



# The Role of Nazim Hikmat and His Poetry in Palestinian Resistance Poetry

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## Abstract

Nazim Hikmet is considered one of the prominent international poets who left an impact on the path of human and international literature. His poetic and struggle experience had a great impact on the souls of many poets in the world, especially poets whose political experiences and national goals were similar, such as: demanding freedom, standing up to colonialism and occupation, and fighting Poverty, hunger, and supporting simple people, as is the situation in Palestine and the conflict therein. Nazim Hikmet left a clear impact on Palestinian poets, and the poets began to rely on his poetry and thought, and they followed in his path, quoting from his poetry and using those poems in their poems, inspired by his revolutionary thought and the combative struggle against colonialism, and this appeared in the most important Palestinian poets such as Mahmoud Darwish, Samih Al-Qasim, Tawfiq Ziad, Abdel Nasser Saleh, Moeen Bseiso and others. After studying Nazim Hikmet's poetry, we found that spirit of struggle and resistance that knows nothing but challenge, courage, and integration into the group, or what is known as revolutionary resistance literature, which was demonstrated in those poems and poems that Nazim Hikmet said when he was in the most difficult and cruel time of his life, and this is what we noticed in The poetry of Palestinian poets who adopted Nazim Hikmet's poetry is a role model for all similar situations in the world. The research will attempt to find out the impact of Nazim Hikmet and his combat and struggle poetry on modern Palestinian poetry, and the extent to which this poetry is used in serving the Palestinian cause. The research relied on the descriptive analytical method, as it is the closest approach to studying this type of study.

**Keywords:** Nazim Hikmat, Palestinian poetry, resistance poetry, homeland, freedom

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## introduction:

Poetry has a clear role in building national awareness and contributing to the culture of hope and steadfastness, in addition to creating a culture of victory. This places literature and its cultural and cognitive extensions in their correct position in issues of national liberation and independence. Because it is considered one of the pillars of culture capable of bringing about an important change in the conscious landscape, his poetry is an important input into the lives of nations and their cultural identity. Because poetry is the gateway to conscience and thought, and it contributes to building awareness and building the cultural personality, and it constitutes an entry point to explaining the importance of the homeland in the lives of peoples, and its great status in the souls of its children and all the people of the nation.

The poet's message is to create a new image of the disintegrated world, and to give it a new and beautiful meaning. In order for the poem to become a moral practice, contribute to knowledge of the world, reveal the beauty of life and transform it into continuous beauty, Nazim Hikmat had this effective role. Hence, he had a great influence on Arabic literature in general and Palestinian literature in particular. We see an impact of his method of composing poetry in the creations of many Arab poets, such as: Nizar Qabbani,

Blund al-Haidari, his friend Abd al-Wahhab al-Bayati, and others. Palestine and its poets had a share, due to the similar political situation. Therefore, we see that Palestinian poets were inspired by Nazim Hikmet's poems and began to compose in their style: such as: (the use of two colons, omit the first one) Mahmoud Darwish, Samih Al-Qasim, Tawfiq Ziyad, Abdel Nasser Saleh, Moin Bseiso, and others on political and national issues, freedom, and prison experiences. This, indeed, made Nazim Hikmat an international poet who followed in the footsteps of many of the world's poets, and became a poetry school for the rest of the poets.

**Study Questions:** The study will attempt to answer the following question: What is the role of Nazim Hikmet and his poetry in Palestinian resistance poetry?

**Study Objectives:** The study aims to:

- Explaining the impact of Nazim Hikmat's poetry on Palestinian resistance poetry.
- Explaining the effectiveness of Nazim Hikmat's poetry on Palestinian resistance poetry.

**Methodology:** The study relied on the descriptive and analytical approach to study the subject. This is the closest method to studying this type of study.

**Study Motivations:** Identifying the impact of Nazim Hikmet and his poetry on Palestinian resistance poetry

### **Nazim Hikmat (1902-1963)**

The great Turkish poet Nazim Hikmet is considered one of the most important Turkish poets, and one of the most prominent poets of humanity. He was imprisoned, struggled, challenged, and resisted for the freedom and dignity of people. Nazim Hikmet presented humanity and the world with literature full of optimism to create a better world. As a result of his struggles and bias toward humanity and freedom, he received World Peace Prize at a young age. This is what gained him great fame. In his poetry, he called for the liberation of all oppressed peoples from slavery, exploitation, colonialism, and occupation, and this call was from his homeland, Turkey, to all the peoples of the world. Nazim Hikmet was born in 1902 in the city of Thessaloniki to an aristocratic family. He began his activity in writing poetry early. He attended high school in Istanbul in 1919, after which he joined the Naval Military School, then was dismissed from it. In 1920 he joined the Turkish Struggle Front. He traveled to Moscow and studied there. At the Oriental Peoples Institute, he was influenced by Russian poetry, especially by the creative Russian poet Maya Kokovsky. He returned to Turkey in 1924 and became a member of the Turkish Communist Party in the same year.

Nazim Hikmet was a world-class and humanitarian poet. He sanctified freedom in his poetry and thought. He stood against injustice and tyranny everywhere. He shouted against Ottoman oppression, and his poems shook the executioners. He was imprisoned more than once in the detention centers of Istanbul, Ankara, Bursa, and Canagri. Because of his militant and inflammatory poems, we can recognize Nazim Hikmet through what he wrote in his handwriting. He was in East Berlin, and people knew him and his personality. He says, "*I was born in 1902. I have never returned to my hometown again. I do not like to go back. At the age of three, I was the grandson of one of the pashas in Aleppo. At nineteen, I was a student at the Communist University in Moscow. At forty-nine, I was in Moscow as a guest at a party Tsika and I have been a poet since the age of fourteen, and I know separation. Some people memorize the names of the stars by heart, and I memorize longing. I slept in prisons and major hotels. I experienced hunger and hunger strikes. At forty-eight, they wanted to award me the Peace Medal*" (Hikmet, 2022, p. 33)

Perhaps what immortalized him was poetry when he said, "The most beautiful sea hasn't been crossed yet/ The most beautiful child hasn't grown up yet/ Our most beautiful days we haven't seen yet/ And the most beautiful words I wanted to tell you I haven't said yet." (Hikmat, 2014, p. 3). Nazim Hikmet died on 11 June 1963, his soul that loved people overflowed, as he said, "*I do not have a horse saddled with silver to ride/ I have no income from here and there/ No money or property/ I only have a lick of honey, a lick of honey redder than fire.*" Among the most important poetic topics that Nazem Hikmet focused on, which are related to struggle, revolution, and resistance, which Palestinian poets followed in their footsteps, are:

## Challenge and resilience

Nazim Hikmet is considered a poetic school for poets after him in thought and struggle. Poets of oppressed and oppressed peoples relied on his poetry, including Palestinian poets. He left a clear poetic impact on them at the level of idea and word. Perhaps the most important thing in Nazim Hikmet's poetry is expressing the concerns of the oppressed classes. Socially, he moved away from his concerns and began to express the concerns of the people, and this is what we notice in Palestinian resistance poetry, from the simplicity of the phrase, the focus on the concerns of the people, and the avoidance of subjectivity. The poetry of oppressed peoples is characterized by the voice of revolution and challenge to the occupier and colonizer. Many books and studies have dealt with the poetry of oppressed peoples, including the Palestinian people, who have suffered and are still suffering from the brutality of the occupation. The continuity of the poetry movement comes from the continuity and development of peoples' lives. Poetry does not stop creating unless people stop living. Nazim Hikmet says, "*The issue is not the issue of being a prisoner/but the issue of not surrendering.*" (Hikmet, 2014, p. 145). Nazim Hikmet established the law of non-surrender and clinging to the land, as action calls for resistance action, and he set its lines and steps for it, as action and reaction interact create new, different meanings that carry the speed of movement, waiting for the next, most beautiful future. Samih Al-Qasim came after him to say, "*They suddenly came and arrested me / They took me away / But my forehead remained raised / They kicked me with shoes / I was a red flag of struggle spread / They killed me, but my forehead remained raised.*" (Al-Qasim, 1993, p. 269).

