



Research Paper

## Jerusalem in the View of Palestinian and Non-Palestinian Arab Poets

Ulfa NurAsyifa, Maman Lesmana

Faculty of Humanities, Universitas Indonesia

Corresponding Author; Maman Lesmana

**ABSTRACT:** Research on Jerusalem has been widely conducted from its historical to its socio-political aspects. This is because Jerusalem is a region that has always experienced turmoil from time to time, so that its existence becomes a concern for the whole world. This research addresses Jerusalem from another point of view, that is from the aspect of literature. This study discusses two poems written by Palestinian and non-Palestinian Arab poets in order to see a picture of Jerusalem from two different Arab poets' viewpoints. In analysing the poems, a descriptive analytical method is used in the collection of data about Jerusalem for the research corpus and references. Some poems are selected for analysis according to the relevant topics. Once selected, they are analysed using the method of structuralism which only examines the inner elements of the poem. The corpus in this study are two Arabic poems from two poets; one is a Palestinian and the other is a non-Palestinian Arab. The method of comparison is also used in this research to see the similarities and differences of the two poems. The part to be compared is the affinity part, which is the intrinsic elements in a poem, rather than the customs or historicities. From the analysis results, it is found that there are differences and similarities between the two poems both in the form and contents. Tamim's poetry is more prismatic and difficult to digest, while Nizar's poems are diaphanous and easy to digest. This is due to the presence of many symbols, connotative words or figurative language styles used by Tamim. Meanwhile, the similarities are the same theme of Jerusalem and the dialogue type of poetry.

**Keywords:** Poetry, Jerusalem; Arab, structuralism, comparative literature

Received 30 Aug. 2019; Accepted 16 Sept. , 2019 © the Author(S) 2019.

Published With Open Access At [www.Questjournals.Org](http://www.Questjournals.Org)

### I. INTRODUCTION

This study addresses Jerusalem from a literary point of view. The aim is to see the picture of Jerusalem from two points of view of two different Arab poets who come from Palestine and Syria respectively. The corpus used in this study are two poems *Fii al-Quds* (in Jerusalem) by Tamim Barghouti, a Palestinian poet born in 1977, and *al-Quds* (Jerusalem) by Nizar Qabbani, a Syrian poet who was born on 21 March 1923 in Damascus. Prior to this, much of the research on Jerusalem has been done, among which is Jonathan Cook's "Divide and rule, Israeli style". Jonathan Cook is a freelance journalist living in Nazareth city of Palestine. Jonathan has published a book entitled *Blood and Religion: The Unmasking of the Jewish and Democratic State* published by Pluto Press, London in 2006. His journal was published by Al-Aqsa in Ramadan of the year 1428 Hijria. Jonathan Cook describes the social conflict that took place in Jerusalem narratively. Although the journal is not in poetry, researchers get insight about the social conflicts that occurred in Jerusalem. The difference of my article and the journal written by Jonathan is in the media used and the results of the analysis. Jonathan used the argument about the social conflicts conveyed by Gideon Levy about how the policy of boycotts is exhausting and might only have been intended as a means of overthrowing the next elected government.

Further research was conducted by Suzanne A. Wazzan, an Assistant Professor of English Poetry British Studies Program of Umm Al-Qura University, entitled "An Analytical Study of the Effect of Mahmoud Darwish's Poetry on Israel". This journal was published in September 2012. The study discusses about Mahmoud Darwish as a poet and the impact of his poetry on Israel. The study also explains the challenge of the poetry of Jehuda Amichai's work on the same territory described by the Darwishes. His research defends Darwish against those who accuse Darwish of being unfaithful to the Palestinian which have caused a misunderstanding. In fact, what really happened was that Darwish actually struggled alongside the Palestinians. Darwish gained tremendous fame and popularity in Israel in order to correct the misconception that the Israelites

had taught their people so that a new generation of Israelis could sympathise with the Palestinians and reject the action of colonisation.

Meanwhile, another study was conducted by Imran N. Hosein in his thesis published in December of 2002, titled "Jerusalem Dans Le Coran Une Vue Islamique de la Destinée de Jérusalem Inclus: Une Réponse Musulmane à l'Attaque contre l'Amérique". The study is in French and its contents use the Quran as a reference to the Islamic view of the destiny of Jerusalem. This is a very interesting idea because the Quran whose literature holds the highest value is able to depict Jerusalem with a good denotation combined with historical documents, religions, social conflicts that occur today with the interpretation of the Quran and Hadith. Another research was written by Paul Millar entitled "James Baxter's Indian Poems". The journal was published in March of 2007. This study discusses the poems by James K. Baxter. It is interesting because Baxter's work is very rich in generating the sense of the audience of his poetry. This study also discusses biographies of poets during life. For Baxter, Jerusalem is a new and unexpected destination for Baxter. In his poems his poetry is drawn narratively and depicts the characters in Baxter's poetry. Compared to this article, Baxter's journal ties more to the life of the poet in relation to the area of Jerusalem which will be Baxter's destination.

