Palestinian Resistance Narratives in the Poetry of Ayman al-Atoom: A Critical Analysis of Literary Aesthetics and Political Consciousness

Received 2025-11-16
Accepted 2026-02-19
Published 2026-07-20

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To cite this article: Sanadi, Aida Hayati Mohd., Safian, Nursafira Lubis., Kamal, Nurul Iman Mohamad Anuar., Hadi, & Faiz. (2026). Palestinian Resistance Narratives in the Poetry of Ayman al-Atoom: A Critical Analysis of Literary Aesthetics and Political Consciousness. Ijaz Arabi: Journal of Arabic Learning, 9 (3), 1552-1565, DOI: https://doi.org/10.18860 /ijazarabi.V9i3.40304

Abstract
Palestinian resistance represents one of the central themes in contemporary Arab literature, where poetry serves as a powerful medium for articulating the hardships, hopes and defiance of an oppressed and displaced people. Ayman al-Atoom stands among the notable contemporary Arab poets whose works vividly expose the social and political realities of the Arab world. This study offers a critical analysis of Palestinian resistance narratives in selected poems of the Jordanian poet, examining both their literary aesthetics and political consciousness. Employing descriptive and analytical methods, the research explores how al-Atoom's poetic language, imagery and symbolism construct a discourse of resistance. The findings reveal that his poetry functions as a reflective mirror of the Palestinian experience, highlighting themes of pain, suffering, tragedy, resilience and revolution. Moreover, the study underscores the poet's view that the liberation of Palestine is a collective responsibility of the entire Muslim ummah, presenting the Palestinian cause not merely as a regional or national concern, but as a universal human tragedy. The study concludes that al-Atoom's integration of aesthetic expression and political awareness contributes significantly to contemporary resistance literature and enriches the understanding of Palestine's ongoing struggle.
Keywords: Resistance; Palestine; Ayman Al-Atoom; Poetry; Political

INTRODUCTION
In the first half of the 20th century, Palestine witnessed major social, political, and literary changes. The establishment of Israel in 1948, followed by the Six-Day War in 1967, marked a drastic change in Palestine's political, territorial, demographic, and literary landscape (Lokman et al., 2024) . This event marked a beginning of an unmitigated catastrophe for the Palestinian people. The Israelis deliberately aimed to keep extending their window of impunity by focusing solely on the Tufan Al-Aqsa war, which erupted on October 7, 2023 (Nahedah 2021). Additionally, Netanhayu has shown a minimal interest in reaching a peace agreement with the Palestinians and unequivocally opposed engaging in negotiations with his Arab rivals. He firmly insisted that there will be no such agreement until the enemy becomes hopeless and helpless (Muhammad 2024). As the literary

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movement is closely related to the social and national situation, writers and poets play an important role in conveying the message of resistance against the colonialist (Nur Farhana & Rahmah 2024). The resistance in occupied Palestine was the natural response to the practices of the Israeli occupation army, which occupied lands, killed their owners, and burned their homes and fields. The term "literature of resistance" or "Adab al-Muqawamah" has emerged among the poets in occupied Palestine to express the existing historic circumstances and to promote changes. One of the main concerns of some poets and writers is to fight the atrocities and portray the struggles of peoples because they are responsible for awakening people and reforming society (Nahedah 2021). The study of resistance literature has flourished significantly in recent years, and Arab writers have shown great interest in this field. Most of them have published books with titles reflecting this focus (Kawari 2019). For example: "Resistance Literature in Occupied Palestine 1948-1966" by Ghassan Kinfani, "Resistance Literature" by Ghali Shukri, and "Mahmoud Darwish, Poet of the Occupied Territories" by Raja Naqash.

Ghali Shukri stated that "literature itself is a human activity that resists the factors of weakness that may afflict the human soul in moments of brokenness," (Ghali 1985) and he believes that there is no serious literary work in human history that can be devoid of the element of resistance, as in some way, the idea of conflict. This is perhaps what gives resistance literature its universal human dimension, transcending national frameworks and social stereotypes, inspiring the writers to engage and write about the issues of peoples to whom they do not belong.