Therefore, the state of revolution and challenge did not deviate from building oneself in the face of occupation and conjuring the place with all its components. To emphasize the insistence on confrontation and challenge through the tools of negation when Tawfiq Ziad says, "***From this free soil we will not lose an atom / We will not bow to fire and steel is a hair's breadth / My pride is violent and in my blood there are a million suns that challenge injustice.***" (Ziyad, 1970, p. 39). The enemy of humanity is the enemy of the homeland and the people, and we must resist him by all means from the point of view of Nazim Hikmat. He says, "***The enemy of a human being is the enemy of the homeland/ Our hands are laden with fruits, so the enemy comes to shake them/ He no longer places shackles on our feet, but rather in the core of the roots of our head.***" (Hikmat, 1978, pp. 150-151). Nazim Hikmat believes that the only solution to freedom is to challenge the occupation and resist it through inflammatory poems that urge us to rise against injustice and tyranny so that the people can create the destiny of their own free will through an integrated awareness system in the face of injustice. This poet and other national liberation poets belong to the identity of the people and express the language of their people, which calls for the rejection of colonialism and oppression so that these challenges are passed on from generation to generation. Samih Al-Qasim says, "*From generation to generation, there is an uncompromising voice / Your blood is still there and we are still resisting / An oath in the place that speaks other than the free banner, we will not raise it.*" (Al-Qasim, 1993, p. 181). This is what Mahmoud Darwish said, who summons all the poetic energies of the poets with its revolutionary content in the face of Injustice and tyranny, and here the poet's message and his engagement with the issues of his people become clear. He says, "*If you do not carry the light from house to house/ if the simple people do not understand our meanings/we should throw it away and remain silent.*" (Darwish, 1984, p. 52).

These poems depict the reality of the Palestinian people created by the political circumstances, and therefore this poetry has defined the message, an effective role, and a private and general message for the people in confronting occupation and domination through a direct call for challenge and steadfastness to get rid of occupation and colonialism. Al-Qasim says, "***Give me a hammer / a spark mine / I am stubborn, hard and solid / I am making a revolution / a volcano / I told you to understand me / Throw away the dust of the centuries and rise and fight / My dirt resists the wounds / My blood is permissible / Struggle, struggle, struggle.***" (Al-Qasim, 1993, p. 412). Nazem Hikmat's poetry had a spirit of challenge even while he was in prison. He said: We are as silent as a bullet in a house of fire/defying the echo and the wind (Hikmat, 1981, p. 43). Despite the many dangers that were around him, due to his boldness to speak

out, and criticize the conditions that prevailed in his country on the political, social, economic, and cultural levels, Nazim Hikmat did not stop fighting, saying, **"We will light the fire / we will destroy the night."** (Hikmat, 1981, p. 49).

Palestinian poetry has accompanied the Palestinian issue since its emergence on the political scene and continues to accompany and chronicle events. After 1948, Palestinian literature, especially poetry, began to play an important and influential role in the struggle of the Palestinian people. The word began to struggle alongside politics, as poetry expresses the psychological, social, and political state of the people. The Palestinian in the face of conflict from the occupier, Samih Al-Qasim says: **We swear our roots will not die / We swear our blood will not flow** (Al-Qasim, 1993, 131), and Hikmat says: **I have been here in prison for ten years / I repeat the same enthusiasm and the same ambition** (Hikmat, 2014, 164 Tawfiq Ziad says: **Raise your voice, O my people, O worker, O toiler / Challenge the enemies of humanity / Raise your voice in the face of the jailer / O invader, withdraw your army from my country** (Ziyad, 1970, p. 15). This type of literature derived its humanity, struggle, and methods from international humanist poets, including Nazim Hikmat. Perhaps what distinguishes Nazim Hikmat is the thought he carries, as it was close to the ideas of leftist Palestinian poets who visited the Soviet Union or studied there and adopted communist thought when they returned to their countries. They were drawing from the same ideology and trying to employ it in the service of oppressed peoples. Nazim Hikmat says, **"We can teach others to fight for our people/ to love all people and love every day."** (Hikmat, 2014, 133). Samih Al-Qasim says, **"We build and pray to the beloved God and open... Gates of mercy for those who return from darkness / And We will fill the garden of eternity with bread and peace."** (Al-Qasim, 1993, p. 619). Tawfiq Ziad says to his people, **"We will not forget you / We are with you / We will tear apart the night of shame / We will demolish all walls / until the sun of freedom shines in a nation that pays the price of freedom."** (Ziyad, 1970, p. 11). Hikmat says, **"For death to be right and just, life must be fair."** (Hikmat, 2014, p. 105), and he said, **"They are asking for my execution. Do not forget, my wife, that it is not appropriate for a prisoner's wife to carry dark thoughts."** (Hikmat, 2014, p. 121).

Therefore, we see the role of Nazim Hikmet clearly in Palestinian poetry. Because Palestinian poets looked at humanitarian and international literature that was similar to their struggle with the occupation, and they found Nazim Hikmet's poetry expressing the concerns and issues of oppressed and oppressed peoples, so Palestinian poets were influenced by it. Nazem Hikmat says in a voice full of challenge and steadfastness in the face of the colonialist, **"I am the one who carried the iron chain in my hand / as if it were like a gold bracelet / so I do not care about the threat."** (Hikmat, 1981, p. 69). Abdel Nasser Saleh carried this idea and formulated it in his saying, **"Oh, the rising volcano of revolutionary anger/ Explode me until I cut the fence of fear/ Break all the chains of violence/ And my comrades walk while they are here like a sword."** (Saleh, 1986, p. 78). Mahmoud Darwish expressed this confrontation and challenge in poetry when he said, **"I do not hate people/ Or raid anyone/ Still, when hungry/ I devour my usurper's flesh/ Beware... Beware... Of my hunger/ And, of my anger."** (Darwish, 1993, p 50)

Abdel Nasser Saleh says, addressing the enemy with the same strength and firmness with which Nazim Hikmat addressed colonialism: **"He fell to the ground/shackled by hunger, fear, and thirst/but he did not die/but rather to regain historical truth."** (Saleh, 1990, p. 83). We notice that Nazim Hikmet's poetry was an inspiration to liberation poets. His words inspired many poets who took the ideas and meanings of Nazim Hikmet and formulated them into poetic forms that suited their liberation cause. He says, addressing the colonizer, **"You are the one who wore the latest models and fashions made from the skin of the people's skin. / Your fingers are contaminated / Do you think that The arena is yours alone/You are wrong/We will surround you with a frame of fire on your four sides."** (Hikmat, 1981, p. 71), Tawfiq Ziyad was inspired by this challenge from Hikmet in his saying, **"Here on your chests we remain like a wall/we starve/we are naked/we challenge/we sing poetry/and we fill the angry streets with demonstrations/and we fill the prisons with pride/and we make children rebellious generation after generation."** (Ziyad, 1970, p. 50). Abdel Nasser Saleh followed him when he said, **"O heroes, our dear address/Continue/For you we raise the flags/Despite the darkness and the accursed night/For you is the red freedom and victory."** (Saleh, 1989, p. 111). Darwish sees his poetry as a means of war, mobilizing

the people to resist while it is a stone in the hand of a toiler, a bomb in the palm of a fighter, a plow in the hands of a farmer, and he is proud of his words. It is anger in the hands of the fighters, and we will remain in the mouth of the enemy. He says, ***"I am not a soldier as he asks of me, so my weapon is the word."*** (Darwish, 1984, p. 227).

