Death, by death, prevails with me
For some deaths are infallible in misfortunes
With it, Olaya Luay bin Ghalib held him
And what harmed her was created without claws)

The poet arrogantly mentions the history of the Prophet and his descendants, and Olaya Luay bin Ghalib attributed his lineage to the grandfather of Luay bin Ghalib, the family of the Holy Prophet, It is an invocation that employs history to energize determination. It pushes the Arabs to rise and be considered proud and proud.

Third: The Levels of Language and Lexicon Belonging

The language is the vessel from which the writer draws, within the homogeneous expressions that serve the subject, and the poet’s expressions were mixed with psychological connotations of his own, and what was stated in the linguistic dictionary in the Diwan of Jerusalem:

First: The Field of Patriotism

The poet's diwan included many expressions that expressed his environment and homeland. The place is the poet's identity and affiliation. The expressions are generated on the basis of a number of historical, social and political perceptions related to the homeland. He was interested in portraying the land, the beloved, and the mother (the homeland), and the themes share and overlap in the same field.

Al-Barghouti imbued most of the vocabulary of his poetic lexicon with patriotism, explicitly and implicitly at other times, including his saying (Al-Barghouti, 2015: 60):

(O nation, O doe in the cave, all the countries of the kingdoms have narrowed their steps
In her mind the night of bombs and the stars are false witnesses in the zodiac
O my doe, wait, come and see, this is a boy who went out in the morning
And was not injured
In the palm of a candy, he calls you out, it's okay, and you have to go out
To remember the days when I was free,
You guide your steps to the star in its highness,
And God knows through you)

The verses carry expressions to express betrayal and humiliation (all countries of kingdoms have narrowed their steps), and about fighting (bombs, constellations, and soldiers), and about pride and dignity (it is certain death and there is no way to escape) connotations of pride and elevation in his saying (and remember the days when you were free, guide your steps to the star In his highness, and God is known through you) and in his saying (Al-Barghouti, 2015: 85):

(The waters of the seas pray for you
Meadow flowers pray for you
Children sleep in them like nectar
Flowers with dew from dust,
Flowers with dew from a heap)

In these verses, an expression of the homeland and its prayers for the praised one, so the waters of the seas in this homeland that you defended pray for you, and the flowers of the meadows are the flowers that need warmth and light, which indicates that the praised one contains the land, and upon his death, the loss between him and him took place, so he became on Flowers are dew from dust and rubble, and here the image of flowers is lost, to wither and lose its beauty. In his saying (Al-Barghouti, 2015: 97):

(I see that death does not accept anyone but us as a prey
As if, for my life, there were its people and its tribes
For us he has been weaving shrouds every night
For fifty years his spindles are not tired
If we lose its Levantine and its veins
Then those are from the Sacred House its entrances
I see that time is not pleased with us as its allies
And we cannot stand it as an enemy to fight against
Then is there a generation that will accept or pass
Exchange our lives and we exchange it)

The poet talks about the wounded homeland, which does not please death but it, it is its prey, and it is its tribe and its people, who weave shrouds every night. Diversity multiplies the country's wounds and fractures, see his poem (Al-Barghouti, 2015: 129)

The time, is the time of free people ruled over by villains, and psychological and cultural values and ideas, and then behavioral ones, have been implanted into the consciousness of others, in order to penetrate these societies and overthrow its elements of resistance and reluctance, which in turn leads to the establishment of a new cultural and civilizational identity, hostile to its identity. Previous". The expressions (honorable killings - humiliation - Souk Al-Manaya - Ham Al-Razia) contributed to denoting the aggravation of injustice, and the overthrow of justice in all its fields (Al-Ani, 2009: 128).

In his saying (Al-Barghouti, 2015: 15):
(And perhaps swords hanging in the houses of Galilee
In the middle of the Levant, swords become symbols of meekness
Birds become symbols of stubbornness
Don't you see the bird, if they kick it out of the nest, it will return?)

The houses of Galilee accommodated the hanging swords, and those houses are in the north of Palestine, and it is one of the largest cities in it, but those swords were covered with dust, and they became like the old sheikh who could not practice fighting. They only carry ideas of pride and pride in their ancestors.

Second: Expressions of Sadness and Pain

Words indicate the meaning of sadness and bitterness, and they are in alienation and distance from the homeland. The poet drew different images in his poetry in which he expressed pain, heartbreak and bitterness, which are densely present, and his rejection of the presence of the occupier, and his expressions were embodied. The poet Tamim Al-Barghouti achieved a psychological aesthetic glimpse that adorned the poetic image he drew. The poet, which had a profound impact on the recipient's psyche.

