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THE FORMATION PROCESS OF PALESTINIAN RESISTANCE LITERATURE: THE POETRY OF SALIM JUBRAN WITHIN THE FRAMEWORK OF GHASSAN KANAFANI'S WORK

Filistin Direniş Edebiyatının Oluşum Süreci: Ğassân Kenefânî'nin Eseri Çerçevesinde Sâlim Cubrân'ın Şiirleri

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FİLİSTİN DİRENİŞ EDEBİYATININ OLUŞUM SÜRECİ: ĞASSÂN KENEFÂNÎ'NİN ESERİ ÇERÇEVESİNDE SÂLİM CUBRÂN'IN ŞİİRLERİ

The Formation Process of Palestinian Resistance Literature: The Poetry of Salim Jubran within the Framework of Ghassan Kanafani's Work

Abstract

The declaration of the establishment of the State of Israel in 1948 was perceived as a catastrophe by the Palestinian people and the broader Arab world, and has since been commemorated as Yawm an-Nakba. In this period, resistance literature emerged as a tool of struggle, with writers increasingly employing their pens as metaphorical weapons. This study analyzes the reflection of Arab literary production shaped in the occupied territories by focusing on the poems of Salim Jubran, one of the poets featured in Ghassân Kanafani's *Literature of Resistance in Occupied Palestine: 1948–1966*, a seminal work that played a pioneering role in transforming resistance literature from a literary theme into an autonomous literary genre. By evaluating Jubrân's poems included in the aforementioned work, the study also draws attention to the lack of scholarly research on the poet and aims to contribute to the existing literature in this field.

Keywords: Arabic Language and Literature, Ghassan Kanafani, Salim Jubran, Resistance Literature.

Öz

1948'de İsrail'in kuruluşunun ilan edilmesi, Filistin halkı ve Arap dünyası tarafından bir felaket olarak değerlendirilmiş ve bugün Felaket Günü olarak adlandırılmıştır. Bu tarihi gelişme, Filistin edebiyatının da kırılmasına neden olmuş ve edebî üretimlerin içerik ve yönelimleri önemli ölçüde değişmiştir. Direniş edebiyatı bu dönemde bir mücadele aracı hâline gelmiş ve edebiyatçılar kalemlerini bir tür silah olarak kullanmaya başlamışlardır. Bu çalışma, direniş edebiyatının edebi temadan bağımsız bir edebi türe dönüşmesinde öncü rol oynayan Ğassân Kenefânî'nin *Edebu'l-Mukâveme fî Filistîn el-Muhtelle 1948–1966* eserinde yer verdiği şairlerden Sâlim Cubrân'ın şiirlerini merkeze alarak, işgal altındaki topraklarda şekillenen Arap edebî üretiminin yansımalarını analiz etmektedir. Çalışma Sâlim Cubrân'ın eserindeki şiirlerini değerlendirerek, şair hakkında yapılan akademik araştırmaların eksikliğine dikkat çekmekte ve bu alanda literatüre katkı sunmayı amaçlamaktadır.

Anahtar Kelimeler: Arap Dili ve Edebiyatı, Ğassân Kenefânî, Sâlim Cubrân, Direniş Edebiyatı.

INTRODUCTION

Having remained under the sovereignty of the Ottoman Empire from the Egyptian campaign of Yavuz Sultan Selim until the end of World War I, Israel came under British mandate rule with the Balfour Declaration in 1917. All attempts by the British to establish a balance between the settled Arabs and the Jews who arrived at these lands through mass migrations called "Aliyah" in the geography of Palestine failed. As the Arabs were completely opposed to any proposal or solution involving Jewish cooperation, not only did all the efforts of the British fail, but Arab reactions against the Jews and the policies of the British administration turned into riots. Conflicts between Arabs and Jews grew more intense as a result of the British solution efforts failing to satisfy the Jews.¹

The Jews officially declared the establishment of a state called Israel in the Palestinian geography on May 14, 1948, after having already become an organized community during the British mandate.² This black day, regarded as a disaster by Palestinians, was called *Yawmu'n-Nakba*³ by all Arabs, meaning "the day of disaster and misfortune." Since then, Israel has achieved military superiority in all the conflicts, struggles, and wars it has engaged in with both Palestinians and all Arabs in the Palestinian territories and has become a dominant power by expanding its territory in this geography.

Palestinian literature showed a similar development to the literary movements in neighboring Arab countries of Egypt, Syria, and Lebanon in the early twentieth century. However, a different process began with the establishment of the state of Israel in Palestine in 1948.⁴

The frictions between some Palestinian groups and some Jewish groups who had settled in these lands until the date of Israel's declaration of its establishment suddenly turned into a struggle between Palestinians and the newly established state of Israel. Palestinian poets and writers, who witnessed this transformation, reflected the struggles of the people against this new state in their works. Until that time, the absence of popular resistance in this region, along with a lack of a dominant and autocratic environment to compel the people to resist and struggle, meant there was no foundation for the literati to create works centered on resistance themes. However, the formalization of a state called Israel in the Palestinian geography caused Palestinian literature to break and evolve in a different direction. The discourses containing elements of resistance and struggle, which until then had only been found in the works of writers who had witnessed Jewish settlement in the areas where they resided, began to spread to the general public after this date. As of 1948, literature in Palestine has become a form of resistance through the written word for the literati.