Nazim Hikmat's liberal cries in Samih Al-Qasim's poetry came in terms of strength and motivation. He succeeded in imposing his renewed poetic experiments and was known for his poems that were vibrant with the spirit of struggle, resistance, and rejection. There is no doubt that the valor of the resistance spirit in his poetry has a strong impact and influence on the reader wherever he is. He says, ***"Maybe you will rob me/ The last inch of my soil/ You may feed my youth to the prison/ You may steal my grandfather's inheritance/ You may burn my poems and books/ You may feed my flesh to the dogs/ You may remain a nightmare of terror/ O enemy of the sun, but I will not compromise/ And until the last pulse in my veins I will resist."*** (Al-Qasim, 1993, p. 513). Abdel Nasser Saleh also promoted the idea of steadfastness and defiance in the face of the occupier and the people's mobilization for liberation. He was able to break the silence in the face of the occupier and shake off fear from himself and his people in a tone of direct challenge in his saying, ***"I will not leave / I will not leave / I have the sword in my hand and I will not leave / I will remain here, rejecting the occupier. / Here my existence is imposed."*** (Saleh, 1981, p. 33), and Mahmoud Darwish is fighting for his homeland, ***"The chains / teach me to fight / to fight... I fight because I love you more."*** (Darwish, 1984, p. 243). Nazem Hikmet tasted all kinds of oppression and psychological torture, but he did not give up and remained a stubborn fighter. He said, addressing his wife while in Bursa prison on November 11, 1933: ***"The executioner's hand extends around my neck / searching for fear / but I will carry with me to the grave an unfinished song / and on his wife. The prisoner is to think about beautiful things."*** (Hikmat, 1981, p. 235). Likewise, Mahmoud Darwish directs his poetry as a weapon in the face of the usurping occupier and ignites the enthusiasm of his people. He says, ***"I say to the poets, O poets of our nation/ I am fighting the moon/ whose slaves you were."*** (Darwish, 1983, vol. 1, p. 122). He fights the moon symbolizes alienation, exile, and departure.

This issue has its dimensions and images, which the poet took into motifs with many connotations, but they all serve one purpose: challenge, steadfastness, remaining in the homeland, and the willingness to sacrifice and die for the sake of the people and the land. That is why Nazim Hikmet's poetry always tended to incite people with conscious revolutionary enthusiasm and spread hope, and often the meaning of steadfastness, struggle, and challenge was echoed in his poetry. Therefore, he was an inspiration to Palestinian and international poets who were oppressed intellectually, politically, and socially. The poetry of challenge by Nazim Hikmat and other Palestinian poets was simple and profound and had many connotations characterized by strength, toughness, aggression, lack of fear, and confrontation.

### **The homeland:**

The poets focused on their position and love for the homeland, as for them it is "a group of qualities and characteristics that united them and formed a nation and a people from them, such as the unity of the citizen, language, culture, history, aspirations, hopes, pains, and common interest" (Abu Nawar, 1991, 189). Hence, the concept of the homeland. It is a solid organic and emotional connection and connection. The poet sees his homeland with his heart and tongue by conveying the idea to future generations. It is his birthplace, which he always seeks to protect from the dangers facing him. Therefore, we see the commitment to national issues among the creative poets towards their homelands. The homeland is against the exile that Nazim Hikmet and other liberation poets in the world experienced. The homeland is the missing link and the basic truth is still in the conscience of the poets. The story of Nazim Hikmet and his homeland is a profound human story with all that it can include of love and war, hope and pain, freedom and persecution, and it is the story of the rebel. Loving and loyal to his country, even while he was in exile, and as the Palestinian thinker Edward Said said, "There is no fate as sad as living in exile" (Said, 2006, p. 92).

Nazim Hikmet, in his poem "Oh My Homeland," speaks with the mind and heart of every Turkish citizen. He says, ***"O my homeland, oh my homeland/ My hat that I bought from your shop is worn out/ My shoes that carried the dust of your streets are cut off/ The last shirt I bought from Turkey has been torn"***

***apart for a long time/ Oh my homeland, there is nothing left of you.***” (Except for the gray hairs on my head ,Hikmet, 2014, p. 211). Nazem Hikmet found it necessary to use his poetry to express everything that happens in reality, the pain and injustice that is inflicted on all these people and that they find no way to escape from, so he took it upon himself. Responsibility for expressing the injustice that is silent about, he describes his homeland by saying: The news is bad about my distant city / the city of the honorable, the toiling and the poor, my real city Istanbul / the city that I carry on my back / from exile to exile / and from prison to prison (Hikmet, 1984, 131). Samih Al-Qasim says: / Our roots in this land extend / And our worn-out shirt, as long as it flaps in the winds of hardship, will continue to flap the banners of return / O colonialist, hear the sound of vision and will and the ululations of birth / The exiled carrier pigeon does not forget his country (Al-Qasim, 1993, 116-118). There is no doubt that Nazim Hikmet was searching for the homeland while he was in exile, and he is always searching for the homeland. He says: I am here/but I am there/in Anatolia (Hikmet, 2014, p. 64), and Darwish said in a press interview with Ibn Sharif that was published in Al-Quds newspaper. Al-Arabi on 3/22/2005, ***“My insistence on the subject of homeland, exile, narrow identity, and broad human identity was what I was looking for.”*** (Ibn Sharif, 2005, p. 11).

There were many images of the homeland among Nazem Hikmet and the Palestinian poets. Some of them took the woman as their homeland, and some of them took the land, the place, or the mother, according to the poetic images and symbols that the poet uses in the general context and the connotations they contain for the intended meaning. Samih Al-Qasim says, ***“ My land is with bones. My ancestors turned it over / And in it my children were born / And I pampered its soil / Here is my only port / In every trunk there is a genie / Answer your son, my land / I am infatuated with your love // I know that I did not pay the sufficient price for a grave in the homeland.”*** (Al-Qasim, 1993, p. 404). Nazim Hikmat left his homeland, exiled in one way or another, like most Palestinian poets who suffered from alienation, exile, and loss in other than their homelands. Exile may be an incentive and motivation for creativity, and this is what happened with Nazim Hikmat, while he was far from his homeland in exile. He did not accept for himself to live as a prisoner. For the pain of exile and the hopes of return, he expressed his view of life in the most wonderful way in his famous saying, ***“If I do not burn / and if you do not burn / and if we do not burn / then who will dispel the darkness?”*** From it, Al-Qasim took the same meaning, ***“Oh my daughter, love of the homeland, an affinity that grows in the colors of a flower / and years that end as a tattoo on the ruins of a wall / not millions of people, history, shapes and maps.”*** (Al-Qasim, 1993, 597). Sometimes exile may bring some positives. There is another side to exile according to Edward Said, ***“Seeing the whole world as a strange land enables the formation of an original idea. Most people only know one culture, one language, one background, and one homeland. Exiles know at least two, and pluralism This vision generates an awareness of simultaneous dimensions, which is a natural awareness”*** (Saeed, 2007, pp. 132-133). Nazem Hikmet depicts people who were uprooted from their land into exile, saying about them, ***“Blood emerges from the shattered skulls of workers/peasants who were uprooted from their land like dried-up trees (Hikmet.”*** (1981, p. 10).

