

Evoking Heritage and its Impact on Establishing the Palestinian Right in Tamim Barghouti's Poem (Fi Al-Quds) "In Jerusalem" As a Model

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ABSTRACT:

This research attempts to reveal the extent of the appearance of heritage and its invocation in the poetry of Tamim al-Barghouti, whether this presence is historical, civil, national or religious, through some of his famous poems (In Jerusalem). In this poem, al-Barghouti employs heritage in a creative and significant way. The aim of this research is to show the significance of evoking heritage in al-Barghouti's poetry. The poet chose heritage to convey specific meanings to the recipients, and to express his own thoughts and feelings about Jerusalem. There is no doubt that the cultural and civilized means of defending rights have an important and effective role in combating colonial settlement, and in establishing the national rights of any nation. Islamic and Christian religious fraternity in Palestine represents a lofty state of civilization, and an important national force in resisting the colonial settlement and fighting its attempts to obliterate the cultural and civilizational identity of the Palestinian people.

Key Words: Evoking the Heritage, Tamim Al-Barghouthi, the Right, Palestine

Introduction:

Tamim Al-Barghouthi is a Palestinian poet, known in the Arab world for his poems that deal with the issues of the Arab nation, and his first appearance was on the Prince of Poets program on (Abu Dhabi) channel; Where he delivered his wonderful poem "In Jerusalem", which received great public admiration, and was well received by those interested and specialists in Arabic literature. Al-Barghouthi is the son of the Palestinian poet Mourid Barghouti, and the Egyptian writer Radwa Ashour.

He was born in Cairo in 1977, the only one to his parents. He holds a Ph.D. in political science from Boston University in the United States of America in 2004. He held several positions and jobs; He worked in several universities and official and non-official institutions, and he worked as an assistant professor of political science at the American University in Cairo, and worked as a lecturer at the Free University of Berlin, and worked in the Department of Political Affairs at the United Nations, and he is currently working as an assistant professor of political science at Georgetown University - Washington. And he has two books in political science, the first in Arabic entitled "The Pet Nationality", published in Cairo in 2007, and the second in English *The Nation and State in the Arab World* in which he spoke about the concept of nation and state in the Arab world, published in London in 2008.

The poet Al-Barghouti wrote many collections of poetry between 1999-2012 including:

- Mijana in 1999, which is a Diwan in the colloquial dialect.
- Al Mandhar in 2002 AD, which is a Diwan in the Egyptian dialect.
- They told me you love Egypt, I said I don't know in 2005 AD, and it is in the Egyptian Dialect.
- Diwan (The Maqam of Iraq) in 2005 AD, which is in Standard Arabic.
- Diwan in Jerusalem 2009 AD, which is also in Standard Arabic.
- O Egypt, Hunt and Bant in 2012 AD in the Egyptian colloquial dialect.

Al-Barghouti was known for the permanent presence of the city of Jerusalem in his poetry, and for his victory for the cause of his people and his homeland, and among his poems that spread widely is the poem (In Jerusalem) along with a number of other poems, including (Stand for an hour), (Natural matter), and (My Umm Atta), (our grandmothers), (sixty years of you are not ashamed), (Ibn (son of) Haifa) ... etc.¹.

Al-Barghouti has a wide literary culture. He has been acquainted with a variety of literary sources between ancient and modern, not confined to eloquent poetry, but also to spoken folk poetry in which he excelled, specifically in the Palestinian and Egyptian dialects. This diverse cultural background emerges in his poetry in general, and perhaps most prominently in his poetry's characteristics power of expression, namely, the tremendous expressive ability to influence the recipient's emotional state. In addition to diverse cultural and linguistic influences and deep

¹ <https://tinyurl.com/2p8svzjt>

expressive power, his poetry also deals with a wide selection of topics that touch the reality of the nation, and occupy the minds of the readers. Finally, the poet's high skill and ingenuity in poetic recitation cemented his poetic and literary legacy².