The Palestinians were compelled to organize resistance after Israel invaded Sinai in 1956. Consequently, Yasser Arafat and his associates established the al-Fateh organization in 1959. "Palestine can only be liberated through Palestinians" was the fundamental tenet of this organization's creation. At the first major Palestinian congress attended by Arab states in 1964, it was declared that the Palestine Liberation Organization had been formally founded and recognized as the sole legitimate representative of Palestine.⁵ All these developments that encouraged the people to organize resistance necessitated Palestinian literary writers to compose literature containing elements of resistance.

Between the Nakba and the Naksa -that is, between the establishment of Israel and the Six-Day War- many works were written to encourage both individual and organized resistance. Ghassan Kanafani also published a book on the resistance titled, *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966*, the first edition of which was published in 1966. In this work, Kanafani brought together various literary forms such as poetry, theater, stories, novels, etc., that

¹ Fahir Armaoğlu, *Filistin Meselesi ve Arap-İsrail Savaşları (1948-1988)*, 5th ed. (Kronik Kitap, 2019), 47-57.

² Webb McKinley, *Trouble in the Middle East* (Franklin Watts, 1972), 87.

³ Munir Baalbaki, Rohi Baalbaki, *al-Mawrid Dictionary Arabic-English English-Arabic* (Dar El-Ilm Lilmalayin), 1190.

⁴ Sultan Şimşek, "'Edebu'l-Avde' Kavramı ve İlyas Hûrî'nin Bab'ş-Şems Romanı", Demavend Yayınları, January 2020, 17.

⁵ M. Lutfullah Karaman, "Filistin", *Turkey Diyanet Foundation Encyclopedia* (Türkiye Diyanet Vakfı, 1996), 13:103.

addressed the theme of resistance under the umbrella term of resistance literature, establishing it as a distinct genre within Palestinian literature.

Based on *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966*, this study attempts to investigate the origins, developmental phases, and basic traits of Palestinian resistance literature. The study analyzes Kanafani's resistance literature as a unique and independent literary genre and its role within the political and social context. The section on Salim Jubran's works is limited to the poems and reviews included by Kanafani in the aforementioned work. In this context, Kanafani's perception of resistance is revealed through his attempt to publish resistance within the framework of a literary genre; at the same time, the literary aspect of Salim Jubran, who stands out with his journalist, politician, and writer identity, is brought into critical discussion.

1. GHASSAN KANAFANİ AND RESİSTANCE LİTERATURE

Ghassan Kanafani was born on April 9, 1936, in the northern city of 'Aqqa, on the border with Tel Aviv, but grew up in Yafa, during a period of intense political turmoil in Palestine, marked by the early stages of uprisings against the British. As the neighbourhood where the Kanafani family lived was characterized by heightened Arab-Jewish tensions, the family first moved to 'Aqqa. A year later, following the occupation of this region by the Jews, they moved to Lebanon and subsequently to Syria. Ghassan Kanafani worked as a journalist, teacher, and editor in Damascus, Kuwait, and Beirut, eventually settling in Beirut, after his marriage. There he published the magazine al-Hadef, the official organ of the Popular Front for the Liberation of Palestine. On July 8, 1972, he was killed in a bomb attack.⁶

Ghassan Kanafani wrote many novels, short stories, plays, satires, letters, children's books, literary and critical essays, and political, intellectual, and social articles. Some of his works were published during his lifetime, but after his death, all his works were gradually published in eight volumes as an encyclopedic work under the title of *al-'Āsār al-Kāmilah*. Kanafani is considered a leading figure in the development of the modern Palestinian novel. Kanafani's style is a unique narrative characterized by poetic intuition and occasionally enriched with ironic elements. He did not see his literature as a purely aesthetic activity; he positioned it as a tool to serve the Palestinian cause. In this context, he did not break his relationship with the public, and in his works, he focused on everyday life, the tragedy and resistance of ordinary people. Most of the characters in his stories are simple individuals standing on the edge of life: children and youth who have not reached the age of wisdom, people who do not question their sacrifices, and people who carry poverty silently. Kanafani's characters are vivid portraits of how resistance manifests itself in ordinary individuals. The relationship between resistance and freedom is clearly felt in his literary works. In this light, his stories fundamentally revolve around the tragic history of Palestine.⁷

The work that places Ghassan Kanafani in a unique position in the history of Palestinian literature is his book titled *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966*.⁸ Until that time, literature containing the element of resistance had been considered a theme within that genre; however, with the publication of this work, resistance was abstracted from being a thematic subject in Palestinian literature and started to be treated as a separate literary genre in its own right. In this book, Kanafani demonstrated his intense interest in both resistance poetry and folk literature. His study of the poets who produced poetry in the occupied territories is a concrete indication of the author's interest. This work is accepted as both a compulsory textbook and a

⁶ Ahmed Hâşim es-Sâmerrâî, "İstintâku'l-Mechûl Kirâ'e fî Turâsî'l-'Edîb Ğassân Kenefânî", *Mevsû'a 'Ebhâs ve Dirâsât fî'l-'Edebi'l-Filistîniyyi'l-Hadîs* (Mecme'u'l-Kâsimî li Lugatî'l-'Arabiyye), 4:233-35; Kâmil es-Sevâfirî, *el-'Edebu'l-'Arabiyyu'l-Mu'âsir fî Filistîn* (Dâru'l-Ma'ârif, 1979), 380; Yahya Suzan, "Ardu'l-Burtukâli'l-Hazîn by Gassân Kanafânî", *Dicle University Social Sciences Institute Journal*, no.16 (April 2016): 477.

⁷ es-Sâmerrâî, "İstintâku'l-Mechûl Kirâ'e fî Turâsî'l-'Edîb Ğassân Kenefânî", 238-40.