This is what the Palestinian poet Mahmoud Darwish suffered from. He suffered from the alienation of exile, and the word “exile” is not strange to the world of Darwish and the world of Nazim Hikmet. Darwish expressed a special state of exile. This word, which has a temporal and spatial function, can be linked to the meanings of deportation, alienation, loss of homeland, and threat to identity, which is related to the poet’s experience and the experience of the Palestinian people to which he belongs (Abdullah, 2012, p. 17). Darwish even wrote a poem entitled “Exile” (Darwish, 2009, pp. 105-125), which “comes close to autobiography” (Al-Saafin, 2018 (p. 309). As critic Ibrahim Al-Saafin says, and although its title is “Exile,” it dealt with multiple issues such as: identity, exile, death, love, time, place, and language. Darwish says, ***“I look at the signs / I do not remember the words / I do not see anything that refers to me.”*** (Darwish, 2009, p. 105). Because of the feeling of alienation, exile, and estrangement from the homeland, the poet who lives in exile realizes that, ***“The importance of language and its evocation, and that he finds in it an available homeland to which he can take refuge whenever he feels alienation and the torments of exile.”*** (Al-Yousifi, 2011, p. 198). Darwish says, ***“O my language, help me to quote/to embrace the universe.”*** (Darwish, 2009, p. 123). Nazim Hikmet focused on describing the condition of the people,

especially the children, under the oppressive colonialist, in his saying: Our children return from work as skeletons / We do not see meat on our tables (Hikmat, 1981, p. 121). On the other hand, the colonizer wears fashion models at the expense of the people (p. 71). Therefore, there is a strong and rare relationship linking Nazim Hikmet to his homeland. This relationship was reflected in Palestinian poets. Among the most prominent figures of contemporary Palestinian poetry is the poet Mahmoud Darwish, the poet of the Palestinian cause. This poet did not hide his influence by Nazim. Wisdom and poetry, He directly mentioned in a press interview with critic Muhammad Dakroub his influence by Nazim Hikmet and other poets of freedom and resistance when he said: ***"I consider myself a slender extension, with Palestinian features, of the legacy of poets of protest and resistance, such as: Nazim Hikmet, Lorca, and Aragon, whose experiences I absorbed in poetry." And life, and they provide me with huge moral fuel.*** <https://al-akhbar.com/Literature Arts/159447>

The first poet of Palestine said the truth that he was influenced by and relied on the poetry of Nazim Hikmet and that Hikmet provided him with strength, resistance, and struggle. Because he walked the path of freedom and humanity. What they have in common is resistance to occupation for the freedom of the lost homeland. Hikmat says: ***This country is our country, our land is like silk / This bliss is our country / And let people stop being slaves (Hikmat, 1984, 141) Anyone who meditates on Darwish's poetry finds him sometimes quoting the meaning and pronunciation from Nazim Hikmat's poetry, as in his poem "Descent from Carmel."*** In this poem, he took the action and reaction from the text. Just as Haifa is the symbol of Palestine, the end of Darwish's poem came with a strong cry taken from Nazim's cry. Hikmet in the face of injustice. The poet borrowed the strength, struggle, and struggle of Nazim Hikmet and summarized it at the end of his poem. He says, ***"I love the countries that I will love/I love the women that I love/But a branch of cypress in the blazing caramel/Equals all women's waists/And all capitals/I love the seas that I will love/I love the fields that I will love/But a drop of water on the feathers of a lark in the stones of Haifa/is equal to all the seas and washes me away from the sins that I will commit/And if they take me into the lost paradise/I will shout Nazim Hikmet's cry/Oh... my country."*** (Darwish, 1984, 2/ 122)

Among the famous Palestinian poets who were clearly influenced by Nazim Hikmat's poetry is the poet Samih Al-Qasim. He says: I may lose my livelihood/I may offer my clothes and bedding for sale/I may work as a stonemason, a porter, and a street sweeper/I may search, in livestock dung, for grains/I may sleep naked and hungry/O enemy of the sun, but I will not bargain/Until the last pulse in my veins I will resist (Al-Qasim, 1993, 493). Al-Qasim drew from Nazim Hikmat's ideas, and Samih Al-Qasim does not forget Nazim Hikmat's cry that filled the world: "Oh, my country." Which he used at the end of his poem three times, saying: "I wear my shroud/screaming: Oh, my bent mountain / Oh, my country / Oh, my country / Oh, my country (Al-Qasim, 1993, 312) This "Akh" is equivalent to Nazim Hikmet's cry, and directly reflects the pain and suffering of the Palestinian people. He also followed the path of Nazim Hikmat, the Palestinian poet Abdel Nasser Saleh, who used his love for his homeland in a similar way, using Nazim's words: I keep the chain / My sadness exceeds the height of the sky / And the size of the seas / Vile eyes monitor every step / Because I love you, my country, and I am proud (Saleh, 1986, p. 82 ) Darwish imitates Hikmat in his saying: "They tightened my chains/And banned notebooks and cigarettes/And put dust on my mouth/For poetry is the blood of the heart" (Darwish, 1984, p. 123). As for Abdel Nasser Saleh, he sees leaving the homeland as blasphemy: My departure from the homeland is blasphemy/And my return is worship. (Saleh, 1999, p. 21). The poet here sculpts the image of the homeland in detail through a dramatic contrast: leaving the homeland and returning to the homeland, so that the semantic impact reaches the reader directly in the painful reality of the people, as he carefully drew it to reflect the pain and torment, which added the previous text has a dramatic feature stemming from awareness of the role of the poet and his message before his people. Nazim Hikmet described his love for his homeland, where he said: "I am the one incarnated in the city of Istanbul... so bear witness, O people of Turkey, and it is time for you to witness the pain I am going through." Pablo Neruda, the Nobel Prize winner, described it: "He is a great poet, and his poetry was for the entire world, and a great man who belongs to the majority of humanity. As for Miguel

Angel Asturias described him by saying that his poetry contained the anthem of the fighter for peace, while he was in his trench (Al-Barjawi, 1980, 6).

As for Darwish, he melted in love for his homeland. He only wrote for his homeland, saying that he carries the homeland with him wherever he goes, wherever he flees or is chased. He carries the homeland in the notebooks of his poetry. He is behind the blacks and the door in exile, and he continues to live with love for his homeland, and hopes to be under the eyes of his homeland. Darwish: If the olive tree remembers its planting, O father, the oil will turn into tears (Darwish, 1984, 438). Homeland according to Nazim Hikmet the Holy of Holies, and his commandment to his son was the most wonderful in this type of poetry: Do not live on the earth as a tenant of a house / or a visitor / but live on the earth as if the world were your home / Trust in love in the earth, in the sea / in man! / Give your love and books / to carry May all the good things of the earth bring you joy, may the shadow and light bring you joy/may the four seasons bring you joy (Hikmat, 1984, 119) This text tells of a tragic dialogue in which there is anxiety and confusion, as well as in which he transcended his loyalty to the homeland and his love for it, as it exploded connotations through the linguistic fabric and the regularity of experience to suggest everything that loves the homeland in the silence, and its words were packed with dreams and desires for salvation and to move in all directions without restriction, so it gives an image For the homeland through the loss of the desired homeland. Abdel Nasser Saleh described his situation under occupation as being homeless, lost, and lost. He has lost his true homeland that provides him with freedom, dignity, and humanity. He lives in a geographical area where he does not have freedom, security, or stability: *Oh, my country, I hugged you in the sun, in the olive branches, in the almonds, in the desert sands. / I was sick / but your name became a medicine for me* (Saleh, 1989, p. 168). He was always thinking about his homeland, as in his poem "In Istanbul Detention Center," which he said in February 1939, in which he described his homeland in the most beautiful descriptions, (pp. 310-318). We notice the development of the concept of homeland. From expressing the self-ego to a collective identity that embodies the individual's belonging to a place/nation that carries a pulse for its individuals who belong to it through the fusion of feelings and experiences imposed by the factors of history and politics.