And in his saying (Duwaida, 2015-2016; Al-Barghouti, 2015: 45):
(Then you see them spreading out from under him
Like mercury in smoke, it shimmers
In order to mislead bullets between them
The roofs are almost falling off
Until I manifested them and directed them
Blossom and the face of time is dull)

The poem (Death is among us and in them fear) is a poem that expresses the people of Gaza, stationed despite the bitterness of death and its certain truth on this land. The sad expressions (smoke, dissolving, and cloudy) indicate the bitterness and cruelty of life, and that they do not taste humiliation, or smallness in it. And he said (Al-Barghouti, 2015: 67):

(The crowds of everyone in it are alone
And its loneliness increases as it increases
And everyone who wears the garment of death
Is a martyr in his funeral, a martyr?
People doubt who will live a homeless
And in the dead there is a homeless grave
And the temporary grave has a thousand meanings

narrowing it down to the capacity of the anthem
And the nights are not whitened by the moon
But they are black when it sets)

In the words (I miss it - cloudy - Tamed - after - the garment of death - martyr - his funeral - homeless - grave - missing - black) as an expression of the spiritual loneliness in the country, and the loss of the garment of protection, so the world became a black dress worn by the Arabs, and destruction and killing befell them and the earth is full of them, and each of them wears the garment of death, and whoever lives will see him taste death in another color, in the narrowness of the vastness and the blackness of the nights.

And he said (Al-Barghouti, 46:2015):
(Our enemies, their fear of them is extended
If they did not fear the people, they would have been cut off
And their fear is their religion and their world
On it before they were born they were imprinted
Death is among us, and you are afraid
May Allah disgrace you in the raids, for what?
Did not see the like of you nor did they hear)

He conveys the state of sadness imposed by the entire Arab reality through the expressions of sadness and heartbreak, (their fear - heresy - panic - shame on you) and he is in the Arab scene that the country is experiencing from fear and anxiety, and see his poem (Al-Barghouti, 2015: 75)

Poetry is primarily a linguistic activity whose tool is the word. Therefore, the essence of poetics and its secret is in the language, and the linguistic formation of the text represents a basic pillar in revealing it, and it is the main tool in the stylistic study. He says (Al-Barghouti, 2015: 7): He conveys the state of sadness imposed by the entire Arab reality through the expressions of sadness and heartbreak, (their fear - heresy - panic - shame on you) and he is in the Arab scene that the country is experiencing from fear and anxiety, and see his poem (Al-Barghouti, 2015: 75)

Poetry is primarily a linguistic activity whose tool is the word. Therefore, the essence of poetics and its secret is in the language, and the linguistic formation of the text represents a basic pillar in revealing it, and it is the main tool in the stylistic study. He says (Al-Barghouti, 2015: 7):

We passed by the house of the Beloved, and we returned
The Qanoon Al-Aadi and its walls are about the house
And not every soul, when it meets its beloved
Is happy, nor does every absence harm it
If her secret is before parting with him her pleasure is not safe from her)

The verb is the action that its owner performs, and accordingly the event must take place in a certain period of time, and for this the verb is an important linguistic material that indicates an event that takes place in different times, so the past verbs (we passed - about events that took place), and its restriction to a time in which the human dimension appears predominantly Sorrow, worry and oppression, and the referral contributes (so I said) to the speaker, and (you see) to the addressee, and visits her, and the absent in (it seemed) to reflect the state of mind of the poet, when it was associated with the pronoun of the group (our) to

complete the confrontation, and he expressed all his countrymen, and was transformed in his conversation with himself to the speaker's speech, and its significance was consoling himself, so he fabricated an internal and external dialogue through language, and the form of pronouns according to his psychological condition. "The harmony of the transition between the past and present forms is evident in the Divan, and the verbs played their role in the poetic position in proportion to the emotional state of the poet and the recipient on the other hand" (Al-Bayari et al. 2021: 281)

Conclusion

The study concludes that

The participation of heritage and language in defining Barghouti's identity, and his civilizing contribution, cannot be achieved apart from the spirit of patriotism, so that the poet's emotion is intensely emotional for his country and controls his feelings.

The stimulus of creativity is intertwined through the experience of Barghouti, and belonging and identity were the basis for the meanings and key of his poetry, as all circles of national and national identity were present in him, so he was a model for the Arab poet who celebrated the stock of memory from the poetic heritage, and made of it a focal point for the issues of his country and nation.

The homeland occupied a great place for our poet, and its roots extended within his veins. The depth of this common sense in the formation of belonging and his presence ably, and his language imbibed the significance of dedication and the depth of photography to indicate the love of this homeland, the longing for its liberation and the return to the homeland of the ancestors and the memories of hopes and wishes.

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