Another study is "National and Personal Melancholy in the Writings of Yehudah Halevi". The research was made by Kenneth Collins, published in July 2011. Kenneth discusses the poetry of Rabbi Yehudah Helvi, who was born in 1075 and died in 1141. Helvi was a well-known Hebrew poet with many works and genres. Helvi suffered profound sadness over the persecution of Jews by Christians and Muslims in their own land. Poems Helvi expressed his longing for Israel and his distress at the Jewish conditions on their own land. His research uses a philosophical approach. Next is "Hebrew on a Desert Island: the Case of Annabelle Farmelant" by Adriana X. Jacobs of Oxford University. The journal was published in Pennsylvania in 2015. The study found that gender politics in literature was the beginning of the twentieth-century American Hebrew literature and the work of Ever E. F. Sancy, entitled "The Manifestations of Cultural Memory in the Poetry of Judah Amichai". The journal was published in January of 2013. The study discusses the poetry of Yehuda Amichai's work which is praised for its simplicity, entitled "A Life of Poetry". In Adriana's research, it is found that the writings of Yehuda Amichai have functions as models and metaphors to illustrate the importance of literature in cultural life.

Then Hussain Hamzah, head of the Arabic Language and Literature Department of The Academic Arab College for Education in Israel, entitled "The Image of Jerusalem In Mahmūd Darwīsh's Poetry". His research discusses the complex, political and religious status of Jerusalem. After the Six Day War it was adopted as a theme by Palestinian poets, who used to express their loss. In the journal Hussain Hamzah, head of the Arabic Language and Literature Department the Academic Arab College for Education in Israel described the image of Jerusalem in Mahmūd Darwīs poem and attempted to answer the following questions: How Darwish described the city of Jerusalem in his poetry. His research found that Darwish poem entitled "Taht al-shabābīk al-'atīqa" (Below the Old Window) relates to a poem entitled "Ilāmādināt al-Quds wa-akhawātihā" (To the City of Jerusalem with his Brothers) which is an expression of Darwīsh's feeling.

The research method used in this research is qualitative research with descriptive method. Therefore, this article try to describe and provide explanation of research data without giving a right or wrong conclusion to the object under investigation. This method is used because the writer wanted to know how the view about Jerusalem from a Palestinian and a non-Palestinian Arab poet. This research uses literature study. By using literature study, the authors will complete the primary data with books, journals, and articles that can aid research. The approach used in this research is structuralism. The choice of this approach is very interesting and appropriate with this research, because of the three poems about Jerusalem there is a cultural conflict on the elements that build the poems. The structuralism approach is an approach that analyses the literary work through its interrelated and connected elements. Relationships in structuralism are not merely positive but also negative, such as conflicts and arguments. This means that the way work as indicated by the mechanism between the relationships so it forms the totality is the system. With other words, without the involvement of the system then the elements are an accumulation.

The approach of structuralism analyses the elements, interrelationships, and the overall structure in the three works of the poem. Using a structuralism approach makes it easier to understand the framework and analyse poetry. The approach of structuralism requires regularity in analysing the next which then brings forth the results in accordance with their respective objectives that can be positively accepted. Meanwhile, the comparative method used in this study is the method contained in Hutomo (1993: 1) which says that comparative literature has two streams namely the French Stream and the American Stream. The French stream argues that comparative literature is a comparison of two literary works from two different countries. While the American stream, which has a wider understanding of comparative literature, argues that comparative literature is a systematic comparison of literature from two different countries. This stream also has another view that comparative literature also compares literature with certain fields of science and art.

The method contained in Hutomo (1993: 5) which explains that basically the comparative literature is based on the national literature of a country. According to Suripan, there are eight aspects that researchers can do in comparative literature: first, comparing two literary works from two countries whose languages are completely different; second, comparing two literary works from two different countries in the same language (different dialects); third, comparing the literary works of an author in a country of another country to a literary work of a writer originating from the same country; fourth, comparing the original work of an author in his home country to the work of an author after becoming a citizen of another country; fifth, comparing the work of an author who has been a particular citizen of a certain country to the work of an author from another country (not the homeland of the compared author); sixth, comparing the work of an Indonesian author in the local tribal language and in the Indonesian language; seventh, comparing two literary works of two authors of certain nationalities who write in different foreign languages; and finally, eighth, comparing the literary work of an author who is a foreigner in a country with the work of the author of the country he/she lives in.