#### **Revolution and resistance:**

Resistance literature is defined as literature that calls for freedom and the elimination of slavery in all its forms. ***Poetry is the art most closely associated with revolutions and the strongest in expressing them, and there is no popular revolution without poetry paving the way for it, supporting it, heralding its principles, and opposing its opponents and enemies*** (Marzouk, 1991, p. 11). The best definition of Nazim Hikmet, the human being, the poet, the resistance fighter, and the revolutionary, is what he wrote about himself in his saying, ***I am a human being/I am Nazem Hikmet, a Turkish poet/I am fever and enthusiasm from the leg to the head/Struggle and nothing but hope/That is me.*** (Hikmet, 1981, 210). Indeed, he really was like that. His life, from beginning to end, was a desperate struggle in defense of the oppressed, the oppressed, and the persecuted. He did not lose hope or enthusiasm, so he remained a symbol of the honest and authentic revolutionary poet, and his thought and poetry remain that way until now. Nazim Hikmet says, ***We saw the fire and we resisted/And no We are still resisting / The spirit is moving / Our skin is resisting / They had weapons / And the horses were resisting despite their lack of food / And we are still resisting.*** (Hikmat, 1984, pp. 81-82) And he says, ***I saw freedom fighting with its own flesh and blood / And we touched freedom with hungry hands.*** (Hikmat, 1984, p. 101). He also says, ***It is enough for me to be where I am among our people / to fight for a new world.*** (Hikmat, 1981, p. 146).

With the same strong voice, Nazim Hikmat continues his message to his wife, saying, ***Life for me is now a duty, and perhaps for this reason, I have gained a terrible strength, the strength of iron, stone, and dry wood.*** (Al-Mesbahi, 2007, p. 9). Samih Al-Qasim conveyed these words and their meanings in terms of thought, reason, and ideology. Nazem Hikmet expressed it in poetry by saying, ***I may lose my livelihood, my clothes, and my bedding/I may work in factories while I am hungry/but I will not bargain to the last drop of my blood. I will resist.*** (Al-Qasim, 1993, 93). Nazim Hikmat felt that he had the responsibility of his people towards liberation; he also asked the poets to advance the ranks of national liberation with



their people. He asked them to rise up against the colonizers. He said, ***“Come on, I call you, come on, come to melt the bullets.”*** (Hikmat, 1981, p. 84). Tawfiq Ziad picked up this phrase (I call you) to name his collection, *I Call You*, in 1966, that is, three years after the death of Nazim Hikmat.

Samih Al-Qasim said in the same sense, ***“The most famous weapons in the face of colonialism / on the mountaintops, at the sea, in the valleys / everywhere”***. (Al-Qasim, 1993, p. 434). Poetry according to these poets is a form of resistance and it usually calls for change and the poet’s attachment to his homeland. It expresses itself in many forms of steadfastness, and that this resistance is a form of rejection and positive resistance, as Tawfiq Ziyad says, ***“Here we remain on your chests / We fill the streets with demonstrations / We die but the flag will not fall / We will not kneel / We will not wear black / We will not bury the dead.”*** (Ziad, 1970, p. 65). Darwish said to convey the same meaning, ***“Night is impermanent/ the detention room and the harsh chains will not stay. Nero died, but Rome remained/ fighting with its eyes.”*** (Darwish, 1993, p. 16). Resistance was not absent from Nazim Hikmat’s thoughts even in his most difficult times. He said, ***“O you who are subjected to oppression/O you who are hung on the poles of the gallows/For your sake I will fight/I will fight”***. (Hikmat, 1981, p. 84). Thus, Abdel Nasser Saleh came to challenge the poles of the gallows in his saying, ***“He threatens me The occupation must leave, but no matter how many sacrifices my country costs me, I will continue to resist.”*** (Saleh, 1986, p. 82). Mahmoud Darwish considers poetry a weapon and one of the forms of resistance in the struggle with the occupation. He says, ***“We need to resist with our stubbornness, with our madness.”*** (Darwish, 1984, 118). This position appears in many of his poems that aim to Defending the homeland and the people by all means, and the essence of his literature was rejection. Such poems represent in their clearest form, when the barrel of a gun is pointed at the chest of the defenseless poet, representing his words of boldness and mental and ideological masculinity. This is what Nazem Hikmet did before when he said, ***“Scream, scream/ The revolution is in your head/ in your heart/ in your mind/ in your flesh/ in your skeleton/ the revolution is in the day and at night.”*** (Hikmat, 1981, p. 138).

Abdel Nasser Saleh followed this liberal, revolutionary thought and said, ***“I travel between darkness and shackles / In you, my country, I travel / I travel in my country to the revolution / You are the homeland and you are the revolution.”*** (Saleh, 1989, p. 169). Since the revolution is a vital and accelerating process, it tries to move from a situation A bad situation turned into another, better situation. Poetry went with it and expressed through it action through reaction. It is a voice issued by the self that aspires to freedom and a decent life, as in Abdel Nasser Saleh’s saying, ***“You fight/to advance/You are the hidden secret towards the revolution.”*** (Saleh (1991, p. 43). As for the poet of the Palestinian cause, Mahmoud Darwish, he followed in the steps of Nazim Hikmet in his words and meanings in the battle for liberation. He says, ***“We live in battle, moment after moment, and we feel that we are facing major ongoing challenges. When we write, we are challenged, and when we are present on our land, we are challenged.”*** (Darwish, 1971, p. 300). Darwish believes in the role of his poetry and the responsibility of his word in awakening the people and inciting them to revolution and resistance. He says, ***“All history is in my blood / Hate is brimstone on my lips / Erecting gallows for my enemy / I believed in the letter / If my palm falls, my flag will be raised.”*** (Darwish, 1984, p. 9).

Thus, Nazim Hikmat embodied - for Palestinian poets - a model of the struggling poet whose struggle is linked to his poetry, and his poetry to his struggle, in a strong and inextricable connection. He became, while in prison, in exile, and after his departure, a symbol of modern Palestinian poetry, one of its vibrant materials, and one of its themes. Many of the words and meanings in Nazim Hikmat’s poetry have become an example for Palestinian poets. Abdel Nasser Saleh says, ***“How many people have killed you/to silence you/how many they have crucified you/to terrorize you/how many they have imprisoned you and how many they have deported you/but your essence has not changed (Saleh, 1991, p. 26). He says: Nothing remains but the homeland / O you who stand, continue / O poor people, continue / Continue / Continue.”*** (Saleh, 1986, p. 24). Mahmoud Darwish incites people to resist the occupation, and calls on the people to unify ranks and unite against the occupation. Only fighters and strugglers are always able to change reality. Thus, the concept of life in its comprehensive sense becomes, ***“I do not compromise my wound/The executioner’s blow taught me to walk on my wound and walk/Then I walk and resist.”***

(Darwish, 1984, p. 398), and the poetry of resistance is optimistic poetry. This is because it stems from the belief of the victor and that domination over peoples is a quick moment, and that colonialism and occupation have no future despite all their victories. He adds, ***"We love roses/But we love wheat more/We love the fragrance of roses/But ears of wheat are purer than it/Grip the neck of ears like a sword/The earth, And the farmer, and the persistence/ Tell me: How are these three / How do you conquer?"*** (Darwish, 1984, p. 400).

### **Internationalism :**

Nazim Hikmet gave his heart, mind, and thought to his people, and this poetry gave energy that encouraged the struggle and struggle of people wherever they were, regardless of their location, color, and religion. For their national independence and social justice, he considered the victory of these peoples wherever they were to be a victory for his people and his nation. He said, ***"I see myself in the eyes of friends/friends of work and struggle and brothers of work."*** (Hikmat, 1981, p. 143). Nazim Hikmet, that revolutionary poet, lives the pain and hopes of people from behind the bars of his prison cell. He is an internationalist in the full meaning of the word. He wrote about the American invasion of Korea while he was in prison. He says, ***"In Korea, Mark Arthur slaughtered them/So they died before they tasted their mothers' milk/Children were born in Greek prisons. Their fathers were executed by firing squad."*** (Khatib, 2020, p. 11) Nazim Hikmet was sympathetic to all oppressed peoples who suffered from colonialism, injustice and poverty. He said in his poem entitled "Angina", ***"If half my heart is here, doctor,/the other half is in China/with the army flowing toward the Yellow River/And every morning, doctor,/every morning at sunrise my heart is shot in Greece./And every night, doctor,/when the prisoners are a and the infirmary is deserted,/my heart stops at a run-down old house/in Istanbul./And then after ten years/all I have to offer my poor people/is this apple in my hand, doctor,/one red apple: my heart/And that, doctor, that is the reason for this angina pectoris."*** (Hikmat, 2004, pp. 143-144).