⁸ The work that makes Ghassan Kanafani unique in the history of Palestinian literature is his book titled *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966*. The title of the second edition of the book was updated as *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1968*, and this book was published in Beirut in 1968 by the publishing house Mu'essese Dirâsât Philistine.

reference source in many Arab universities, highlighting the academic significance of Ghassan Kanafani's literary contributions.⁹

In the "Introduction" chapter of his book *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966*, Ghassan Kanafani emphasizes that the historical writing of resistance literature is often carried out in the period following the liberation of people for some structural and political reasons, but Palestine falls outside this generalization. He asserted that the resistance literature that arose in occupied Palestine evolved prior to the realization of independence and that it became essential to continuously convey this literature to both Arab readers at large and Palestinian refugees. This literature focuses on the realities faced by Arabs in the occupied territories, particularly emphasizing the experiences of Palestinian refugees. Directly influenced by the experiences of various social groups, this body of literature ultimately centres on the Palestinian cause, drawing its significance from that struggle. He emphasizes that the researcher must have been directly involved in the resistance movement within the occupied territories - quoting from the place where this movement originated, lived, spread, and heard directly from the masses participating in the resistance.¹⁰

After the Nakba occurred in 1948, Arab literary production in occupied Palestine struggled to survive under deep cultural destruction and siege. The exile of the majority of urban intellectuals left the region with a predominantly rural, low-educated Arab community, which severely restricted cultural production. The main obstacles to cultural development in occupied Palestine include a predominantly rural social structure, enemy control of the cities, isolation from the Arab world, ideological impositions of the Israeli military administration, limited opportunities for publishing, and disconnection from global literary interaction.¹¹

Ghassan Kanafani notes that the Arab resistance literature that emerged in the occupied Palestinian territories should be considered not only as a form of cultural resistance but also as a conscious opposition to Zionist ideology and its literary representations. According to him, this literature, especially for Palestinian readers, produces vital, if seemingly repetitive, responses to Zionist intellectual claims. The works develop a critical attitude towards racist representations of Arabs in Zionist literature, while emphasizing the dignity of the Arab individual and the consciousness of resistance. Resistance literature, on the one hand, responds with cynicism and condescension to attempts to crush Arab identity; on the other, while acknowledging social and political problems, it transforms these realities into grounds for struggle. Resistance poetry and narratives go beyond literary tendencies such as weeping, lamentation, or despair, and establish a hopeful discursive bond with their people by creating a militaristic context that encourages them to action and resistance.

Ghassan Kanafani asserts that the resistance literature is not only an aesthetic production but also an integral part of the Arab revolutionary movement, positioning it at the forefront of the struggle for freedom and justice. Despite Zionist culture's reductionist representation of Arabs, resistance literature produces its own model of the true Arab and presents it as a heroic, honorable, and combative figure. Therefore, Arab resistance literature produced in the occupied territories should be considered as a unique, advanced, and exemplary literary vein among the resistance literatures of the world.¹²

In general terms, resistance literature is a type of literature that emerges against the long-term oppression and persecution that people are exposed to, reflecting the collective memory and the will of the people. Especially in the context of Palestine, the ongoing occupation has caused this literature to maintain its actuality and centrality. This literary tradition has been shaped around themes such as heroism, sacrifice, revolution, resistance, martyrdom, and patriotism and has intersected with subgenres such as exile, captivity, return, and the literature of alienation.

⁹ es-Sâmerrâî, "İstintâku'l-Mechûl Kırâ'e fî Turâsî'l-'Edîb Ğassân Kenefânî", 239.

¹⁰ Ğassân Kenefânî, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966* (Mu'essesetü'd-Dirâsâti'l-Filistîniyye, 1966), 30.

¹¹ Kenefânî, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966*, 40.

¹² Kenefânî, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966*, 83-87.

Poetry and prose were not the only forms of resistance literature; calligraphy, photography, humor, graffiti, and applied arts were among the other mediums in which it was expressed. From this perspective, it transformed individual lyricism into a collective mobilization and aimed to strengthen the people's consciousness of resistance. Resistance literature has a vital importance both as a witness to the people's struggle for freedom and as a carrier of cultural memory. However, the fragility of this literature in the face of ideological transformations is also one of the issues that should be followed with critical attention.¹³

Ghassan Kanafani divides his work *Adab al-Muqāwama fī Filastīn al-Muhtalla (1948–1966)* into three parts. In the first part, he discusses resistance literature after the Nakba. In the second part, he examines how Arab heroism is reflected in the Hebrew novel in relation to resistance literature. In the final part, he presents selected examples of resistance poems by Arab poets, including Tevfik Ziad, Mahmoud Darwish, Samih el-Kasım and Salim Jubran. There are many academic studies on the first three of these four poets. However, there is no comprehensive study that examines the entirety of Salim Jubran's poems that led to his inclusion in this volume categorized under "Resistance Literature." In fact, within Arabic literary studies—both in the specific context of modern Palestinian literature and in Arabic literature more broadly—scholarly work on Salim Jubran remains quite limited when compared to that devoted to his contemporaries who addressed themes of resistance, such as Mahmoud Darwish and Harun Hashim Rashid, as well as to later-generation Palestinian writers like Mourid Barghouti.