This research also makes use of the method in Endraswara (2014: 167) which describes the requirement of the object and the subject of comparative literature research. This requirement is that in examining two or more works, similar characteristics called 'variants' must be found. There are three main requirements in comparative literature, namely: language variant, meaning two works whose language is different but has a variant theme, background, figure, or other message; and then region variant, meaning two works from different regions but have variants, such as technology, culture, titles, and others; and political variant, meaning two or more works depicting varied political powers. According to Endaswara, the field of comparative literature research is very broad, therefore each researcher can compare what elements have similarities. The major fields of interest in comparative literary research are themes and motifs which encompass ideas, images, episodes, settings, and expressions, genres and forms, styles, figurative speech, moods, streams and the batch of authors, the relationship of literary works to science, religion/beliefs, and works of art, as well as to literary theory, literary history, and literary critique theories (2014:81).

## II. ARABIC POEMSON JERUSALEM

The first poem to be analysed in this study is Tamim Barghouti's *القدس في* /Fii al-Quds/ (in Jerusalem). In terms of the form, the poem is quite interesting, because it is a combination of classical Arabic poetry and Modern Arabic poetry form. The form of Arabic Classical poetry is seen in the first six stanzas of the poem. This is because there are special features of Classical Arabic poetry contained in these stanzas, as each stanza is cut into two parts. As mentioned in Lesmana (2010: 92) that line in Classical Arabic poetry differs from Modern Arabic poetry. The stanza in Classical Arabic poetry consists of one line and the line is cut into two parts (satr). The first part is called *sadr* and the second part is called *'ajuz*. One stanza contains a single idea. After these six stanzas, there appears different sets of lines because they are in the form of Modern Arabic poetry which is in the form of free poetry. In Modern Arabic poetry, one stanza can be cut into several lines. The cutting of the stanza into sometimes is called *enjambment* and it means that a single idea can be in one line or in several lines. Based on the above poem, the number of stanzas in the classical poetry section of the poem is six. Meanwhile, there are 14 stanzas in the modern poetry section, if the (...) sign of the poem is intended as a barrier between the stanzas.

In addition to the stanza problem, another point that distinguishes Classical Arabic poetry with Modern Arabic poetry is that Classic Arabic poetry is tied to a pattern, whereas Modern Arabic poetry is not, as seen at the end of the second six first stanzas on the poem above has the same pattern of *رها* /ruha/. In the theory of classical Arabic poetry, this pattern is called *qafiyat*, a collection of two consonants, which are at the end of the stanza, with a vowel in between and before the first consonant there is a vowel. The pattern equation at the end of the line can be a complete word, two complete words, a part of a word, or a combination of a complete word and a part of another word (Lesmana, 2010: 118). Meanwhile, in the seventh line and down, the pattern at the end of the line is not fixed.

Judging from its contents, it seems that the theme of this poem is about Jerusalem. This can be seen from the large number of words /Fii al-Quds/ (Jerusalem) contained therein. In addition to the titles that often represent the theme of a literary work, there are 22 numbers scattered in various lines, while there are 4 numbers of words /al-quds/ on its own without the preposition /fi/ (in). The first six stanza in the form of Classical Arabic poetry is a description of the speaker, presented as the first-person speaker, who tells the readers that paying a visit to Jerusalem now won't see how it used to be. Now, there are many rules and limitations in Jerusalem. In that stanza, Jerusalem is described as /dar al-habib/ (beloved home). Once upon a visit to a beloved home, the heart will feel good and will feel sad when it is parted from the place, but now there is no such feeling anymore. Therefore, in the last stanza of the poem, the speaker hopes that he can visit that place in the same state as before.

After the Classical Arabic poetry section, the poem continues in the form of modern poetry. The first stanza consists of 13 lines. The stanza describes about Jerusalem in its present state. In present Jerusalem, the vegetable sellers are from Gorgia, who are unclear in status, whether they are just on vacation or have been

residing there; the law, as well as from the Torah, also comes from the elderly man from Upper Manhattan; the streets to the market are guarded by the police from Abbesinia; a population of less than 20 years old bears a machine gun and wears a cap watching on the Wailing Wall; blond tourists from Europe who have never been there before are taking photos along with a lady selling turnips on the beach all day; soldiers walk around jokingly as people pray on paved roads. And then in the last line of the stanza, there appears a rhetorical question containing the statement that in present Jerusalem there is no one else but you.