The internationalism that Nazim Hikmet wanted was the call for equality among human beings. It does not stop at color or class and does not recognize nationalism. It expresses the human crisis and depicts his feelings, thoughts, and aspirations. ***"The poet's soul, which expands to absorb all forms of life, must be moved by bright forms just as it stops at difficult images"*** (Ismail, 1994, p. 303). Tawfiq Ziya says, ***"We do not eat the flesh of others. We do not slaughter children, nor kill unharmed people. We do not rob houses."*** (Ziyad, 1994, pp. 37-38). Nazim Hikmet says, ***"Friends I have never shaken hands with, but we are ready to die for the same bread and the same freedom. And the same dream."*** (Hikmat, 1981, p. 313). In turn, Abdel Nasser Saleh says, ***"The strings of my heart play the tune of peace/until the clouds go away/peace/peace/to the homeland of peace."*** (Saleh, 1991, pp. 38-3). By initiating a relationship of equity between the Israeli soldier and the poet, the poem defies confining the Israeli-Palestinian relationship only to conflict and its clashing nature. Darwish begins the poem with, ***"He dreams of white tulips, of an olive branch, of the blossoms of lemon."*** (Darwish, 1971 , p. 20)

When the colonialists took Sheikh Badr al-Din to the market, to execute him in front of the people, during the Spanish Civil War, in which many intellectuals, writers, and poets participated, such as: André Malraux, Ernest Hemingway, and George Orwell, Nazim Hikmet wrote a poem entitled "For a Sheikh Falling into Darkness." Nazim Hikmet addressed the Spanish people. Expressing his regret and pain; Because his people cannot provide assistance in his struggle against General Franco's army: I am unable/ between us are the seas and mountains/ unable to reach you/ and provide you with a handful of bullets (Hikmat, 2014, 86). The social and ideological dimensions of Nazim Hikmet's thought made him an international and international poet. He began to move in European culture and thought, and his defense of these values made international writers defend him in his prison and were able to pressure the Turkish government to release him. Nazim Hikmet is one of the poets who defended human dignity, regardless of his color, religion, race, and religion. He represents the simple classes. He says: My brothers:/Do not look that I have blond hair/I am Asian/Do not look that I have blue eyes/I African (Hikmat, 1984, 45). Such words embody human thought, and the poet's sympathy for the poor classes, as he urges them to revolutionize and rebel against tyranny. To take her role in the struggle and fight for independence and freedom Following the path of

Nazim Hikmat, the great Palestinian poet Tawfiq Ziyad followed. He was influenced by his poetry and thought, as he translated some of his works into Arabic. This indicates the position of Nazim Hikmat in the mind and heart of the Palestinian poet Tawfiq Ziyad. Ziad wrote more than one poem by Nazim Hikmat. Ziad told Nazem that he is the ideal and that he is the expression of a candle burning to illuminate the countries of Anatolia. He says: Do not go in vain. Those travels/And the rebellious melody is like a hurricane/Those ten years did not burn/except to illuminate the blossoms in Anatolia (Ziyad, 1994, 77), and Tawfiq Ziad says in the style Close, easy and direct to Nazim Hikmet's style and the spirit of his struggle, in a poem about the hunger and terrorism that Nazim Hikmet lived through: Oh my brothers in hunger and terrorism / Oh my brothers in the red revolution / Oh my brothers in the sun of their return, peace has drawn near (Hikmet, 1984, 22). Since the two poets, Hikmat and Ziad, derived from the same ideological thought, their view of the poor, the simple, and the peasants was similar. Each of them saws the farmer as a fighter struggling for his freedom. Not only that, but the two poets began to support the revolution of the peasants and those working hard for freedom. Tawfiq Ziad says: Oh. My fellow workers/I love you all in the arena of struggle (Zia, 1974, 55). He is also the same in his poem "The Army of the Hungry Marching." He stands with the hungry and sees in them an army marching toward achieving its clear goals, as appears from his saying: "The army of the hungry is marching be satisfied with meat/ satisfied with books/ in order to be satisfied with freedom (Al-Qasim, 1993, 481).

Nazim Hikmet adopted a philosophy biased toward humanitarian issues and a large segment of the oppressed and tortured. He writes about collective pain, regardless of intellectual and ideological orientations, so that for him the self dissolves in the subject, calling for unity. This type of poetry attempts to link freedom with culture and the struggle against hunger and oppression. Abdel Nasser Saleh says: I am peace and war / the far away, the near, the prisoner at large (Saleh, 1991, p. 17). He relied on the meaning of Nazim Hikmat's words in which he said: I live among people and I love people / I love work and I love thought (Hikmat, 1978, p. 129). ), and he teaches people love and war, as in his saying: We can teach others to fight for our people (Hikmat, 1980, p. 133). Tawfiq Ziad wrote about the African revolutionary Patrice Lumumba in the Congo, about Mayakovsky, the Russian poet, about the victory of Cuba, about Lenin, a bout Amman, Port Said, and Gamal Abdel Nasser. He also wrote about the dream of return, the suffering of prisons, and about the simple and poor people whom he sided with. The human and international dimension in Nazim's poetry Hikmet reached out to Palestine, its people and its poets, and accordingly critic Faisal Qarqati says about Nazem Hikmet: "If Nazem Hikmet had not been Turkish, he would have been a Palestinian, as much as he suffered in his struggle, which he waged on the individual level. He was like a Palestinian who, as soon as he got out of prison, returned to it." Accordingly, Nazem Hikmet, as a resistance poet par excellence, left his impact on modern Palestinian poetry, well deserved <https://almajd.net/2017/03/2>

Tawfiq Ziyad said: I did not hate a Jew / My hand is extended to the people / They are my companions and brothers (Ziyad, 1994, pp. 74-75). Nazim Hikmat's poetry was distinguished by its spirit of simplicity. It was poetry for all social groups, poetry that united the human spirit on the one hand, and ease. Logic on the other hand, but this ease hides behind it the heat of the painful moment, and the era of feeling of realistic experience, which is a mixture of socialist realism and the romantic spirit evident in his poetry, and this spirit is what made his poetry spread widely among the general public and the poor, so his poetry is close of people, regardless of their sects and classes.

### **Towards hope and freedom**

Nazim Hikmet is a poet who defended his homeland since his childhood. He was arrested for this reason several times. He did not lose hope in liberating his homeland, but rather defended it with strength and tenacity. He believed that his country would be liberated soon, so his language was a reaction to colonialism, such as misery, deprivation, exile, and imprisonment, but he was convinced of independence and liberation. He said: More than one child will be born / and hands will shake / and they will say: how beautiful life is (Hikmat, 1981, p. 156), He has no weapon except poetry, with which he challenges colonialism and calls people to unity and revolution. He believes that a tree of the blood of heroes will

blossom in his homeland. Nazim Hikmet always looked to hope, freedom and the future. He said: We hold a lantern in our hands / Those who come after us will see the nights of spring / No. Through the iron bars/rather through the vineyards (Hikmat, 1981, p. 49) It was natural for these international humanist poets to be present in modern poetry, and at the forefront of them was Nazim Hikmet. Abdel Sabour wrote about Lorca, Hejazi wrote about Neruda, Hassan wrote about Nazim Hikmat, Youssef wrote about Éluard, Adonis wrote about Picasso, Haddad wrote about Aragon, and Al-Haidari wrote about Lorca. Nazem Hikmat says: O naked Europeans / the goal is very close / so look at The few days that separate us from freedom (Hikmat, 2014, 159) and he said a famous saying: If I do not burn / And if you do not burn / And if we do not all burn / How can darkness become light (Hikmat, 2014, 64), words like these It speaks of a poet with a strong voice and thought, who cannot back down from the goal that he set before his eyes until he sees it. He says: Wait for the resurrection of the East to come from afar / Look at our horses dancing on the remains of colonialism (Hikmat, 2014, 159).