This study is grounded in the theoretical framework of Adab al-Muqawamah (Resistance Literature), as conceptualised by Ghassan Kanafani (1966) and further developed by Ghali Shukri (1985). Within this framework, literature is not regarded merely as an aesthetic expression but as an act of cultural resistance that preserves collective memory, identity, dignity, and the historical consciousness of oppressed communities. Resistance literature therefore functions simultaneously as artistic creation and political engagement, enabling literary texts to challenge colonial domination while reaffirming national and human values. This framework provides the analytical lens through which Ayman al-Atoom's poetry is examined in the present study.

METHOD

This study employs a qualitative descriptive-analytical approach to examine Palestinian resistance narratives in selected poems by Ayman al-Atoom. The analysis is guided by the theoretical framework of Adab al-Muqawamah (Resistance Literature), as conceptualised by Ghassan Kanafani (1966) and further developed by Ghali Shukri (1985). Within this framework, literature is understood not merely as an artistic product but as a form of cultural resistance that preserves collective memory, national identity, and political consciousness while confronting oppression and colonial domination.

The primary data consist of selected poems by Ayman al-Atoom that explicitly portray the Palestinian struggle against Israeli occupation. The poems were selected through purposive sampling based on three criteria. First, the poems explicitly address themes of Palestinian resistance, occupation, oppression, and liberation. Second, they demonstrate significant literary features, including symbolism, imagery, metaphor, Qur'anic intertextuality, and rhetorical expressions that facilitate aesthetic analysis. Third, the selected poems represent recurring themes central to this study, namely pain and suffering, displacement, collective memory, resilience, revolution, and political consciousness. These criteria ensured that the selected texts were directly relevant to the

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objectives of examining the relationship between literary aesthetics and political consciousness in Ayman al-Atoom's resistance poetry.

The analysis was conducted through close textual reading, allowing both the explicit and implicit meanings embedded in the poems to be systematically interpreted. Each poem was analysed by identifying its dominant literary devices and examining how these aesthetic elements construct narratives of resistance and shape political consciousness. The findings were subsequently organised into thematic categories reflecting the major dimensions of Palestinian resistance discourse, including pain and suffering, tragedy, resilience, revolution, identity, and hope. These themes were interpreted in relation to the historical realities of the Palestinian struggle while also considering the broader Arab and Islamic moral consciousness reflected in Ayman al-Atoom's poetic vision. Overall, this methodological approach enables the study to bridge literary aesthetics and political consciousness by demonstrating how Ayman al-Atoom's poetry functions not merely as artistic expression but also as a form of cultural resistance, historical testimony, and ethical engagement within the broader discourse of contemporary Arabic resistance literature.

RESULTS AND DISCUSSION

Biography of Ayman Al-Atoom

Ayman Al-Atoom, a Jordanian poet and novelist was born on 2nd March 1972 in Jerash, Jordan. He went to a secondary school in United Arab Emirates (UAE) in 1990. His first education was in the field of engineering, and he graduated in Civil Engineering from the Jordanian University of Science and Technology (JUST) in 1997 (Ahmad 1999). His love for the Arabic language and its uniqueness inspired him to pursue the Arabic language, he earned a bachelor's degree in the Arabic language in 1999 from Yarmouk University, Jordan followed by a master's degree in 2004 and doctorate in Arabic language from the University of Jordan in 2007. He also founded the Literary Club at Jordan University of Science and Technology and chaired the Literature Committee at Yarmouk University (Arageek 2021).

He worked as an Arabic language teacher in several school and academies, including Amman Academy and Al-Radwan School. He is a member of the Jordanian Writers Association, the Jordanian Engineers Association, and the American Civil Engineers Association (ASCE) (Nasr Al-Din 2014). His father, Dr. Ali Al-Atoom is one of the prominent leaders in the Islamic movement in Jordan (Ikhwanul Muslimin) and a professor of the Arabic language at Yarmouk University. His father played the greatest role in instilling a love for the Arabic language and its literature in him since his early childhood by reciting to him the poems about love for the homeland, and he memorized hundreds of lines from the long poems by Yusuf Al-'Azm and Hashim Ar-Rifaie and other great poets (Ahmad 1999).