In the second line, the poem depicts the historical view of the speaker "I". According to the speaker, history has turned away from him and laughed at him. History says that the speaker must have thought that the speaker blames the people who are in Jerusalem and turn their gaze towards others. History tells the speaker that this is the incident in front of the speaker. History assumes that these people are a content of the holy book and the speaker is just its explanation and footnote. History tells the speaker by using the namechild, does the speaker think that a visit with its thick barrier from reality would unveil the surface of the city so that the speaker may see what he desires in it. Later, history tells that in Jerusalem everyone was a young boy except the speaker, and all of them are deers running around the speaker. Meanwhile, the speaker is still behind and the deers are calling for him. History tells that when the speaker tries to chase the deers, history has always accompanied him. Similar to the previous stanza, at the end of this stanza history also says that there is nothing in Jerusalem, except the speaker "I".

Stanza 3 consists of 4 lines. This stanza describes about the speaker "I" calling upon the historian to not be in a hurry. According to the speaker, Jerusalem has two periods. The first one is a period of peaceful occupation of foreigners, who will not change their steps as one who walks during bedtime. The second one is a period of people hiding with their face covered, who silently walk in alert to the foreigners. Stanza 4 consists of 4 lines. In the stanza it is illustrated that the speaker tells the historian that Jerusalem is familiar with him. The speaker tells him to ask about the moral there and everything will teach him. According to the speaker, in Jerusalem everything has a mouth and should the historian ask, then they will explain it.

Stanza 5 consists of 3 lines. In the stanza, it is illustrated that the crescent moon in Jerusalem will increase its arch like a fetus, like an arch on a dome. Within a few years, the arch will develop as well as in the relationship of father and son. The sixth stanza consists of 10 lines. In the stanza, it is depicted that in Jerusalem, stones of a building are taken from the Bible and the Quran. Beauty is depicted as a blue ribcage octagon on which there is a golden dome. According to the speaker "I", it is like a convex mirror facing the sky whose center of the arch gives a hint towards the sky and approaches the view towards the sky. The situation is parabled as giving a pouch of help to a person who is entitled to receive it at a shelter or to a congregation of mosque who stretched out their hands after the Friday prayers. In Jerusalem, the sky is mixed with people, they protect each other, and when the sky goes to the moon people carry the sky on their shoulders.

Stanza 7 consists of 10 lines. In this stanza, it is depicted that in Jerusalem, the marble pillars have dark colours and their sweat is likened to smoke. The windows above the mosque and the church are trying to hang themselves in the hands of the morning to find out how to make coloured carvings. But, the window says this, and morning says that, and the dispute never stops. The morning is free, because it is outside the border, but he wants to enter, and must follow the rules that apply to windows. Stanza 8 consists of 4 lines. In the stanza it is depicted that in Jerusalem, there is a Mamluk school situated on the river bank. The Mamluks sell it to the slave market in Isfahani for rent to the Baghans who come in droves. But the principal is afraid of his left eye becoming blue, hence he gives the school to a caravan coming from Egypt, who has been Mughal warriors and rulers for years.

Stanza 9 consists of 4 lines. In this stanza, it is illustrated that in Jerusalem there was a perfume from Babylonia and India at the Perfume Store in Khan Zayt. According to the speaker, the perfume has a language that he understands when hearing it. The perfume tells the speaker that the tear gas bomb is sprayed on her so she would not go around the sprayers. Stanza 10 consists of 3 lines. In this stanza it is illustrated that in Jerusalem contradictions are common and miracles are something that cannot be denied, such as pieces of cloth being turned back and forth, old and new. There, miracles are not impossible. Stanza 11 consists of 3 lines. In this stanza, the speaker tells the reader that in Jerusalem, if the reader shakes hands with parents or touches a building then the both of the reader's hands will be engraved by the text of the poem.

Stanza 12 consists of only 2 lines. It contains descriptions of the speaker about the unlucky Jerusalem which desires freedom, something new, and life in an independent state, albeit in an ever-war situation. The 13th stanza consists of 11 lines. In the stanza, it is depicted that in Jerusalem the grave is lined, like the historical lines of the city and the books of its land. Everyone who passes by Jerusalem receives the coming of the unbelievers and the believers. The speaker goes through it and reads the evidences in every language of the population. In the past, they were the margins in the book, and then they became the text of the city belonging to the speaker. Then the speaker asks the historian whether he sees that the unity of the speaker's nation is getting increasingly narrow and why the speaker's nation is expelled from that unity. Then, the speaker tells the historian writer to prepare the writing and read it again.

Stanza 14 consists of 12 lines. In the stanza it is described that this poem is ended with closed eyes and that the speaker sees a yellow taxi driver heading north, away from the door. The speaker illustrates that Jerusalem is behind him, the speaker's eyes see it using the mirror on the right side. The colour is changing because the sunlight, and then finally it is not seen at all. Suddenly a smile shocks the speaker. The speaker does not know how that smile can sneak into his face. The smile tells the speaker that he has observed what the speaker was observing. Then, it cried to the speaker, calling the speaker as the one who cries behind the Wailing Wall. Is the speaker "I" stupid? Is "I" crazy? Then, a smile forbids the speaker from crying as it is calling the speaker as an Arab who forgets the contents of the holy book. Then, as previously mentioned in the first line of the poem in the form of modern poetry, the poem ends with the expression that there is nothing in Jerusalem, and there is no one in Jerusalem, except the speaker "I".