Al-Barghouti's poem is characterized by its juxtaposition between the rhythm of activating poetry and the classical vertical rhythm, and this pairing contributed to intensifying his vision and expressing it in new innovative ways that emphasize his poeticity, and his skill in formulating an exciting poetic language, which sometimes entitles him to occupy a lofty position on the Arab poetic scene, but At the same time, we do not lack some faints [weakness] that sometimes make him unable to express poetic, due to the dominance of the narrative language, explanatory or informative (emotional); That is, his concern is only to convey the vision or the meaning, without concern for the artistic form or the aesthetic curve of poetic formation³.

Al-Barghouti's poems focus on major existential issues and major national issues. He is a holistic poet with a broad perspective, delicate style, deep sense and perception. His poems are distinguished by their combination of question and appeal style, narration and dialogue style, and there is a loud dialectical movement within one poetic flow⁴.

The Study Problem

The research deals with the poet Al-Barghouti's poem (in Jerusalem) as a model for identifying and analyzing the theme of heritage in this poem, by answering the following questions: What are the types of heritage that Al-Barghothi invoked in his poem, and what are the implications of this heritage in his poem? and how did the invocation of the types of heritage contribute to the poet's affirmation of the Palestinians' right to the land of Palestine?

The Aims of the Study

The study aims to achieve the following objectives:

- Shedding light on the human heritage and its use in literature.
- Giving an overview of Al- Barghouti's poetry and its role in the Palestinian poetic movement.
- Studying the types of heritage mentioned by the poet in his poem (In Jerusalem).

² Shartah, I. *Dirasa Naseyeh Fi Al-Muhafezat Al-Jamaleyeh Le Sha'r Tamim Al-Barghothui*. Damascus, Al-Taba Al-Ola, Dar Lelderat Wa Al-Nasher, 2012, p. 279.

³ *Op. cit.* Shartah, I. 2012, p. 279.

⁴ *Ibid.*

- Highlighting the elements of literary creativity in the poem (In Jerusalem).
 - Clarifying the extent to which the poet has benefited from invoking the heritage in his poem in highlighting the Palestinian right to the land of Palestine.
 - Highlighting the impact of employing heritage in refuting the Israeli narrative regarding the right to the land of Palestine.

Background

The authors present the most important researchers who studied a poem in Jerusalem as follows:

- The image of Jerusalem in the poetry of Al-Barghouti, by researcher Faisal Gawadra. 2011.
- An instrumental study of the poem (In Jerusalem) by the poet Al-Barghouti, by the researcher Omar Al-Atiq the poet.2017.
- Inter-textuality of Al- Barghouti poetry, in his poem "In Jerusalem model": study of intertextuality types: historical and lecturer Hana Khalil and Heba Jaber.2017.
- Reading of Al-Barghouti's poem in Jerusalem, by Adel Al-Osta⁵.
- Ben Lazreg, Housseem (2017) "In Jerusalem by Tamim Al-Barghouti," *Transference*: Vol. 5: Iss. 1, Article 13. Available at: <https://scholarworks.wmich.edu/transference/vol5/iss1/13>
- A linguistic stylistic approach to a poem in Jerusalem by Al-Barghouti by researcher Bin Hamou Jihad Alegeria, 2018.
- Intertextuality in Al-Barghouti's poetry by researcher Amani Ghaith (Master thesis, Arab-Islmic University of Gaza, 20180).
- The aesthetics of rhythm and its significance in the poem (In Jerusalem) by the poet Al-Barghouti, by the researcher Muhammad Harath. Algeria, volume. 12, No. 1. 2018.

Definition, Types of heritage

Heritage, according to Arabic language dictionaries⁶, derives from the verb (to inherit. For example, “The child inherited money from his father,” meaning the money came to the child after his father’s death. Heritage, in its simple concept, is the summary of what was left (inherited) by previous generations to current generations. From a scientific point of view, however, it is a cultural science in its own right, concerned with a specific sector of culture as it relates to various historical, geographical, social, psychological, civilizational or religious factors⁷.

⁵ Ex-Full professor of Arabic literature at An-Najah National University till 2019.