Since his childhood, Ayman Al-Atoom frequently recited poetry. In 1996, he delivered a poem criticizing the regime, and as a result, he was imprisoned for nearly a year. He was accused of being against the nation, tried in a military court, and was subsequently imprisoned in Al-Jweidah prison (Jalilah et al 2019). However, prison did not prevent him from his struggle and he found no peace of mind until he expressed what he felt inside. As he said: "It is as if the writer carries the burden of heavy thoughts in his senses and emotions, and they continue to stir within him and bother him, when he gives birth to them, he experiences great relief. Isn't writing a form of birth?" (Ayman 2013). So he wrote and expressed in his famous novel *"Yā Ṣāḥibay al-Sijn"* about the experience of

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political prisoner that he endured in Jordanian prisons. He then published his first collection of poems titled *"Nubūāt al-Jāi'īn",* in which he compiled his poems he wrote while in prison. These poems carry a message of political and social rejection. As a result, we found that most of his poems and novels focus on the plight of prisons and humanitarian themes as well. The hardships he endured led him to express himself through his pen before his tongue (Aida & Nursafira 2022). Consequently, that experience was translated into literary works, such as poetry and novels so that it remains a witness and immortal throughout the era. Thus, the poet's experience, circumstances, political and social factors are the foundation that drives the poet's pen.

Ayman stated that he preferred to address the social issues that he experienced, especially those related to resistance in his literary works. He depicted the prevailing social systems in his poetry, addressing the values, principles, and ethics of some representatives who were indifferent to their role in serving the people. They turned a blind eye to the struggles and issues faced by society, using their positions merely to achieve their personal goals, leading to widespread corruption, hunger, and poverty in Arab countries (Jalilah et al 2019). It is noticeable that Ayman Al-Atoom's poetry does not confine solely about his love towards his homeland, Jordan. Instead, he extends his focus on other Arab countries, such as, Palestine, Lebanon, Iraq, and Syria, as there are no boundaries in his poetry, embracing all Arab lands as his homeland. He believes that the Arab countries are united by one belief and language, Islam and the Arabic language. He notices that every Arab country carries a tragic issue, and Ayman is in pain from what he witnessed in the Arab countries. Therefore, he raised his voice loudly, complaining about the wounds of the countries. He resisted and rejected the oppression and injustice that spread throughout the Arab countries, and he said, "Isn't every Arab country my homeland?". Indeed, every Arab country is his homeland.

Narratives Of Palestinian Resistance In Al-Atoom's Poetry

1. Pain and Suffering

Ayman Al-Atoom lived in during a time when the Palestinian people endured great suffering, and he deeply felt their pain. This is why he wrote poems that not only portrayed their struggles but also advocated for justice and a dignified life. At the same time, he defended them with sincere words and revolutionary spirit, as he expressed in his poem titled Lebanon, O Face of Tragedies (Ayman 2014):

لبنان ي وجه المآسي داميا ً ي غادة ً أوصالها تتقطعه
ضربت عليك من الفداء ضريبة عن كل أبناء العروبة تدفعه
والله لو خشع البدي وأسمعوا لعرفته صوتك بينها يتوجعه

O Lebanon, oh face of tragedies, bleedings
A ransom tax has been imposed on you
By God, if only the people would humble themselves and listen

O Ghada, her limbs are torn apart
All the children of Arab are being paid
I would recognize your voice among them, moaning

The poet expressed the sad memories that drove him toward nostalgia for Jerusalem and Lebanon. This indicates that he found himself between his future aspirations and his deep love towards these two cities, which once flourished with a rich and noble civilization and bright days. The poet portrayed Lebanon and Palestine as a person who has endured various calamities by choosing words that reflect both spiritual and physical suffering. He used vocabulary that conveys his inner torment, such as *tragedies*, *bloody* and *painful* bearing the accumulated suffering of the Arab and Muslim

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world.

The poet personified "Lebanon" as a beautiful maiden whose limbs were being torn apart, bleeding, and whose voice ached from the pains and sorrow that had befallen her. He embodied the pain of wounded, bleeding soul, crying out for relief from the calamities and tragedies that have befallen the poet. The researchers believe that the poet calls on the Arabs to support Palestine and its people to awaken their awareness, as evident in his words: "By God, if only the people would humble themselves and listen". He urges them to protect the holy place and liberate its people from occupation and the suffering. This notion aligns with Islamic political ethics, which emphasize collective responsibility (*farḍ kifāyah*) in confronting injustice and defending the oppressed.