Among the most notable studies on Jubran is Haifaa Majadly's article, titled "al-Adīb Salim Jubran," included in the first volume, "Local Literature," of the encyclopedic work *Encyclopedia of Researches and Studies in Modern Palestinian Literature*.¹⁴ In this article, Majadly examines Jubran's poetic style and analyzes recurring themes in his poetry, particularly imprisonment, land, and homeland. Another significant contribution within Arabic literary scholarship is the article by Hussein Hamza, entitled *Jamāliyyāt al-Khiṭāb al-Shi'rī wa-Āliyyātuhu fī Shi'r Salim Jubran*, published in the journal *al-Majma'*.¹⁵ In this study, Hamza focuses on Jubran's rhetorical devices—especially those based on simile and apostrophe—as well as his concise poems characterized by semantic density.

Another important study on Salim Jubran is Faruq Mawasi's article "Salim Jubran as a Thinker", published in the journal *Jāmi'a*,¹⁶ which examines Jubran's intellectual views in the period following his departure from the Communist Party.

In Western literary scholarship, Salma Khadra Jayyusi's *Anthology of Modern Palestinian Literature*, translated into English, includes a brief biographical note on Jubran along with two of his poems, *Refugee* and *Singer of Wind and Rain*.¹⁷ Beyond these works, there is also a Persian-language article by Sajjad Arabi that offers a comparative analysis of themes of patriotism in the poetry of Salim Jubran and Jabra Ibrahim Jabra.¹⁸

In this part of the study, Salim Jubran and his poems will be discussed; to date, no study on him has been conducted in Türkiye. However, Kanafani did not include any poems by Salim Jubran in his book published two years later under the title *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1968*. The probable reason for this is that there was no published divan of Salim Jubran's poetry at that time. In the updated second edition, Kanafani added Hanna Abu Hanna,

¹³ 'Ādil el-'Usta, *'Edebu'l-Mukāveme min Tefā'uli'l-Bidāyāt 'ilā Haybeti'n-Nihāyāt*, 2nd ed. (Mu'essese Filistīn li's-Sekāfe, 2008), 9-10.

¹⁴ Haifaa Majadly, "al-Adīb Salim Jubran", *Encyclopedia of Researches and Studies in Modern Palestinian Literature: Local Literature* (Maktabat Al- Tālib – Umm Al-Faḥim, 2011), 1:183-217.

¹⁵ Hussein Hamza, "Jamāliyyāt al-Khiṭāb al-Shi'rī wa-Āliyyātuhu fī Shi'r Salim Jubran", *al-Majma'*, no.6 (2012):49-82.

¹⁶ Faruq Mawasi, "Salim Jubran as a Thinker", *Jāmi'a*, no.16 (2012):189-200.

¹⁷ Salma Khadra Jayyusi, *Anthology of Modern Palestinian Literature*, (Columbia University Press, 1992), 190-191.

¹⁸ Sajjad Arabi, "Analytical Comparison of "Patriotism" in the Poetry of Early and Late Palestinian Stability Poets Based on the Poems of "Jabra Ibrahim Jabra" and "Salem Gibran"', *Journal of College of Education*, no.50 (February 2023):565-586.

Fouzi el Asmar, Nazih Khair, Rashid Hasan and Mahmoud Desouky to the three poets included in the first edition of the book.

2. SALİM JUBRAN

Born in 1941 in the village of Buqei'a in the Upper Jalila region of northern Palestine, Salim Yusuf Jubran completed his primary education in his native village and high school in the village of Kafr Yasif. During this period, he started to publish his first poems in the newspaper al-'Ittihad when he was still in high school. In this period, he became a member of the Communist Party. He was first imprisoned and then placed under house arrest in 1967 after being detained for his political activity. He enrolled in Haifa University in 1972 to complete his university education and graduated with a bachelor's degree in English Literature and Middle Eastern History. In 1962, he started working as a journalist while still in high school. Until 1992, during his journalism career, he held important positions as editor and editor-in-chief of newspapers and magazines such as *al-Jadid*, *al-Ittihad*, *al-Ghad*, *al-Sakafe* and *al-Mustakbel*.¹⁹ Jubran, who had leftist ideological views, was active in the Communist Party for many years, but left the party in 1992 due to ideological and organizational disagreements. On December 19, 2011, he passed away in Nasserah, where he was living.²⁰ He participated in political struggles from a young age, first in the Communist Youth Movement, then in the Communist Party and the Democratic Front for Peace and Equality.²¹

Salim Jubran is considered one of the poets of resistance and struggle who lived in the part of Palestine that was within the borders of Israel in 1948. In his poetry, themes such as sincerity, sensitivity, love of homeland and village, rootedness in the land, attachment to identity, faith in humanity, and confidence in the future were brought to the fore. He published three poetry divans on these themes: *Kelimāt mine'l-Kalb* (Dāru'l-Kabesi'l-'Arabî, 'Akka, 1971), *Kasā'id Leyset Muhaddedete'l-'Īkāme* (Dāru'l-Adab, Beirut, 1972) and *Ruffāku'ş-Şems* (Dāru'l-Hurriyye, Nāsira, 1975).²²

Salim Jubran has published only a small number of his writings and poems online. The reason is that he belongs to a generation that did not have the opportunity or time to enter this digital network. For this reason, many of Jubran's intellectual works and articles have remained in the archives of *al-Ghad* magazine, *al-Ittihad* newspaper, *al-Jadid* magazine, and some other magazines and newspapers published abroad, where he wrote weekly articles.²³ There is no work or study in which these writings have been published collectively. Compiling and publishing all of the author's writings in a book would take time and physical, thorough, and precise archival effort.