⁶ According to Mujam Al-Maany Al-Jameh. The link:

<https://www.almaany.com/ar/dict/ar-ar/%D8%AA%D8%B1%D8%A7%D8%AB/>

⁷ <https://tinyurl.com/zc45beu2>

Popular heritage (Folklore): the customs and traditions of the people, and the feelings, ideas and opinions they express, which they pass on from generation to generation⁸. The bulk of the folklore consists of folk tales, folk tales of the jinn, heroic stories and legends, and folklore also includes arts and crafts, and types of dance, play and amusement. And poetic songs for children, prevailing proverbs, riddles and riddles, superstitious concepts, celebrations and religious holidays⁹.

Types and forms of heritage:

1- Civilized heritage: It includes everything that the ancestors left us of an ancient cultural heritage, such as: antiquities in general of all kinds, such as coins, jars, pots and inscriptions, which are called ancient monuments¹⁰.

2- National heritage: it is the heritage that includes the time period in which nations, nationalities, and the nation-state system emerged. Scholars, thinkers, poets, and artist drew upon ancient Roman, Persian, Greek, Arab, and other cultural traditions and fashioned them into forms of nationalism. independent of the language, land and people, on which the modern history of each nation was built.

3- Folk heritage: it is complementary to the first two types of civilization and nationalism. As each group of people living within its specific environment has its own characteristics, such as customs, traditions, industries, clothes, etc., which forms the basis of a folk culture which national heritage may draw upon.

Beyond this typology, sociologists and anthropologists have divided heritage into branches and sections in a more accurate and scientific manner¹¹.

⁸ Sahar, K.O. *Men Akhbar Al-A'rab Fi Kutub Al-Turath Al-Arabi*. Amman, (Dar Men Al-Muhet Ela Al-Khaleej) Editorial from the Ocean to the Gulf. First printed. 2017. P. 20.

⁹ The Intermediary Dictionary (Al-Mu'jam_Al-Waset): The Academy of the Arabic Language in Cairo._Shorouk International Bookshop. Cairo. Fourth printed. 2004. P. 1024.

¹⁰ <https://tinyurl.com/dfhtc9yx>

¹¹ Vid this link: <https://tinyurl.com/msfczx6t>

Types of heritage according to Erikson (1902-1994)¹²:

- 1- Social heritage: It is the heritage of immediate life and on a horizontal level that extends with life in its various forms.
- 2- Emergent heritage: It is considered complementary to social heritage, and includes transmission from one generation to another, or from one stage to another, and this type of heritage has a direct interaction with the social heritage.
- 3- Tangible heritage: it includes all stored cultural products.
- 4- Literary heritage: It is one of the special features of tangible heritage, and it appeared linked to the writing branch.
- 5- There are many ramifications in the heritage, including the intangible heritage, which includes dances and songs etc. and the cultural heritage, which includes all the heritage of cultures such as songs, stories, legends and epics¹³.

The Origins of the Heritage

The most important written sources left by the ancients are the most important field for the study of heritage, followed by the books of Arab and foreign travelers and orientalists, documents and manuscripts, and we must not lose sight of the role of ancient Arab scholars such as Al-Jahiz in his book *The Misers*, Abdullah Ibn al-Muqaffa in his book *Kalila and Dimna*, and Ibn Khaldun. In his introduction, and Abu Faraj al-Isfahani in his book *songs ... etc*¹⁴.

Heritage is a rich source of modern Arabic poetry, poets draw from it and are influenced by it in their poetry in the technical and objective fields. The ancient Arab poets and writers knew such influence, so Al-Razi called it (the allusion) that the creator refers in his words to a common proverb, or a famous story without mentioning

¹² Was born on June 15, 1902, in Frankfurt, Germany. His young Jewish mother, Karla Abrahamsen, raised Erik by herself for a time before marrying a physician, Dr. Theodore Homberger. The fact that Homberger was not his biological father was concealed from Erikson for many years. When he finally did learn the truth, Erikson was left with a feeling of confusion about who he really was. Erikson is best known for his famous theory of psychosocial development and the concept of the identity crisis. His theories marked an important shift in thinking on personality; instead of focusing simply on early childhood events, his psychosocial theory looks at how social influences contribute to our personalities throughout our entire lifespans. Erikson's stage theory of psychosocial development generated interest and research on human development through the lifespan. An ego psychologist who studied with Anna Freud, Erikson expanded psychoanalytic theory by exploring development throughout life, including events of childhood, adulthood, and old age (<https://tinyurl.com/hc8y3ndy>)

¹³ Abla Ben Hamed. *Mafhum Al-Turath fi Al-Nqd Al-Hadeeth*. Superviros: Bodiseh Bolnwar. University of Mohammed Bodyaf. Master Thesis. 2015. P. 31.