In another place, the poet addressed the Arabs about the Al-Aqsa in his poem titled: "Are you really Arabs…?" He employed repetition to emphasize the significance of his message and capture the audience's attention, he says (Ayman 2016):

أحقًا أنكم عرب كِرامه؟! وأن الجار مِنكم لا يهضامه؟!

Translation:

Are you truly honorable Arabs!? And that the neighbor among you is not kind!?

Then he says:

أحقًا أنكم عرب كِرامه؟! على أقدامِهِم يثهو العَمامة؟!

Are you truly honorable Arabs!? At their feet do the clouds kneel!?

And he says:

أحقًا أنكم عرب كِرامه؟! يهشد بِهِ إذا اعتدتِ الطغامه؟!

Are you truly honorable Arabs!? Will they be tightened when the tyrants become accustomed!?

Then he says:

أحقًا أنكم عرب...؟! وأنّ عروقكم فيها د م يزي

Are you truly Arabs…!? And your veins run have blood flowing

The repeated interrogative expression "Are you truly honorable Arabs!?" operates not only as a stylistic tools, but as a moral and political interrogation grounded in Islamic ethical consciousness. Through repetition, the poet invokes the collective moral memory of the Arab and Muslim community, confronting it with its failure to embody ethical principles such as justice, solidarity and the duty to support the oppressed. In Islamic ethical thought, these values are not merely moral ideals but form the foundation of communal responsibility and political conduct (Ramadan 2009). In its earlier repetitions, the retention of the adjective "honorable" (*kirām*) reflects the poet's lingering expectation that Arab identity remains anchored in an ethical framework shaped by Islamic moral teachings. The rhetorical questioning implicitly measures contemporary Arab political inertia against normative Islamic ethics, particularly the Prophetic tradition that defines a Muslim as one from whose harm others are safe. The reference to the neglect of the "neighbor" further resonates with Islamic moral jurisprudence, where the rights of neighbors are accorded significant ethical weight, reinforcing the poet's critique as one rooted in moral obligation rather than emotional sentiment.

It shows here that the poet repeated the same sentence, "Are you truly honorable Arabs!?" But in the third sentence, he omitted the word 'honourable'. Perhaps he had

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reached a stage of realization, which there is no longer hope for anything from the Arab, and he believed that they do not deserve this world. This is because they do not have a sense of brotherhood, and they do not protect the right of a Muslim over a Muslim to protect his blood, property, and honor. However, he was forced to repeat this sentence because he did not find an answer, and no one cares about him. This indicates the Arab's neglect towards the Palestinian issue, as well as other occupied Arab countries. Perhaps this repetition has stirred the audience and made them attentive to what the poet would say. Then he continues and say (Ayman 2016):

أحقًا أنكم عر ب؟! ترون دماءن تجري وتنسكبه

Are you really Arabs!? You see our blood flowing and spilling

The poet added the pronoun 'our' in the word 'blood.' to indicate his participation in the suffering of the people of Palestine, and to express his love and connection to this Islamic nation. The researchers believe that he considers himself a member of the occupied people, who are being killed day and night, as the situation reached a breaking point. Injustice and murder are increasing day by day, and the number of victims and innocents is growing with each passing day. The poet represents the Palestinian cause to the point that it flows through him like blood, becoming a part of him and his being, and he becomes like the sacrificial people. The repeated imagery of blood "flowing and spilling" underscores the normalization of injustice and violence amid persistent silence, a condition that Islamic ethical discourse associates with moral failure and complicity (Ramadan 2009).