Nazim Hikmet influenced thought and poetry in modern poetry, especially Palestinian poetry. His poetry reached the international level when the socialist revolutionary movement was at its height, with the prosperity of the Soviet Union, the prosperity of socialist realism, the emergence of surrealism, and the shining of the star of writers such as: Neruda, Lorca, Éluard, and Aragon. , Mayakovsky, Sartre, Guevara, Garudi, Albert Camus, André Malraux and others. On the Arab level, the Arab national liberation movement was at its peak, as more than one country was liberated from colonialism, and Arab socialism rose in more than one country. The free poetry movement also appeared, carrying the banner of renewal, commitment, freedom, and international humanism, and the emergence of slogans of solidarity with oppressed peoples everywhere. In Earth, Nazim Hikmet visited Egypt in 1962 with a delegation of members of the Asian and African Writers' Conference, expressed solidarity with them, and met its writers and poets. Here, Tawfiq Ziyad's view of freedom and resistance does not differ from Nazim Hikmet's view. He resorted to meanings directly without losing their essence and aesthetics. Therefore, we can say that Tawfiq Ziyad followed the path of Nazim Hikmat in struggle and national struggle, due to the similarity of their political and economic circumstances, which prompted both From them to rebellion against tyrannical societies against poor peoples, and Marxist thought has played a clear role in this trend of humane and resistant poetry. Ziad says: Because of my intense love for my country, I do not perish / nor die / but I am always renewed / my homeland lives in my wound, and that is an expatriate refugee (Ziyad, 1973, 76).

The poet's role was active in facing dangers and challenges, and he aspired to represent the role of the rebel and one who rejected all forms of injustice, tyranny, and corruption, and who aspired to greatness, conquering difficulties, and comprehensive liberation from the painful reality and the tool that urges struggle. Therefore, the poet directed his poetic energy to express his simple self, hoping to liberate his healthy homeland from... Restrictions of injustice and occupation. In poems rejecting all kinds of injustice, Nazem Hikmat says: I will not give in. I will not give up / It does not matter to me to see a person prevented from walking / A person they shackle in chains (Hikmat, 1984, 59). Ziad says: O you who broke my pen and usurped my right. My people, you insulted my knowledge and stabbed my dream that tomorrow will not be defeated (Ziyad, 1973, 64). Hope and aspirations towards freedom, the future and independence have always been in the imagination and thought of Nazim Hikmet. He says: He walks step by step/slowly/He walks towards the enemy/His eyes are like a knife/He walks step by step, he walks and walks (Hikmet, 1981, p. 67). Tawfiq Ziyad says: I will sing for the person who is liberated from all the usurpers, from all the usurping occupiers (Ziyad, 1973, 24), and Samih Al-Qasim says: At dawn I will return to voice and blood / even on the tips of the fingers (Al-Qasim, 1993, 513). Ziyad says: I hate to A mother or a wife cries, I hate for a bomb to fall on the roads / I give my vote for one war, which is the war of liberation (Ziyad, 1973, 98).

Nazim Hikmet believes that the poetry of resistance, pain, misery and deprivation is a bridge that can lead him to freedom, and he is reassured that the day of victory is coming soon. He was one of those who believes in tomorrow, as it is better than today. The poet heralds a day in which the detention room and chains will be torn down, and this future is achieved through the struggle of children who will grow and uproot the rocks and the fangs of the oppressor: Our children are coming//A wreath rose on the forehead of time/He walks towards the enemy like two daggers. He advances step by step/He walks slowly, he walks (Hikmat,

1981, 171), and Ziad says: I will live and be renewed in the homeland of my ancestors, for I am with victory (Ziyad, 1974, 19) Nazim Hikmat says, "Our songs must go out to the wind" (Hikmat, 1981, p. 216), and from it Darwish quoted his wonderful poem in which he says: On this earth what is worthy of life: the mother of beginnings or the end. My lady: I deserve, because you are my lady, I deserve life ( Darwish, 2014, 33). Nazem Hikmat says, addressing his people, confident of liberation and independence: Believe me, we will see beautiful days full of sunshine that will drive engines in the bright blue seas, my children (Hikmat, 1981, p. 121).

### **Rebellion**

Nazim Hikmet's poetry extended around the world where there was injustice and persecution, and the interaction of the internationalist poet with all free people became prominent during the period of the Nazi war to control the world, especially the campaign on Soviet soil, which turned into a holocaust under the feet of the colonialists. Which ended with the crushing of the Nazi monster and the entry of the Red Army into the capital, Berlin. He says: Come quickly, I call on you to shoot bullets (Hikmat, 1984, 64). And he says: Do not be afraid of revolutions / They do not let us sing / They fear the dawn, they fear the earth (Hikmat, 1984), 172). Nazim Hikmat's poems are charged with rebellion and rejection. Heated confrontation is his language, and confronting the challenge he mobilizes the smallest details. His poems were a torch for the oppressed Palestinian poets. Abdel Nasser Saleh says: Rebellion / Burn from my land whatever you want / I scream in this night, my land is still green (Saleh, 1986, p. 77) He says: Weapons are your salvation / You are an extension of space and time / You are a tree that does not die / You are a knight in the battle (Saleh, 1991, p. 13). We note that he formulated his poetic fabric from a simple, liberated language, sharp confrontation, to move and incite. Mahmoud Darwish says: Besiege your siege. There is no escape / Strike your enemy, there is no escape / It is either you or / you are not (Darwish, 2002, 71)

Nazim Hikmet's poetry is characterized by the phenomenon of rebellion, and his words express his rejection of the occupation. He was aware from the beginning of the emotional and patriotic need of the reader, and therefore he had to produce a poem charged with a sense of resistance, sincerity of emotion, and heat of emotion, simulating the story of the struggle, challenge, and struggle of a people uprooted from their land. There was no way before them. There is no salvation other than rebellion. Hence, the concept of rebellion was formed from the nature of objective reality against every usurper of humanity. It was an inspiration to the poets of humanity, as Abdel Nasser Saleh says, rebelling with a strong and solid voice against the occupier: O volcano of revolutionary anger against my enemies, a bomb / I will offer my soul for my country / and sacrifice my blood for no reason. I endure the black fire (Saleh, 1986, p. 75), Darwish says, addressing the Palestinian people: Protect your ears from the hurricane. Grasp the ears like you would a dagger (Darwish, 1989, 41). The poet calls on the people to be loyal and sacrifice for the freedom of the homeland and to protect its land. He also calls for adherence to the homeland in light of difficult circumstances and asks them to hold on to the ears of wheat because they symbolize goodness and freedom. It is a metaphor for the steadfastness of the simple Palestinian farmer and his defense of his land. Wheat and land are an essential pillar in defending and preserving freedom. The homeland and its independence. This leads us to say that Darwish represents rebellious poetry by preserving the land and calling on people to adhere to it.