¹⁴<https://www.facebook.com/egyptian.school.preservetioan/posts/1454628744795893>

a text. This is what Al-Qazwini referred to when he said: “It is difficult for the poet to be completely stripped of heritage, just as the great poet is the one who can transcend this heritage by adding to it, because heritage is not a solid legacy, but it is renewed life”¹⁵.

Heritage in Tamim Barghouti's Poetry:

Al-Barghouti was faithful to heritage in its various manifestations and forms, choosing from heritage what suits his psychological condition and poetic experiences, so we find in most of his poem's clear manifestations of heritage from signs, allusions, phrases, heritage images and heritage places. It is an important field of creativity, which the poet uses to intensify his visions in the creative text, and to express his own poetic experience in a more accurate and more suggestive manner.

Al-Barghouti had a good ability to benefit from the vernacular language, and to evoke the heritage with its various manifestations, types and forms, in addition to his enjoyment of artistic and emotional features that distinguished his poetry and its special character.

Types of heritage and its connotations in the poem "In Jerusalem"

This poem is truly one of the most wonderful poems of the poet Tamim Al-Barghouti, as he delivered it for the first time on the Prince of Poets program on (Abu Dhabi) channel, and it received great admiration and high approval among the Arab public throughout the Arab world. It eventually became popular in markets and streets, where students and children would recite it and imitate the poet in his expressions. The poet was able to draw a complete and comprehensive painting of the city of Jerusalem with its land and sky, interiors and exteriors, and ancient and modern attributes. The poem mitigates against longstanding and ongoing attempts to obliterate the holy city's cultural and religious roots Islamic-Christian history.

¹⁵ Al-Kafafi. A. *Types of heritage*. <https://tinyurl.com/vemm6ayh>

We passed by the home of the beloved
What will you see in Jerusalem when you visit?
You will see all that you can't stand
but the enemy's laws and wall turned us away
when her houses become visible from all sides
I said to myself, "Maybe, that is a blessing
When meeting her beloved, not every soul rejoices
Nor does every absence harm
If they are delighted when meeting before departure
such joy cannot remain kindled
For once your eyes have seen Jerusalem
You will only see her, wherever you look¹⁶

The poet begins his poem with the traditional vertical form of the Arabic poem, and he is not satisfied with that, but rather stands on the ruins, as was the custom of pre-Islamic poets. This invocation of the poetic heritage aims to convey a message to the reader to the effect: that Jerusalem is not the birth of the modern era, but rather is a historical city striking in the depths of Arab and Islamic history; Therefore, it is suitable for standing on its ruins, just as the Arab stood on its ruins when he was forced to leave his home.

The motive for the departure of the pre-Islamic period from his home was the lack of water in the arid desert environment, while Tamim's motive for leaving Jerusalem was its colonial settlement of injustice and oppression and fraud at the hands of the Zionists. Just as the forced departure of the pre-Islamic era did not make him forget his home and store of his memories, the poet's forced departure from Jerusalem was not able to erase the holy city from his thought, conscience and belonging¹⁷.

¹⁶ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 3.

¹⁷ Ghawadreh, F. 2009. *Surat Al-Quds fo She'r Tamim Al-Barghothi*. Al-Quds Open University, Jenin. <https://tinyurl.com/2s437x8d>