2. Tragedy

The theme of tragedy often plays a significant role in Palestinian resistance poetry. Palestinian poets frequently use tragedy to express the deep sorrow, loss, and suffering associated with displacement, occupation and the ongoing struggle for freedom. The Palestinian people have suffered the tragedy of war and the massacres committed by the Jews in their land, and the poets of Jordan were not distant from this tragedy (Nor et al,. 2023). They expressed their sorrow and grief through their pens for the stolen rights of the Islamic nation in that country. Therefore, Palestine has always held, and continues to hold, a significant place in Jordanian poetry in general, and especially in the poetry of Ayman Al-Atoom. His poetic engagement with Palestine reflects not only emotional solidarity, but also a sustained resistance narrative that expose political violence while appealing to moral and ethical consciousness. We find that he criticized what is happening in Palestine at the hands of the Zionist Jews and their accomplices, he says (Ayman 2014):

يَ غَزّةَ العِزّ قَدْ فَاضَتْ مَواجِعهكمْ فَالموته يَسْكنهكمْ والبه.ؤْسه والحهرَقه
ها طِفْلَة قهطِّعَتْ أوْصا هلاً إرَ"بِ وَتِلْكَ عَائِلَة بِلقَصْفِ تَ.نْصَعِقه
وَذَاكَ شَيْ خ عَلَى قهرآنِهِ عَكِ ف تَ.لَقَّتْهُ المَنَايَ والمدى حَنَقَ

Translation:

Death dwells upon you, misery and burning	O Gaza of honor, your pains have overflowed
Here is a little girl whose limbs were severed to pieces	And there is a family struck by the bombing
And there is an old man, devoted himself to his Quran	Death has snatched her away, and the horizon seethes with rage

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The poet depicts the war launched by the Israeli occupation forces in Gaza, portraying sadness, death, and the bombing of the guests that do not leave Gaza City. He even realized the depth of tragedy that Arab people in occupied Palestine are living through, speaking as if he were one of the tormented children of Palestine. By referring to Gaza as "Gaza of honor", the poet contrasts the dignity of its people with the harsh reality of occupation.

He then pointed to the brutality of the occupation, depicting a little girl who had been torn to pieces and in her mother's arms, as well as an entire family shocked by the bombing as if it were an electric shock. This illustrates the extreme fear and lack of safety in Gaza, where various forms of torture are carried out in the most horrific manner. The poet speaks from a position of closeness rather than distance, describing the suffering as if it were his own. This narrative stance reflects a form of solidarity and ethical involvement, which is central to resistance poetry.

The example he gives like a child, a family, and an elderly man, represent different segments of society, indicating the violence is widespread and not limited to a single group. The Palestinian people are denied security and safety even in worship as the poet stated that an old man reciting the Quran highlights that even religious life is affected by the occupation. This suggests that Palestinians are denied not only physical safety, but also the freedom to live and worship without fear. The poet uses simple but powerful images to convey suffering and injustice. These images support the poet's wider argument that the Palestinian experience is not only political issue, but also a moral concern that demands awareness and responsibility from the Arab and Muslim world. In his poem titled "*Nubūāt al-Jāi'īn*", the poet said (Ayman 2016):

مهوته وليس من يشى عليئا ونهزمى فالسجهون مهكبلين.نا
نهساقه إل المحاكم هدون ذنْ ″ب على اسم عدّال″ة عفنت قه هرون
قروان ي لغز″ب لئ″م وما زلنا لا مهشت.عمرين.نا

Translation:

We die, and there is no one who grieves for us	And we thrown into prisons, shackled
We are taken to courts without any guilt	In the name of justice has rotted for centuries
Laws for a mean Western	And we are still colonized by them

The poet noted that they die almost daily, but no one cares or mourns them. Death is presented as frequent and normalized, while grief is absent, indicating a lack of international accountability. This silence deepens the tragedy by rendering suffering invisible and unacknowledged. The poet aims to shed light on these issues, denouncing the occupation of the enemy and highlighting his crimes against the people. By repeatedly using collective pronouns, the poet does not separate himself from this suffering, but instead situates his own voice within the shared experience of injustice. The narrative positions reinforces the poem's function as resistance literature, where testimony and solidarity form the core of poetic expression.

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suffering, but instead situates his own voice within the shared experience of injustice. The narrative positions reinforces the poem's function as resistance literature, where testimony and solidarity form the core of poetic expression.