Salim Jubran has shown great interest in issues of culture, thought and democracy, and has been one of the leading representatives of the Enlightenment discourse within Palestine, both in his literary and political identity. In hundreds of articles and reviews on Arab and Palestinian culture, he advocated cultural approaches based on rationalism and a commitment to change, and he adopted a socialist-realist approach to literature that reflects the everyday problems of the people and their struggle for freedom. In his writings, he presented in-depth analyses of social issues and contemporary developments, written in a simple and comprehensible style. Due to his rich literary production, he sometimes wrote under the pseudonym "*Refik eş-Şerif*" sometimes for political and sometimes for editorial reasons.²⁴

His personal life experiences largely shaped Salim Jubran's literary personality. The sufferings and testimonies he experienced with the occupation of the Palestinian territories formed the main thematic axis of his poetry. These sufferings have enabled him to construct a

¹⁹ Heyfâ' Mucâdile, "Sevriyyetu'l-Vatani'd-Dâ'i': Kirâ'e fi 'Eş'âr Sâlim Cubrân", *Mevsû'a 'Ebhâs ve Dirâsât fi'l-'Edebi'l-Filistîniyyi'l-Hadîs I el-'Edebu'l-Mahallî*, ed. Yaseen Kittani (Mecme'u'l-Kâsimî li Lugati'l-'Arabiyye, 2011), 1:193.

²⁰ Nebîl 'Avde, "Sâlim Cubrân Şâ'ır Kâtib ve Mufekkir Terake Bisumâtihi'l-Kaviyye 'alâ Mucteme'inâ", *Dunyâ el-Vatan*, 20 December 2011, <https://www.alwatanvoice.com/arabic/news/2011/12/20/229832.html>.

²¹ Şâkir Ferîd Hasan, "Sâlim Cubrân er-Râhil 'annâ", *el-Cebhe*, 30 Aralık 2011, <https://aljabha-arch.org/index.asp?i=64704>.

²² Mucâdile, "Sevriyyetu'l-Vatani'd-Dâ'i': Kirâ'e fi 'Eş'âr Sâlim Cubrân", 187; Hasan, "Sâlim Cubrân er-Râhil 'annâ".

²³ 'Avde, "Sâlim Cubrân Şâ'ır Kâtib ve Mufekkir Terake Bisumâtihi'l-Kaviyye 'alâ Mucteme'inâ".

²⁴ Hasan, "Sâlim Cubrân er-Râhil 'annâ".

powerful poetic discourse that speaks to both individual and collective memory. In addition to being an aesthetic endeavor, his poetry has become an intellectual fight due to the recurring themes of revolution, homeland, occupation, suffering, and oppression. His deep commitment to the Palestinian cause stands out as the main factor determining the ideological content of his poetry. In 1967, after the June War, he was arrested, and after his release, he was placed under house arrest by the military administration. The theme of resistance gained prominence in his poetic production as a result of this experience.

Most of Jubran's poems are short texts in terms of form from an artistic perspective. He said, *"Most of my poems are short; I don't have to defend this. I am only committed to one thing: that what I write should be true not only to myself but also to life. Length or brevity is not my concern, because I do not sell fabric!"*²⁵

Salim Jubran has contributed to the development of modern Arab culture and literature not only through his poetry but also through his political and literary articles published in various Arab countries. His writings, published in the Jordanian newspaper *er-Ra'y*, the Lebanese newspaper *en-Nahār*, and the Palestinian newspaper *et-Tarīq*, demonstrate the versatility of his intellectual output. The fact that his poems have been translated into Hebrew, French, Russian, and English shows that his literary influence has reached an international dimension.²⁶

Ghassan Kanafani included an excerpt from Salim Jubran's ode *1948* and his poems titled *Lāci* (Refugee), *Safed* and *Hirmān* (Deprivation) in his book *'Adab al-Muqāwama fī Filastīn al-Muḥtalla 1948-1966.*' Kanafani did not cite a source for the poems of Salim Jubran, which he included in the third chapter of the book titled *Examples of Arab Resistance Poetry*. Kanafani also did not provide any explanation or evaluation for the examples of poetry in this section.

The first poem by Salim Jubran that Kanafani includes in his book consists of four chapters from his long ode entitled *1948*.

*"The first section begins with a description of the night of the 1948 tragedy.
It was the black night of the Nakba, without a speck of light
Except the fire of bombs.
They are dropped on villages not involved in the war.
Why, o, my country?
The eyes answered, in horror
Without comprehending the details of the matter,
He said during the flaring anxiety:
Then we threw the marbles onto the unlucky earth.
And we returned to our homes."*²⁷

Salim Jubran was only seven years old when the Nakba happened, and this poem is a testament to an occupation he witnessed as a child. In the verses, there are two objects that fall to the ground. One is the bombs, whose light makes the earth dark, and the other is the marble that these bombs cause to fall from the boy's hand, symbolizing childhood. In the first part, the child asks his homeland, *why?*

*"In the second part he asks the same question to his father: Why, Daddy?
Why, Daddy?
Do you see? Lebanon is nice, just like my country.
Do you see? There are little gardens there,
Where childhood dreams travel among.
Do you see the little children there, who remind me of my country, Daddy?
Do you see the food there?
No answer?
My father's tears flowed...for the first time,*

²⁵ Yâser Alî, "Sâlim Cubrân el-Mukâvim Bişî'rihi's-Sâmid Bikiyânih tahte'l-'ihlîlâl", *'Arabî 21*, 07 May 2022, <https://arabi21.com/story/1436278>.

²⁶ Mucâdîle, "Sevriyyetu'l-Vatani'd-Dâ'i': Kırâ'e fî 'Es'âr Sâlim Cubrân", 187.

²⁷ Kenefânî, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966*, 183.