**In Jerusalem, a greengrocer from Georgia,
 annoyed with his wife,
 thinks of going on vacation or painting his house
 In Jerusalem, a middle-aged man from Upper Manhattan
 holds a Torah and teaches Polish boys its commandments
 In Jerusalem, an Ethiopian policeman
 seals off a street in the marketplace,
 A machine gun hangs from the shoulder of a teenage settler,
 A person wearing a yarmulke¹⁸,
 bows at the Wailing Wall¹⁹,
 Blonde European tourists who don't see Jerusalem at all
 but spend most of the time taking pictures of each other
 Beside a Palestinian woman selling radishes in public
 squares all day long
 In Jerusalem, there are walls of basil
 In Jerusalem, there are barricades of concrete
 In Jerusalem, the soldiers marched with heavy boots over the
 clouds
 In Jerusalem, we were forced to pray on the asphalt
 In Jerusalem, everyone is there but you²⁰**

Here the poet moves to free verse after the traditional Talian preface; this is a signal from him to move to talk about the new reality of the city that the settler colonialism unjustly imposed on the city. It is related to the history of the Arab city, a reality that distorted the cultural and historical face of the city.

What added to this new reality distorting the image of the city was the formation of the colonial settlement entity from heterogeneous elements that do not have any logical ties between them. The Georgian met with the American with the Polish with the Ethiopian in a heterogeneous scene that leads to the strangeness and logical rejection of this entity.

In this passage, the poet evokes the religious heritage of the settler colonialism, this heritage represented by the Torah; It is an important evocation in the poem through which the poet intended to clarify the justifying element that the settler colonialism resorted to in justifying his brutal colonial settlement, and in bringing together all the contradictions in his heterogeneous entity; It is the religious motive that the settler colonialism played on his nerve, and invoked

¹⁸ A skullcap worn in public by Orthodox Jewish men or during prayer by other Jewish men.

¹⁹ A place of prayer and pilgrimage sacred to the Jewish people.

²⁰ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 4.

the tragedies of the Jews and their heritage, which they claim in order to justify the theft of land to a safe and peaceful people, who have no sin other than that the settler colonialism chose the land of Palestine rather than other parts of the earth.

The poet mentioned the Wailing Wall, in which he evokes the ancient civilizational heritage, and the religious heritage in the incident of Al-Isra and Al-Miraj²¹; Where the Jews transferred the name of the Buraq Wall, which was named in relation to the beast of the Messenger - may God bless him and grant him peace - that carried him to heaven; To indicate that the Jews changed the historical and religious features of the city of Jerusalem, and sought to Judaize it and falsify the facts in it.

However, the poet represents the Palestinian in the clip in the image of a Palestinian Arab woman selling radishes. This woman, who is the only owner of this city, has ownership of what she sells, which is the radish; All the properties of the Zionists that the poet mentioned to the non-Palestinian are urgent, new, artificial, and extraneous matters. Starting with the Zionist alien from this land, who came from various lands, then the Western Wall that was falsely built, and the dome that the settler put up, which is alien to the Arab-Islamic culture of the city, then the machine gun that imposes a forced reality in the city, the concrete barrier of colonial settlement that points to the fear of the permanent owners of the land.

However, the selling Palestinian woman owns what is stronger than everything that the settler colonialism owns. It owns belonging to the Holy Land, owns the product of the land's bounties, and takes it as a weapon to obtain her livelihood, and what she owns is the son of the land stemming from it, unlike the emergency elements owned by the settler colonialism. In the poem's composition, the poet supports the authenticity of the Palestinian people in their land by invoking the basil plant, which represents part of the Palestinian Arab heritage. The poet grows it on the walls of Jerusalem; to point out that the authenticity of Arab Jerusalem is from the authenticity of its Arab Palestinian people, who are deeply rooted in history²².

And History turned to me and smiled:

**“Have you really thought that you would overlook them
and see others?**

Here they are in front of you;

They are the text while you are the footnote and margin

O son, have you thought that your visit would remove, from the

²¹ Surah Al-Isra, 1 - 111.

²² *Op. cit.* Ghawadreh, F. 2009. <https://tinyurl.com/2s437x8d>

city's face,
the thick veil of her present, so that you may see what you desire?
In Jerusalem, everyone is there but you
Jerusalem is the wandering deer
As fate sentenced it to departure
You still chase her since she bid you farewell
O son, calm down for a while, I see that you began to faint”
In Jerusalem, everyone is there but you²³

In this wonderful artistic painting, the poet invoked history in general, as he portrayed it as a human being looking at the poet / the Palestinian, and smiling here may carry in his sarcasm, or perhaps the poet was surprised and surprised by what is happening in the city of Jerusalem of falsification of history, to indicate an attempt to show reality. The poem demonstrates that Jewish Zionists narratives have successfully centered themselves as the text of the city, marginalizing Palestinians as mere footnotes to this text, that add no value and have only tenuous, tangential relation to the text itself.