The poet's reference to courts and laws highlights a central theme of the poem: the use of legal institutions as tools of domination rather than justice. The phrase "justice has rotted for centuries" reflects a deep skepticism toward colonial legal systems imposed on occupied societies. From a political and ethical perspective, this critique aligns with the postcolonial analyses that view colonial law as a mechanism for legitimizing violence and suppressing resistance under the guise of legality (Said 1993). The researchers found that the poet combines simple language with sharp political critique to expose the realities of imprisonment, legal injustice, and ongoing colonization. The poet does not merely describe oppression, he challenges the legitimacy of the structures that sustain it, calling attention to the moral contradictions underlying claims of justice and law in the context of occupation.

3. Resilience

The injustice and oppression experienced by Palestinians living under occupation forces them to express their hatred and cruelty to the occupiers to resist these invaders by showing loyalty to their homeland through jihad. When the Arab nation was afflicted by tyranny during the time of Zionist occupation and colonization, Ayman Al-Atoom resisted the methods of this colonialism, exposed its crimes, and urged the people to oppose the tyrants and colonizers. He spoke in the voices of the fighters, saying that they were fully prepared for jihad and resistance against their enemies, he said (Ayman 2014):

لو أقاموا فوق عينّ سهدهودا أو تەراهم غرهزوا فيها حديدا

عن طريق الل يو٣ما لن أحيدا ومهن هروحي بنْ أقضِي شهيدا

أن ما دمته مع الل يقين

Translation:

If they were to build barriers over my eyes Or you see them inserting iron into it
I would never stray from the path of God The wish of my soul is to die as a martyr
As long as I am with God, He protects me

The poet emphasized that the fighters (Mujahideen) are not afraid of any torture inflicted by the Zionists, even if they put the iron in their eyes; they will not abandon jihad for the sake of God. The reference to *jihad* in this context should be understood within its broader Islamic ethical meaning, namely sustained struggle against injustice and oppression. Scholars of Islamic ethics have noted that jihad encompasses moral perseverance, resistance to wrongdoing, and the defense of dignity, particularly under conditions of occupation and persecution (Kamali 2002). In this sense, the use of word "jihad" aligns with resilience rather than aggression.

أقدِي بلاءك أيها الطفله الذِي لما يفارق صخوة المِيلادِ

فِكفِهِ مو ت وفِ أنفاسِهِ ن ر وفِيهِ صرخة الإرعادِ

عدوا بهطولتك الفريدة كلهم ولقد ذهلته اليوم عن ت.غدادِ

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Translation:

I would sacrifice myself for your sake, O Child — When he has not yet left the dawn of birth

In his hand, there is death, and in his Breath — Fire, and within it, the cry of thunder

They all counted your unique heroism — Today, I was astonished and have lost count

In this poem, the poet describes the heroism of Palestinian children who were born to the sounds of bombings and the destruction of homes. They did not enjoy childhood like other children, as they were born into a life of constant conflict. By emphasizing that the child "has not yet left the dawn of birth", the poet underlines the cruelty of a reality in which innocence is confronted with violence from the very beginning of life. They were born into a time of war, lived through it, and are likely to die in it as well. They are young children with a strong determination, and the poet describes them as wearing the attire of war, implying that death is in their hands and their breath is the fire of resilience and steadfastness. They refuse to submit to oppression, and their hands will eventually liberate Palestine. Despite their youth, they embody a spirit of resistance, instilling faith in their hearts from birth. These harsh conditions taught them words of resistance and war instead of words of childhood, outings, and play. In the poem "Nasyīd Fatayān al-Aqṣā", the poet clearly addresses this issue when he says (Ayman 2014):

نحنه لا نعرفه ما معنى الطفولة — قد أتينا الكون في طور الرجولة

فإذا ما سرقوا أحلامنا — فهم ما سرقوا منا البطولة

لا، ولا اليأس وعيش العزة

Translation:

We do not know the meaning of childhood — We came into this world in the phase of manhood

For if they stole our dreams — Yet, they did not steal from us our heroism

Nor our courage, nor the life of dignity

The poet reflects on what the occupation has stolen from the Palestinian people, which are childhood and its innocence dreams filled with peace, love, and security. These children are exposed to the same cruelty of torture, inhumane treatment, and unfair trials that steal their basic rights and threaten their future with loss. They live through various types of torment due to the continuous attacks and assaults. Official Palestinian statistics and human rights reports indicate that these violations have shattered the childhoods of hundreds of Palestinian children through injuries, arrests, and killings (Raid 2013).