Tamim Barghouti's ideas on politics also reflect through the social criticism poured in his poem *Fii al-Quds*. Jerusalem is an area of contact relics in various world perspectives. In the first lines of the poem, the images of Jerusalem itself are fully described. Jerusalem's bond with the holy city builds a narrative that attracts readers of poetry. The poet has an interaction with daily life in Jerusalem expressed by how the poet describes Jerusalem as articulated in the contemporary romanticism in his poetry. Poems containing social criticism are expressed by selecting a diction that does not directly express the conflict clearly but uses another word in presenting the background to the conflict. This poem, which contains social criticism, is also presented by the poet indirectly about the truth of the situation that has occurred, regardless of personal belief in order to conclude the opinion of the readers of the poem. In the poem about Jerusalem, Tamim illustrates some religions but the poet does not directly assess the conflict in poetry.

The poet also intelligently expressed his point of view in producing sentences after sentence so that the picture of Jerusalem is well illustrated, both on the conflict and the state of Jerusalem. The poet was also presented in the poem as if he was in Jerusalem in the narration analysed above as the expression and the collective identity of the poet's personal. In his poem, Tamim advises on the universal application of the conflict in Jerusalem. In this poem, there is diversity presented in different ways, apart from the dark view of the world dominated by the dehumanisation technology of 20-year-old machine guns, replacing every beautiful thing about Jerusalem with its reality. Tamim's way of writing poetry reflects his special character in capturing the context of a big issue such as Jerusalem conflict whose discussions are always heated in the whole world. Later, Tamim observed a major issue with a motive attributed to his perspective on Jerusalem. In the work written by Tamim, he dramatised his personal experience of Jerusalem to explain the larger social problem.

Without the hope of peace for Jerusalem, the Palestinians experiencing tense and aggravating situations by the construction of a separation wall also is described by Tamim in his poetry. In his criticism, Tamim claims that the calm image of Jerusalem is a deceptive illusion. In his poem, Tamim reveals the lies about the situation, while some facts are depicted to get the attention of the audience. The poem that is revealed to have the element of religion is a creative understanding that is inserted by the poet in his poetry. The poet's attempt at exploring the nature of religious phenomena in this poem about Jerusalem is very creative. In addition to the poetry which gives an overview of Jerusalem, it is the superiority of Tamim in exploring Jerusalem. By incorporating the religious element in the poem of Jerusalem, Tamim has properly portrayed the images of Jerusalem in terms of culture and religion.

This poem expresses political protests by Tamim Criticism which is depicted in the poem to have an alternative value to his personal attention towards Jerusalem. Indirectly, the social criticism delivered by Tamim has a moral value. The poem is the poet's response to the moral code of the substance of the conflict that never ends in Jerusalem. Tamim in his poetry had the hope that Jerusalem would soon find its way out of the problems that occurred in Jerusalem. This poem became a protest suggestion as legitimacy for the audience of Tamim poetry. The social criticism raised in Tamim's poetry is a means of bringing new hope in order to recreate a peaceful and non-conflict Jerusalem that shows that the conditions of Jerusalem are now increasingly heated. The poem was a protest of social criticism of the events that struck the region over three religious holy cities on behalf of the people and in the name of humanity.

Tamim selected a transparent, rational diction and put aside the objects that make Jerusalem a concern to the whole world. This poem describes the tension that is illustrated by the rhetoric expressed by Tamim in his poetry. In the poem, it is described how the region of Jerusalem is very difficult to be hopeful for the recreation of a peaceful Jerusalem again just as its name *al-Quds*, therefore Tamim wrote his hopes as a sense of responsibility that he can help the creation of peace from the poem that he wrote. This poem indirectly expresses anger and rejection of what happened in Jerusalem.

The second poem analysed is a poem by Nizar al-Qabbani. Unlike Tamim's poem which is a combination of Classical Arabic poetry and Modern Arabic poetry, Nizar's poem is in the form of Modern poetry, or in other words, a free poem. This can be seen from the typography of his poem which is full of the enjambments and the centre alignment of the poem. This poem is not tied to patterns as much as that in a classical Arabic poetry. However, like Tamim, Nizar's poem is also titled *al-Quds* (Jerusalem). The difference

isthat Tamim uses the preposition *fi*/(in) in front of this word, while Nizar leaves it on its own. With the word *al-Quds* as the title of the poem, it is certain that the theme of the poem is also about Jerusalem. It is also supported by 6 numbers of the word *al-Quds* in the poem, other than that in the title.