Perhaps the question form history in itself represents a confirmation of the right of the Palestinian to his land, this right usurped by conquest, coercion and the imposition of a fait accompli. The formula of the question suggests a weak party with a usurped right, who does not have the right to restore his right. On the other hand, the question suggests a negative settler colonialism of the land by force, despite the fact that he is an emergency on it. This includes courtship of the Palestinian and recognition that he is the son of the true history of the city.

Likewise, the use of the phrase (the veil of its thick reality); the rhetorical analogy here suggests the weight of the Zionist presence on Jerusalem, and the weight of the presence does not belong to the owner of the place, but to the unwelcome guest. Then the poet concludes all this polemic between right and wrong with the recognition of history itself that the Palestinian is the owner of the original place, no matter how tyrannical the settler colonialism and overshadowed the reality of the city.

And Jerusalem knows herself,
ask the people there, everyone will guide you
everything in the city
has a tongue which, when you ask, will reply
In Jerusalem, the crescent becomes more curved like an
embryo
Bending towards other crescents over the domes

²³ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 6.

And over the years, their relation developed to be like a father to a son

In Jerusalem, the stones of the buildings are quoted from the Bible and the Quran

In Jerusalem, beauty is octagonal and blue

On top of it, lies a golden dome³

that looks like, I think, a convex mirror

Reflecting the face of the heavens

Playing with it, drawing it near

Distributing the sky, like aid in a siege for those in need

If people appeal to God after Friday sermon

In Jerusalem, the sky is shared by everyone,

We protect it and it protects us

And we carry it on our shoulders

If time oppresses its moons.

In Jerusalem, the marble columns are dark

as though their veins were smoke

Windows, high in mosques and churches,

took down by hand, showing him how to paint with colors²⁴

In this important passage, the invocation of heritage took two directions

First: Religious Invocation:

It was represented in a group of religious rituals and places of worship rooted in the Holy City, which give the city its true authentic character despite all the tireless attempts of the Zionist settler colonialism to obliterate the Islamic and Christian religious identity of the Holy City. The crescent is the temporary for the blessed month of Ramadan, one of the most important Islamic rituals. Then the poet mentions the Friday sermon, which is repeated for Muslims on a weekly basis, confirming the right of the Palestinian to his sanctities. This symbolizes the nation's meeting and unification behind this immortal religious heritage. Then, the poet gives an important reference to the religious tolerance on which the city was built between Muslims and Christians over the years since the age of Omar, thus consolidate the ancient *multi*-religious heritage of the city.

Second: Architectural Evocation:

It was evident in the description of architecture in the historical construction of Jerusalem and its religious sanctities. The domes, octagonal buildings, marble columns, and windows are all historical architectural evidence that indicates the Arab-Islamic history of the city before it's controlled by the Zionists hundreds of years ago, and

²⁴ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 7.

all the colonial's settlement attempts to search for the city's history in any architectural or archaeological machinery failed. Against the forgery and distortion practiced by the colonial settlement, the historical architectural monuments of the city bear witness to the Arabism of Jerusalem.

**In Jerusalem, the rows of graves
are the lines of the city's history while the book is the soil
Everyone has passed through
For Jerusalem welcomes all visitors, whether disbelievers or
believers
Walk through, and read the headstones in all languages
You will find the Africans, the Europeans, the Kipchaks, the
Slavs, the Bosniaks,
the Tatars, the Turks, the believers, the disbelievers,
the poor and the rich, the hermits, and the miscreants
Here lie all sorts of people that ever walked the earth
They were the footnotes of the book, now they are the main text
before us.
Is it just for us that the city has become too small?
Oh chronicler! What made you exclude us?
Re-write and think again, for I see that you made a grave
mistake²⁵**

Here in this section the poet presents a strange paradox by evoking the various different races that came to Jerusalem, and the city opened to these races its doors and livelihoods. Many of the foreign races from the city came to Jerusalem and were received with great hospitality and generosity, and were treated as best as they could be,

It was only strangers to meet the tolerance of the city with every meanness, then the grandchildren of these strangers came to play the same role over the Holy City, as if the city was destined to confront the ungrateful who seek to obliterate its cultural landmarks.