At the same time, the poet affirmed in this poem that the occupier could not steal the heroism from the souls of these children because they were the generation of sieges and wars. They were born with blood. They emerged from their mothers' wombs, boiling with love for resistance and jihad, carrying in their souls the cause of liberating the land from Israeli occupation. The poet highlighted that, despite the hardships, deprivation, and violence imposed by the occupier, the heroic nature and determination of these children remain untouched, which portrays them as a unique generation shaped by their circumstances. From the moment of their birth, they are depicted as deeply connected to their people's cause, inheriting the dream of liberation and justice as a part of their identity. This poetic imagery not only symbolizes their unbreakable commitment to fight for their land and freedom, but also conveys hope and inspiration, suggesting that this generation will continue the struggle for liberation, undeterred

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by fear or oppression.

4. Revolution

There is no doubt that Ayman Al-Atoom is a poet of revolution against the occupation calling for revolution against the occupiers and a return to God's law, where it was a jihad. This is clear in a large number of verses of his poetry, including in his poem "*Min Asfār al-'Izzah li 'Uyūn al-Ḥabībah"*, in which he says (Ayman 2015):

I am the revolution	أن الثورة
I am the idea	أن الفكرة
I am the ember	أن الجمرة
And my poetry are free	وأشعاري هي الحرة

The poet repeatedly asserting "I am", he internalizes revolution as a state of consciousness, transforming it from a political action into an intellectual and moral commitment. Revolution is thus portrayed as an idea *(fikrah)* a spark *(jamrah),* and a free poetic voice suggesting continuity, endurance, and the capacity to awaken awareness rather than a single moment of confrontation. The poet also says, "Yes, I am the poet of the revolution, because the revolution lives in my blood, so I live it and transform it from feelings in the hearts to those words on the chests, in the lines, and on the papers, then I deliver it to the masses so they know that the Revolution against oppression is better than bowing, submission, and servility. Yes, indeed, I am the poet of the revolution." (injaz2022, 2011). He also encouraged the Palestinian people by his words to threaten the enemies, as he says:

أن ي أماهه بِلثورةِ نشِطٌ	لست ي أهمي مِن الروح بقانِط
إتن ف هذه الأرض مهرَابِطٌ	سأذيقه المعتدِيكهلَ وبلٍ

Translation:

Oh mother, I am an activist in the revolution Do not despair, my mother, do not grieve
I stand firm on this land with devotion I will make the aggressor taste all evil

These verses depict a son's conversation with his mother, where he declares himself an activist in the revolution. The revolution here symbolizes resistance against the enemy, tyrants, and oppression. This includes everything that poses a threat to Palestine and its people. It is a call for the liberation of the Prophet's sacred site from the hands of the Zionists. The poet blends his longing and deep yearning for Palestine with a dynamic revolutionary spirit, expressing hope for a reunion and gathering in an atmosphere of familiarity and love. His soul always yearns to return to the homeland, as there is no return to the homeland except through revolution. He affirms this by stating that he neither despairs nor loses hope, as his pure soul will be sacrificed for the homeland. It will not be lost in vain but will be given in martyrdom for the nation. The path of revolution is full of thorns, as it requires effort, sacrifice, giving, and selflessness. At the same time, The poet threatens the Zionists that he will make them taste the fire of destruction and the inevitability of death. They will perish at the hands of the heroes, according to the will of Allah.

Elsewhere, the poet used the red color as a symbol of revolution, rebellion, and bustling life. He is angry and defiant. against the slumber of the Arab nation and revolting against an oppressive rule that breeds humiliation, as he says in his poem titled "*Nubūāt al-Jāi'īn*" (Ayman 2016):

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They sold their homeland and territories	هم بـ يّ عوا أوطانهم ومرابعة
And they sign to declare the battle's end	يّ هم وقعون على انتهاء المؤقعة
And they will clink their filled red cups for their toast	ومي قرعون لِنخبهم هحرا الكه هؤوس المهتفة
They are forever against him…	هم ضِدَّهه أبَ ّدا...
And what pains him most is that they were ever counted among his own	وأكث ّر ما ي هعذِبه أنَّهم حسِبوا معة