Nizar's poem begins with the first 4 stanzas of the same rhyme (*saj'*) using the letter *ξ*/*ain*/. In the stanzas 1-4, the first-person speaker "I" describes about himself crying till his tears run out, praying until his tongue melts, kneels until his knees are bored with him, and asks about the Prophet Muhammad, about the man whom the poem addresses, and about Jesus. The stanzas 5-6 next begin with the same vocative particle *ya*/, which means "O" and they end with the same rhyme with *hamzah*/. In this stanza the speaker calls upon Jerusalem, which is called the city of the prophets and the city of the shortest path between the earth and the sky. Meanwhile the stanzas 7-8 begin with the same vocative particle as the 5-6th line, but they end with a different rhyme with *ain*/. In this stanza, the speaker calls upon Jerusalem as the city which is the lighthouse of law and a city that is likened to a beautiful lady whose fingers are on fire. Line 9, in fact, also uses the vocative particle, but this is different from the previous lines as this particle is placed at the back in contrast to this line which places it at the beginning. In stanza 9, the speaker calls upon Jerusalem as a virgin city and says to Jerusalem about the condition of his two sad eyes. In line 10, again the vocative particle is used and placed at the beginning. In this stanza, the speaker calls Jerusalem a shady oasis where the Apostle used to pass by. The stanzas 9 and 10 have the same rhyme with the letter *lam*/.

The lines 11-12 begin with a repetition of the same word *khazinah* and end by the same rhyme with *ain*/. In line 11, the speaker "I" describes the sadness of rocks in the streets, and in line 12, the speaker describes the sadness of minarets of the mosques. In line 13, the speaker calls Jerusalem again as a beautiful woman who has turned black. In line 14, the speaker asks about who it is that rings the bell at the Church of the Resurrection. Line 13-15 ends with the same rhyme with the letter *dal*/. Line 13 is the continuation of line 12, which means on Sunday. In lines 14 and 15, the speaker questions again about who it is that holds games for the children. And then, this is followed by line 15 which says on the Christmas Eve.

Lines 16 and 17 begin with a vocative particle and end with the same rhyme with *ani*/. In line 16, the speaker calls Jerusalem as city of sadness. While in line 17, the speaker calls it as big tears that roam around the eyelids. Line 18-19 begin with the repetition of the question *man yuqifu*/(who will stop) and end with the repetition of the same word (O, my homeland). In line 18, the speaker calls upon his homeland questioning who will stop the rocks, and in line 19, the speaker questions about who will stop the aggression. Line 20 also contains a vocative particle which is placed at the end. In this line, the speaker calls Jerusalem as the pearl of religion. The lines 21-25 begin with the word *man*/. In those five lines, the speaker "I" questions about who washes the blood from the rocks of the walls. The speaker goes on questioning: who will save the holy book? Who will keep the Quran? Who saved Christ from those who killed Christ? Who will save the humanity?

The lines 26-27 begin and end with a vocative particle. In line 26, the speaker calls Jerusalem my city and in line 27, the speaker calls it my beloved. The lines 28-30 end with the rhyme *una*/. In line 28, the speaker says that tomorrow lemons will flourish, then proceeds with the line 29, which says cheers with green spiked plants and olive oil and the 30th line which says and the eyes will laugh. The lines 31 and 32 end with the same rhyme which uses the letter *ta` marbutah*/. In line 31, the speaker says that pigeons will return to migrate, which proceeds with line 32, that goes to the sacred heavens. The lines 32 and 33 end with the same rhyme which uses the letters *una*/. In line 32, the speaker says that children will come back to play and in line 33 it says that parents will come back to meet their children. In the lines 34-36, the speaker tells that it's all by the will of his homeland, the city of peace and olives.

The poem *Al-Quds* (Jerusalem) is very inspiring to anyone who reads it. Jerusalem as an old city famous for religious sites is a land that is considered sacred to some religions. Jerusalem has a great significance up to now for the religion that is bound to its heart in this region of Judaism, Christianity and Islam. Nizar draws his deep sadness about Jerusalem. In the Arabic language Jerusalem comes from the word *al-Quds* which has a sacred meaning. For Islam, Jerusalem is integrated with the journey undertaken by Prophet Muhammad which is an important event for Muslims. As for Christians this land is also an important and precious land because Jerusalem is the land from which Jesus ascended. As for the Jews, the sacred site associated with its binding religious symbol is the promised land of Jerusalem.