### **Prison experience**

Nazim Hikmat focused on the prison and the jailer and described the condition of the prisoners, and how they were treated and punished, as is the case in a poem entitled "Hoba Prison Memoirs," p. 22. Perhaps the name Memoirs refers to those events that he began to chronicle and remember in prison, because of the long period of time, and in it he describes a sheet of paper. The urine that the prisoners used in the same room in which they slept: "The handkerchief fell into the urine container" (Hikmat, 1981, p. 24). The days of prison and torment are the most beautiful place for what Nazim Hikmet wrote to his fellow workers and the downtrodden, as well as the most beautiful things he wrote to his wife, his companion, and to his son Muhammad, whom he only saw from behind bars, and his writings were the candle that revealed the path towards freedom and independence. He was a revolutionary guide towards the sun of freedom. He

describes his condition in prison: "Alone, far from them/deprived of seeing the sun" (Hikmet, 1981, p. 296). He describes his condition while in Ankara prison by saying: Today is Sunday for the first time they take me out to the sun/for the first time in my life/alone: the earth, the sun and me (Hikmet (1981, p. 299).

Nazim Hikmet participated in Ataturk's renewal movement, but he opposed Turkish feudalism, and then he turned into an opponent of the system that Ataturk established, which made him take pseudonyms for himself with which he signed his poems: Orhan Selim, Ahmed Oguz, and Mumtaz Othman, and because of his poems and writings, his fate was imprisonment in Istanbul. Ankara and Canger, and he was sentenced to nearly fifteen years in prison. He accurately describes what befell Bayramoglu during his arrest. He says: His hands are tied tightly/a gendarme on his right and another on his left/on the road to death (Hikmet, 1981, p. 36). He describes a companion of his in prison when he says: They threw him in the cell opposite/he rose The voice roared/crashed like wood in a fire/he shouted as he grabbed the iron bars (Hikmat, 1981, p. 30) In prison, Nazim Hikmet continued writing poetry. Despite the tortures that were subjected to him daily, while in prison, he produced the wonderful works that will immortalize his name in the history of human poetry. These works reflected the tragedy of the prison that was imposed on him, as well as the great crises that were shaking the world. The prisoners called him the teacher and he called them, "My brothers." If he had lived a long life and lived through the tragedy of our Palestinian people, he would have immortalized this memory with his epic poems, and as he wrote about the revolution and revolutionaries around the world, he had this heart. The Great is a space for love and flirtation with his companion, his wife and his son, so that the human saga can be completed in its most beautiful details. Munawar wrote to his wife from prison: I engraved your name with my fingernail/on the skin of my bracelets... but it is forbidden even for the clouds/to rise above our heads (Hikmat, 1984, 89).

Prison did not prevent him from carrying out his revolutionary project as a poet and refusenik, so he endured the tortures of the prison guard, in order to awaken those who were sleeping and instill in them the spirit of liberation and rebellion. That is why the whip did not prevent him from practicing his struggle and his revolutionary role, and at the end of his stay he announced his hunger strike as an expression of rejection, to constitute cruelty. Prison, including its psychological repression, forced deprivation, and physical torture, is a fertile ground and soil for unleashing creative energies as a natural and logical response to the oppressive practices of the authorities. It was able to build a bridge of communication with the prisoners, regardless of their felonies and crimes, so that everyone would listen to him, from thieves, murderers, smugglers, workers, farmers, outsiders, and the marginalized. And the intellectuals and the oppressed, and he used to say to them: I feel your pain / and if I remain unharmed / I will write poems on the walls and on the sidewalks / in public squares / and I will play the violin on Eid nights / for those who remain from the last battle (Hikmat, 1984, 111) In his book "Palestinian Notebooks", the Palestinian writer Bseiso mentioned that he linked There was a friendship between him and Nazim Hikmet during their stay in Iraq, where Bseiso met Nazim Hikmet. He mentions that during one of his visits to Turkey, he took a handful of its soil and scattered it around the grave of Nazim Hikmet, who was buried in Moscow before honoring him and transporting his remains to Turkey. Moin Bseiso summarized Nazem Hikmet's saying in the phrase, "It is better to be a prisoner in your homeland than an emperor in exile" (Bseiso, 1978, p. 84),

His jailers are gone, but his words remain, and people in Moscow are still repeating his words: The most beautiful days, the ones we have not yet lived. The most beautiful seas, the ones we have not yet sailed/The most beautiful children, those who have not yet been born/The most beautiful flowers, those we have not yet seen/The most beautiful words. The most beautiful poems are the ones I have not yet written (Hikmat, 1984, 6). He compares the prisoner to a lion for his patience, courage, strength, and pride. He says: Look at the lion walking around inside the iron cage without losing his balance, carrying hatred in His eyes/like a steel knife (Hikmat, 1981, p. 41) The pain of prison is alleviated by love for the homeland, his longing for it from behind bars, and his only request is to live freely under the light of his homeland, and he wishes to return to his hometown, That is why we find in his writings in prison that he always dreams of freedom and returning to his mother's embrace. Prison has changed his point of view and his concept of things has changed. From inside prison he looks at things from a different perspective. The moon has become sweeter and bigger, and the smell of the earth has become fragrant. He sees... His freedom is on the prison walls, he

screams at the top of his voice and tells the executioner to free the prisoners, and the death of prison sorrows after the olives regain their greenness and the lightning passes through his homeland.

Tawfiq Ziad was impressed by Nazem Hikmat's poetry, which he produced in prison, and he called his collection *Prisoners of Freedom* 1973. In it, he says, "This is a song for ten thousand prisoners in your prisons, O Israel, defying the gods of oppression" (Ziyad, 1973, p. 8). He says: May your hand be cut off, O jailer, withdraw, O invader, your army from my homeland. The occupier (Ziyad, 1973, p. 15), and he says: Put shackles on my feet, put shackles on my hands, cut out my tongue, put a noose around my neck, I do not perish, I am renewed (Ziyad, 1973, p. 17), and Darwish also wrote poems that bore telegram titles. From prison / prison / challenge / the prisoner grew up / dead number 48 / reaction / there are no walls to the cell, and he says in one of his poems: You saved me from death, the cell / on its roof I found my freedom / raise your forehead above the wall" Darwish, 1966, p. 17) Samih Al-Qasim says, mixing the female with the homeland through the prison: I see your eyes on the walls of the prison / and your face appears on the walls of the prison" Al-Qasim, 1993, p. 454 He says: What do the prison bars do / In the prison are machines of torture / But death is a joy / And the prison is a laugh" Al-Qasim, 1993, p. 558, "And he says: From the small window of the prison / I see trees that are smiling / and windows that are crying / and they are praying for me / from the window of the small cell / I see your large cell" (Al-Qasim, 1993, p. 580). Samih Al-Qasim was arrested and thrown into prisons and cells, and imposed on him House arrest was imposed on the background of his activity and his nationalist and militant stances, but this increased his strength, solidity, and greater belief in his political and militant path, and his adherence to the issues of his people and his national commitment.

## Conclusion

This study contributes to increasing the national and moral sense that pushes the reader to peaceful coexistence because it touches on a social and humanitarian sense. The study also confirms the strong relationship between poetry and the requirements of society. We also notice the trend towards simplicity in poetic performance, away from alienation and artificiality, without losing the essence of the high artistic level. Most of the poets of the liberation movement found in the simplicity of Nazim Hikmet's poetry a strong support that confirms their call for simplicity and depth at the same time, and for denying the formal artificiality in which previous traditional poets sank. We also notice that the previous heritage was not neglected, whether official or popular. Nazim's integration into his official and popular heritage was an influential push for the poets of the poetic movement to turn to their official and popular heritage, and then turn to expressing the concerns of the simple, the longings of the poor, and the pain of the oppressed in the homeland and in various parts of the earth. This approach had a major contribution in moving away from narrow personal concerns to the concerns of The defeated crowds.

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