*He was like steel all his life.
 With the source of fire, he is like blood, tears and embers.
 The ceiling is a wooden snake.
 The wall is bewildered
 The air was dizzying.
 This house
 Mommy
 Has never been pretty
 I wonder why it was holy and beautiful.
 O spring that flows for nothing
 For years
 I wonder who will drink its water after today, who?
 O, sad spring"²⁸*

In this section, the child poet poses several rhetorical questions to his father. However, the father does not answer these questions in the face of the gravity of the tragedy. This silence summarizes the narrative of the forced migration to Lebanon in 1948. We can evaluate the poet's questions on two thematic levels. The first one is about the child's forgotten childhood dreams. The second one is about the "place" symbolized by the house and the spring, the two basic elements of the Palestinian village. These questions reflect the level of consciousness of a grown child who realizes the destruction caused by the disaster and the alienation that replaces familiarity. The poet also expresses his astonishment at the tears of his father, whom he knows as strong as steel. This emphasis on the father's character is intended to highlight the transformation of the historical and geographical fabric of the village.

*"Silence!
 A voice is calling
 Has anyone seen him?
 Hush, by God, it has come near
 It is my father's sad, sweet voice
 "O Jesus, come
 Let go the water, let go the stream
 Let go of everything and come"
 Thousand voices were rising above the roofs
 Increasingly, unaccustomed to me, wounded:
 O, shepherd behind the hill,
 Wherever the flock is,
 Do you think it's a tragedy to lose?
 Will everyone on earth be lost?
 O, farmer
 Picking stubble will not help you
 Because there is loss on the horizon
 There is alienation on the horizon
 This year the land will remain barren.
 It will remain like this for a thousand more years."²⁹*

The poet does not prefer a summarizing approach in recording the necropolis of 1948; in other words, instead of passing over the events with a general emotional transfer, he constructs a narrative based on the observation and description of details. Using this style of description slows down the story and makes the event seem more exciting. The silence represented by the phrase "Be silent" at the beginning of the next section extends to the stillness of village life, encompassing not only the moment in the poem but also the familiar and ordinary details of everyday life. This silence is a poetic indication of the interruption of social life in the village. The broken and suppressed sounds coming from the roof bear witness to this rupture. The roof also functions as a spatial element shaping the public space of the village and witnesses its fate. Psychologically, he confronts self-alienation and spatial barrenness. The transition occurs from sound to silence, from

²⁸ Kenefâni, *Edebü'l-mukâveme fi Filistîn el-muhtelle 1948-1966*, 184.

²⁹ Kenefâni, *Edebü'l-mukâveme fi Filistîn el-muhtelle 1948-1966*, 185-86.

vitality to sterility, and from the freedom embodied in the shepherd's personality to a sense of loss. He structures the catastrophe with a calm yet profound tone. The poet also addresses his audience directly with the letter *nidā* in each section of this ode, without any linguistic barrier in between. In this way, he depicts himself interacting with the event without isolating himself from it.

Another ode by Salim Jubran, included in the book by Ghassan Kanafani, is the ode *Lāci*' (*The Refugee*).

*"The sun goes beyond the border
Before the soldiers shoot at
his forehead
The nightingale on the branch sings "sî" in Tulkarm
And in the evening
It eats and sleeps
Safely
With the birds of the Jewish Kibbutz
... and his lost donkeys
He grazes in the line of fire
He grazes safely
Before the soldiers shoot at his forehead
And I: your human refugee
O, land of my country
Between my eyes and your horizon: the border walls!"³⁰*

The poem begins with the understanding that geographic borders function not only as physical lines but also as existential, emotional, and identity-based limitations. There is a critical image contrasting the sun's free going beyond the border with the poet's longing. The "nightingale" singing in Tulkarm is a symbol of naturalness and continuity. The poem's main tragic tension arises from the contrast between this singing and the refugee reality it compares to. The fact that "Jewish birds" eat and sleep in safety in the Kibbutzes strikingly reveals his exclusion and vulnerability as a Palestinian in his homeland, where even his donkeys lead a war-free life. The ironic intensity and contrast of donkeys "grazing safely in the line of fire." The borderline, which was deadly for the established inhabitants of this land, has become safe even for the donkeys of the occupation forces.

"And I: your human refugee / O, land of my country"³¹

This address points to the ontological bond established with the homeland. By defining his identity as a "human refugee," the poet expresses not only a political status but also an experience of ontological rupture. The "border walls" between the eye and the horizon represent not only a physical separation but also a metaphysical barrier between belonging and alienation, between past and present. At this point, the border "wall" symbolizes both a visual closure and an existential rupture.

Another ode by Salim Jubran included in the book is *Safed*.

*"Am I a stranger, O Safed?
And you are a stranger.
Houses calling out: hello!
The inhabitants order me: get out!
Why do you wander the streets
O Arab, why?
Even if you greet
No one will return your greeting
Your people were once here
Now they are gone*

³⁰ Kenefānī, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966*, 188.

³¹ Kenefānī, *Edebü'l-mukâveme fî Filistîn el-muhtelle 1948-1966*, 189.