Nizar's poem depicts the loss of privacy in the territories of Jerusalem. The never-ending grief and sadness caused deep sadness for Nizar about Jerusalem. Nizar had strong hopes for Jerusalem. In the work of the poem in the phrase beginning with the word "who" illustrates that it is necessary to recall the various events occurring in the area of Jerusalem as an idea in shaping the memory the audience of whatever has happened in Jerusalem. For Nizar, he believed that Jerusalem is the city of the main road that goes to heaven where the prophets are. His poem portrays Jerusalem as a very beautiful city with its innocent charm but always harmed and tortured. The beauty of the city of Jerusalem has seemed to be increasingly dim. Nizar's poem is a manifestation of his deepest feelings about the sadness of Jerusalem.

In the sentence "I cried... until the crying stopped I prayed... until the candle melted I kneeled... until the knees were bored with myself..... O Jerusalem, a beautiful woman wrapped in black cloth" Nizar implies in his poetry that the line is closely related to social criticism. As time passes, the city of Jerusalem is gray as if to hope for the city's renaissance is impossible. Nizar also portrayed the city of Jerusalem as deeply saddened, the pain of war which is always a question of when the city of Jerusalem will feel peace for mankind, for Islam, for Jews, and for Christianity. Nizar believed that one day it will be beautiful with the peace that accompanies the city of Jerusalem.

By writing his work, Nizar hopes more than to describe Jerusalem to the reader but also convey the message through his poetry that no human rights can be born of unlawful acts. Nizar has a sense of responsibility for the events that took place in Jerusalem and hopes that his readers would care about the issues raised by Nizar about Jerusalem that the conflict continues to the present day. The line contains a personal element based on the experience Nizar felt in his lifetime about Jerusalem. Nizar poured what he thought through his poetry. Nizar expressed anger, sadness, and pain about Jerusalem. With the various religions that exist in Jerusalem, Nizar views that it is impossible to create the bright future of a peaceful Jerusalem if there is no solution of the conflict that never ends. This is reflected in the sentence Who stopped aggregation, O my homeland.

As a poet, Nizar succeeded in becoming a social critic. The rhymes in his work are memorable because they summarise some clear lines of criticism against human weakness and the failure of human rights that will require thousands of words in his poetry. Injustice and warfare can bring about the despair of Jerusalem if we as humans are reluctant to help each other to create peace in Jerusalem. Nizar in his poetry urged us to continue fighting for a better world, no matter how gloomy the peace in Jerusalem is. It is also a concern in the views of researchers about the main challenges of transition facing Jerusalem today.

### **III. CONCLUSION**

From the analysis results, it is found that there are differences and similarities between the two poems both from the form and contents. Tamim's poetry is more prismatic and difficult to digest, while Nizar's poems are diaphanous and easy to digest. This is due to the presence of many symbols, connotative words or figurative language styles used by Tamim. Meanwhile, the similarities are the same theme of Jerusalem and the dialogue type of poetry.

Literature as a social critique, as depicted in two poems describing Jerusalem from Palestinian and non-Palestinian Arab poets. The two poets presented their work as the witness to the inequality and injustice in Jerusalem which are closely related to conflicts. They made poetry on the subject they observed concerning the description of Jerusalem to expose the moral failure that has occurred. This will affect the way the audience thinks about the issue of Jerusalem raised in the three poems.

Both of the two poems have similarities that they were produced as a means of insinuating the ideas and political practice that occurred in Jerusalem. The two poets also made their work as a means of commenting on the impact of the actual and enduring wars of Jerusalem which have continued to this day and led to humanitarian issues such as poverty, oppression and the struggle for civil rights. Political conflicts and cultural ripples inspire the three poets even from different citizens. They made fiction based on conflict and as a struggle for peace and justice.

Both poets have the same hope for the future of Jerusalem. Jerusalem is at the heart of the world's geopolitical conflicts as an important site that often inflames tensions between ethnic or religious groups. In the description of Jerusalem in the poems, it is proved definitively that Jerusalem will not "wait" passively and will tolerate a room for peace. Their hope in the work poured in their poetry is that in the future, the city of Jerusalem will bring about prospect of transition from being the region of conflict into a region of peace in accordance with the meaning of the word Jerusalem itself which means 'peace'.

Both poems about Jerusalem also appears to portray the freedom of discrimination against social criticism that has taken place in Jerusalem. The two poems are also exploited by the expression of the poets' expression on the humanitarian issues, which are sometimes very sensitive when it comes to conflicted areas that are the center of attention for the whole world. However, they can describe Jerusalem accordingly. In a way that is not radical and subtle, the poems are able to be delivered to imply Jerusalem as very interesting by describing the conditions of Jerusalem and hopes about the future of the region. Also, the three poets describe Jerusalem's territory as a post-war social depression that has not reached its midpoint until now and caused trauma that leaves suffering in the supposedly peaceful region.