The poet talks here about the graves and their tombs written in all the languages of the people of the earth, and this is a clear evocation of the cultural heritage of the history of the city, where the poet combined the historical and cultural heritage of the holy city and its present; To demonstrate the true history and the false reality of the city of Jerusalem, the poet also invoked in this painting the national heritage of the previous nations that passed through the city of Jerusalem from Negroes, Franks, angel and doom... to his saying

²⁵ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 10-11.

"everyone who trampled the earth", and we note that, though the poet mentions all these names and nationalities, the poet does not mention the Jews, indicating that the Jews do not have any historical or cultural impact in the city of Jerusalem.

**The eyes close, then look again
The driver of the yellow car heads north, away from the city's
gates.
And now Jerusalem is behind us
I could glance at her through the right wing-mirror
Her colors have changed before the sunset
Then, a smile sneaked onto my face
and said to me when I looked close and careful,
"Oh you who weep behind the wall, are you a fool?
Have you lost your mind?
Do not weep because you were excluded from the main text
O Arab, do not weep, and know for sure
that whomever is in Jerusalem
It is only you I see"²⁶**

The last section of the poem confirms the affirmation of the Palestinian right to Jerusalem and its sanctities, and the abolition of the Zionist Jews' claim of their right to the city where there is no indication of a historical presence in the city; After all the historical, civilizational, cultural and religious evidence that has been brought up, and which proves - beyond any room for doubt - the right of the Palestinian Arab to the land of Palestine and Jerusalem, after all this comes the poet's inner certainty to belie the manifestations of the substitutionary reality of all the city. It came in the form of a smile of confidence and certainty (I was surprised by a smile. and I did what I thought about), along with a denouncing question (Are you an idiot? Are you crazy?), Then by the method of forbidding the continuation of grief over the painful reality of the city (Do not cry your eyes), to conclude this certainty in establishing the Palestinian right in the manner of the order that gives the final judgment on this dialectic between truth and falsehood, between the holder of the original right and the falsifier (the oppressor of Palestine) The Zionist colonial settlement, this ruling was issued in favor of the oppressed Palestinian, so let whoever comes to Jerusalem, and let those who are tyrants be forced into it, but the real final existence will be only for the real owners of the land, and this final result was represented in the last section of the poem:

²⁶ Al-Barghouthi, T. *Diwan Fi Al-Quds*. Dar Al-Shoroq, Cairo, 2015. P. 12

**And know that there is someone in Jerusalem who is in
Jerusalem
It is only you I see²⁷**

Conclusions

Many aspects of the heritage appeared in Al-Barghouti's poetry, such as the religious, civil, popular and social heritage. His poetry was faithful to the heritage. The poet used it and employed it in the poem (In Jerusalem) without ambiguity or complexity; he evoked the heritage in the poem, expressing his psychological experience and his high artistic ability.

The poem "In Jerusalem" constituted the main focus of the research topic, in order to determine its analysis and the extent of the presence of heritage in it. historical and cultural; The poet invoked the different types of heritage in the city in order to respond to the practices of the colonial settlement (as his point of view), and in order to prove the Arab, Islamic, Christian cultural and historical identity, and thus the explicit Palestinian right of the Palestinians to occupy Jerusalem and the whole of Palestine. Al-Barghouti showed a unique poetic and literary ingenuity represented in his ability to control the literary in his poem, and adapt it in order to serve his poetic idea, and his national and humanitarian position on the issues he believes in and defends. The poem showed the importance of nations representing their heritage, preserving and showing it, in order to preserve the cultural and civilizational identity of a people. Sometimes, defending crucial issues through literature and poetry is stronger than violent means in defending homelands. Civilized and cultural dialogue represents the first line of defense for the right to homelands.

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