*And none of them are left.
On my lips the funeral of "morning"
And in my pupils
The pain of the lion's humiliation
Farewell
Farewell Safed!"³²*

The poet freezes his relationship with space in this ode and imposes the concept of "alienation" on both the subject and its objective counterpart, Safed. The poem emphasizes the ruins as the last state of Safed. As the poet wanders the streets of Safed, he encounters recognition only in the abandoned houses, whereas he is ostracized and despised by the new inhabitants. Arab identity takes on an alienated form in the poet's body. At this point, the voice of the poet represents the real voice: while the new inhabitants order him to stay away, the inner voice of the multi-story buildings calls out to the houses, saying, "Hello, don't forget this familiarity." But this response causes the poet's voice to disappear. The houses described at the beginning of the poem are empty of their true owners. This emptiness is envisioned in the poet's mind as a "morning funeral." Within the vacant houses, pain manifests itself as mourning that overflows from the lips. One aspect of this mourning is embodied in the metaphor of the "humiliation of the lion.;" another aspect is the dominance of silence over the poem's two main means of communication, sound and speech. Silence functions here like eyes bearing the weight of a funeral and lips are silenced. At the same time, the preposition على emphasizes the dimension of this silence that permeates both space and the body.

The last ode of Salim Jubran that Kanafani includes in his book is titled *Hirmān (Deprivation)*.

*"Damn, my mother
She gave her breasts to someone else
She sucks her breasts when I am hungry
Damn, my mother
She gave my mattress to someone else
I did not sleep, because I am cold
Damn, my mother
She gave her heart to someone else
I lived without knowing what love is
Damn, my mother
Damn, my mother
Damn women, because of her!"³³*

These lines are the most intense expression of alienation and dispossession. It is also a symbolization of helplessness in the figure of the lost mother. In the first three lines, the fact that the mother has given her basic maternal functions (feeding, sheltering, loving) to someone else becomes a poetic representation of the absence and neglect experienced by the poet. The phrase "she gave them to someone other than me," repeated in each line, reinforces the sense of exclusion and reveals a crisis of belonging shaped by the poet's inability to access basic vital needs. This exclusion is not only a physical deprivation but also a sense of existential denial. The poem uses the mother as a metaphor, attributing all the characteristics of the homeland to her. To lose a mother is to lose a homeland, and to be cut off from all women with maternal potential is to be cut off from every homeland one inhabits beyond one's own.

The order of Salim Jubran's qasidahs in Ghassan Kanafani's book *'Adab al-Muqāwama fī Filastīn al-Muhtalla 1948-1966* is also noteworthy. The ode of 1948, which he ranks first, is the moment of rupture and the beginning of alienation. With this beginning, *Lâci'* became a refugee, exiled from *Safed*, and *Hirman* was deprived of even his mother, who was considered his

³² Kenefānī, *Edebü'l-mukâveme fī Filistīn el-muhtelle 1948-1966*, 189.

³³ Kenefānī, *Edebü'l-mukâveme fī Filistīn el-muhtelle 1948-1966*, 190.

homeland. Every displaced Palestinian experiences this sequence, a tragic process that unfolds chronologically.

Ghassan Kanafani, who played a pioneering role in transforming resistance in Arabic literature from a merely thematic concern into a distinct literary genre, included four of Salim Jubran's odes in his first book on "Resistance Literature," yet did not feature Jubran in his subsequent work, *al-Adab al-Filastīnī al-Muqāwim Taht al-Ihtilāl 1948–1968*, published two years later. There are two possible explanations for this omission. First, at the time Kanafani published his second book, Salim Jubran had not yet released a poetry collection. Indeed, while Kanafani's second work on resistance literature appeared in 1968, Jubran's first poetry collection, *Kalimat min al-Qalb*, was published in 1971.

The second possible reason lies in the thematic content of the four poems included in Kanafani's first book. These poems largely lack what may be considered the fundamental characteristics of resistance poetry, such as expressions of individual or collective resistance to occupation, the sustaining hope for a return to the homeland's pre-occupation past, and the encouragement of struggle and active resistance. Instead, the poems by Jubran selected by Kanafani in this volume share a common focus on alienation and the nostalgia for the homeland's past that accompanies this sense of estrangement.

CONCLUSION

Ghassan Kanafani's *Adab al-Muqāwama fī Filasṭīn al-Muḥtalla 1948–1966* conceptualizes resistance literature not merely as a thematic orientation but as an autonomous literary genre in its own right. As a foundational figure of Palestinian resistance literature, Kanafani foregrounds in this work the lived experiences of Palestinian refugees under occupation, thereby drawing attention to the social function of literature. He characterizes Arab resistance literature that emerged in Palestinian territories under occupation not only as a form of cultural resistance, but also as a powerful counter-position articulated by Palestinian writers against Zionist ideology and its literary representatives. In this context, he included in his book the poems of several poets whom he regarded as pioneers of this literature. One of these poets is Salim Jubran.

Born in 1941 and having witnessed the establishment of the State of Israel on Palestinian land at a young age, Salim Yusuf Jubran became actively involved from an early age in the political and social upheavals of Palestine and emerged as both a prominent political figure and one of the significant representatives of Palestinian literature. His publication of his first poems during his high school years and his affiliation with the Communist Party constitute early indicators of his intellectual and ideological formation.

Salim Jubran published three poetry collections between 1971 and 1975; however, some of his poems were published prior to the appearance of these collections by Ghassan Kanafani in his book *Adab al-Muqāwama fī Filasṭīn al-Muḥtalla 1948–1966*. These poems are the odes titled "1948," "al-Lāci" (The Refugee)," "Safad," and "Ḥirmān (Deprivation)."

The ode "1948," included in Kanafani's book, narrates the catastrophe experienced by the Palestinian people from a child's perspective, presenting the loss of land and home in a poignant and naive manner through the metaphor of marbles. While the ode "al-Lāci" reflects the separation produced by geographical and emotional boundaries and conveys the ontological anguish of the refugee identity, the ode "Safad" powerfully depicts the spatial and identity-based alienation of the displaced Palestinian. The ode "Ḥirmān," in turn, elevates the sense of deprivation to a universal level through images of motherhood and belonging.