According to this article, examining social criticisms contained in these two poems is also an interesting art that the perceptions to be conveyed by the three poets can be observable. By examining the social criticism found in the poem, one can find a picture of Jerusalem contained in the poem. Social criticism in poetry is one way to contact the world about what really has happened in Jerusalem. An article has a perspective

in viewing and assessing the two poems. Justice is needed in achieving human rights, so does its creation because it cannot be created by itself, and one way of an effort to meet this aspiration is through poetry.

We hope that analysis of the two poems describing Jerusalem is the same as the hope consisting in the poems: the realisation of a peaceful Jerusalem. Thus, the audience of these poems are expected to make an effort so that Jerusalem can be brought into the desired future. As a central and border area, Jerusalem is a place that has two types of politics, namely the politics of conflict causing divisions and accommodation politics that lead to what has been happening in Jerusalem until now. In an effort to fulfil the responsibility of upholding human rights, poetry has a role in social criticism as an expression of empathy for what is happening in Jerusalem by modern poets of both the Palestinian and the non-Palestinian Arab.

#### REFERENCES

- [1]. Collins, Kenneth. "National Personal Melancholy in the Writings of Yehudah Halevi". *B'or Ha'torah* Vol. 23 No. 5775, p.129 - 137, 2014–2015, <http://www.jct.ac.il/en/B'or-Ha'torah-Volume-23>.
- [2]. Cook, Jonathan. 2007. "Divide and Rule, Israeli Style". *Al-Aqsa*, Vol 10. No. 1, 2007, p. 4-8. Friends of Al-Aqsa, [www.aqsa.org.uk](http://www.aqsa.org.uk).
- [3]. Endraswara, Suwardi. (2014). *Metodologi Penelitian Sastra Bandingan*. Jakarta: Bukupop.
- [4]. Hamzah, Husain. 2015. "The Image of Jerusalem in Mahmud Darwish's Poetry". *Global Journal of Arts Humanities and Social Sciences*, Vol. 3, No. 6, p.66-76, Mei 2015. European Centre for Research training and Development UK, <http://www.eajournals.org/wp-content/uploads/The-Image-of-Jerusalem-in-Mahmud-Darwish's-Poetry.pdf>
- [5]. Hosein, Imran N. 2003. *Jerusalem Dans Le Coran Une Vue Islamique de la Destinée de Jérusalem Inclus : Une réponse Musulmane à l'Attaque contre l'Amérique*. Dar al-Qur'an, Long Island, New York.
- [6]. Hutomo, Suripan Sadi. (1993). *Merambah Matahari: Sastra dalam Perbandingan*. Surabaya: Gaya Masa.
- [7]. Jacobs, Adriana X. 2015. "Hebrew on a Desert Island: The Case of Annabelle Farmelant". *Studies in American Jewish Literature*, Vol. 34, No. 1, 2015, p. 154-174. The Pennsylvania State University, <https://library.osu.edu/projects/hebrew-lexicon/03089-files/>.
- [8]. Lesmana, Maman, 2010, *Kritik Sastra Arab dan Islam*, Depok: Fakultas Ilmu Pengetahuan Budaya, Universitas Indonesia
- [9]. Millar, Paul. "James K. Baxter's Indian Poemska mate kaora", a *New Zealand Journal of Poetry and Poetics*, Issue 3, p. 20-33. 2007 <http://www.nzepc.auckland.ac.nz/kmko/index03.asp>
- [10]. [10] Sancelly, Ever E. F. "The Manifestations of Cultural Memory in the Poetry of Yehuda Amichai". *The NEHU Journal*, Vol. XI, No. 1, p. 55-65, January 2013, [https://nehu.ac.in/public/downloads/Journals/JournalJan13\\_Article5.pdf](https://nehu.ac.in/public/downloads/Journals/JournalJan13_Article5.pdf)
- [11]. Wazzan, Suzanne. "An Analytical Study of the Effect of Mahmoud Darwish's Poetry on Israel". *Literature of Expatriates Philological Conference*, Universitas Emanuel, Oradea, Rumania, 4-5 Mei 2012, [https://www.researchgate.net/publication/309529057\\_An\\_Analytical\\_Study\\_of\\_the\\_Effect\\_of\\_Mahmoud\\_Darwish's\\_Poetry\\_on\\_Israel](https://www.researchgate.net/publication/309529057_An_Analytical_Study_of_the_Effect_of_Mahmoud_Darwish's_Poetry_on_Israel)
- [12]. [https://www.researchgate.net/publication/309529057\\_An\\_Analytical\\_Study\\_of\\_the\\_Effect\\_of\\_Mahmoud\\_Darwish's\\_Poetry\\_on\\_Israel](https://www.researchgate.net/publication/309529057_An_Analytical_Study_of_the_Effect_of_Mahmoud_Darwish's_Poetry_on_Israel)