These four poems included in Kanafani's first book on resistance lack certain fundamental characteristics commonly associated with resistance poetry, such as direct resistance to occupation and the explicit encouragement of struggle and resistance. Their shared thematic focus is alienation and the longing for the homeland's past that accompanies this sense of estrangement. This thematic orientation may account for Kanafani's omission of Salim Jubran and his poetry from his second book on resistance literature. Nevertheless, Kanafani's inclusion of Jubran's

poems within the framework of resistance literature points to the poet's academically and literarily deserved position among Palestinian resistance poets.

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STRUCTURED ABSTRACT

Filistin direniş edebiyatının bağımsız bir edebi tür olarak şekillenmesinde önemli bir kilometre taşı olan Ğassân Kenefânî'nin *Edebu'l-Mukâveme fî Filistîn el-Muhtelle 1948-1966* adlı eseri, Filistin'in 1948 sonrası işgal altındaki koşullarında üretilen edebi metinleri sistematik biçimde tanımlayarak bu edebiyatı ayrı bir yazın alanı olarak konumlandırması bakımından temel bir kaynak olarak değerlendirilmektedir. Bu bağlamda çalışma, Kenefânî'nin eserinde yer verdiği şairlerden biri olan Sâlim Cubrân'ın şiirlerine odaklanarak, işgal altındaki topraklarda şekillenen Arap edebi üretiminin temsillerini, temalarını ve söylemsel özelliklerini çözümlmeyi amaçlamaktadır.

Çalışmanın temel amacı, Sâlim Cubrân'ın şiirleri üzerinden Filistin direniş edebiyatının edebi ve ideolojik yapı taşlarını ortaya koymak ve aynı zamanda bu önemli şairin edebi mirasına ilişkin akademik literatürdeki boşluğu doldurmaya katkı sunmaktır. Cubrân'ın bu kitaptaki şiirleri, Filistin halkının zorunlu göç, işgal ve kimlik kaybı gibi olguları bireysel ve kolektif düzeyde anlamlandırmaya yönelik güçlü bir edebi söylem sunmaktadır. Ancak, şairin hem Arap edebiyatı genelinde hem de Filistin direniş edebiyatı özelinde yeterince incelenmemiş olması, bu çalışmanın hareket noktasını oluşturmaktadır.

Bu çerçevede çalışma şu soruya odaklanmaktadır: Sâlim Cubrân'ın Kenefânî'nin derlemesinde yer alan şiirleri, direniş edebiyatının temel söylemsel ve tematik özelliklerini nasıl yansıtmaktadır ve bu şiirlerde hangi retorik ve edebi stratejiler kullanılmaktadır? Bu soruya yanıt aramak üzere çalışmada, Kenefânî'nin kitabında yer alan Sâlim Cubrân'ın şiirleri metin merkezli bir çözümlmeye tabi tutulmakta; şiirlerin tematik içerikleri, dilsel yapıları ve bağlam ilişkileri değerlendirilmektedir.

Çalışmanın yöntemi nitel araştırma paradigması çerçevesinde şekillendirilmiş olup, metin çözümlemesi temelli bir yaklaşıma dayanmaktadır. Edebi inceleme sürecinde direniş edebiyatı kuramları ve postkolonyal edebiyat eleştirisi perspektifinden yararlanılmıştır. Şiirlerdeki metafor, imge, tekrar, çağrışım ve kolektif bellek gibi söylem unsurları analiz edilerek, bu unsurların direniş pratiği içindeki işlevi değerlendirilmiştir.

Eldedilen bulgular, Sâlim Cubrân'ın kitapta yer alan şiirlerinin yabancılaşma ve geçmişteki vatana özlem duygusu taşıdığını göstermektedir. Şiirlerde işgal, toprak kaybı ve sürgün temaları işlenmekte; ancak bu temalar yalnızca birer ağıt ya da yas söylemine dönüşmemekte, aksine şiir aracılığıyla bir haykırışa dönüşmektedir. Cubrân'ın şiirsel dili, bireysel duygulanımı kolektif hafızayla harmanlayarak, ulusal aidiyet duygusunu vurgulamaktadır. Vatan, onun şiirlerinde sadece fiziksel bir mekân değil, aynı zamanda tarihsel bir hakikat ve kültürel bir kimlik alanı olarak anlam kazanmaktadır.

Sonuç olarak, bu çalışmada yer alan Sâlim Cubrân'ın şiirlerinin Filistin direniş edebiyatı bağlamında özgün ve güçlü bir konuma sahip olmamakla birlikte güçlü bir aidiyet duygusu barındırmaktadır. Kenefânî'nin kuramsal katkısı çerçevesinde yeniden değerlendirilen Cubrân şiirleri hem edebi hem de ideolojik bir direnişe zemin hazırlar niteliktedir. Bu bağlamda çalışma, Sâlim Cubrân'ın eserlerinin akademik düzlemde daha kapsamlı biçimde ele alınması gerektiğini vurgulamakta ve direniş edebiyatı üzerine yapılan çalışmalara yeni bir katkı sunmayı hedeflemektedir. Bu bağlamda çalışma, yalnızca Sâlim Cubrân'ın şiirlerini değil, aynı zamanda işgal altındaki Filistin'de gelişen edebiyatın bütüncül yapısını da yeniden düşünmeyi teşvik etmektedir.