The poet vividly exposes the betrayal of those who prioritize their personal interests over their homeland. He condemns those who, instead of defending their nation, align themselves with foreign powers, which particularly America, by signing agreements that serve external agendas rather than the well-being of their people. Through his powerful imagery, he portrays the blood shed for the freedom of homeland seem like a drink in their cups, and This drink is made from the stolen rights of the Palestinian people. The researchers noted that the poet used the color red as a metaphor for blood, which is deeply symbolic as it represents the blood of the martyrs, the resilience of the resistance, and the unyielding revolutionary spirit. This red color is not just a sign of loss and tragedy but also a powerful emblem of defiance, sacrifice, and the continuous fight against oppression.

To provide a clearer synthesis of the findings, Table 1 summarizes the four dominant resistance themes identified in Ayman al-Atoom's poetry. The table integrates the principal literary aesthetics employed by the poet with their corresponding ethical meanings and political significance, demonstrating how aesthetic expression functions as a medium for constructing Palestinian resistance narratives. This synthesis highlights that the poet's resistance discourse extends beyond artistic representation to encompass moral reflection and political engagement.

Table 1. Literary Aesthetics and Ethical Meanings of Palestinian Resistance Narratives

Theme	***Dominant Literary Aesthetics***	***Ethical Meaning***	***Political Significance***
Pain & Suffering	Personification, repetition, emotional imagery	Compassion, dignity, solidarity with the oppressed	Raises awareness of the humanitarian suffering experienced by Palestinians.
Tragedy	Symbolism, historical imagery, realistic descriptions	Justice, remembrance, moral responsibility	Exposes occupation as systemic injustice
Resilience	Heroic imagery, Qur'anic intertextuality, martyrdom symbolism	Faith, perseverance (*ṣabr*), hope	Affirms resistance as an ethical duty rather than passive endurance
Revolution	Revolutionary metaphors, symbolism of red, declarative language	Liberation, courage, sacrifice	Calls for political awakening and collective resistance

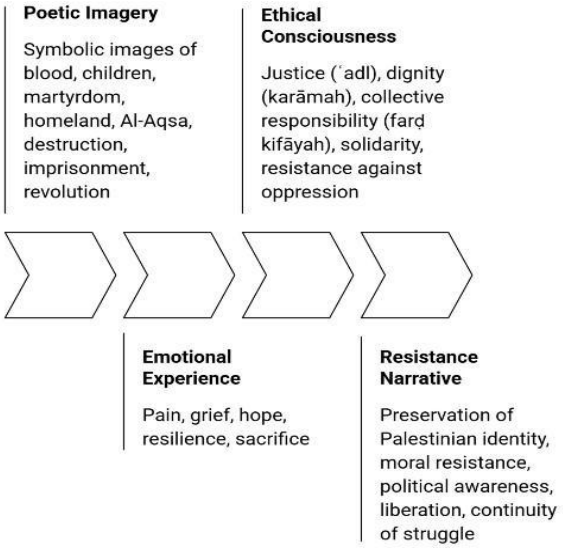
As presented in Table 1, the four themes are not isolated literary categories but interconnected dimensions of a unified resistance discourse. Through the interplay of imagery, symbolism, repetition, and Qur'anic intertextuality, Ayman al-Atoom transforms poetic aesthetics into vehicles of ethical consciousness and political awareness. The progression from pain and tragedy to resilience and revolution reflects a coherent narrative in which poetry functions not only as artistic expression but also as cultural resistance, moral testimony, and a call for collective action against oppression. To further illustrate the analytical framework of this study, Figure 1 presents the

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conceptual relationship between poetic imagery, ethical consciousness, emotional experience, and the construction of Palestinian resistance narratives in Ayman al-Atoom's poetry. The figure demonstrates how literary elements extend beyond aesthetic expression to cultivate moral awareness, evoke collective emotional engagement, and ultimately construct a coherent discourse of resistance.

Figure 1. Conceptual Relationship between Poetic Imagery, Ethical Consciousness, Emotional Experience, and Palestinian Resistance Narrative



As illustrated in Figure 1, Ayman al-Atoom's poetry transforms poetic imagery into a multidimensional discourse of resistance. Symbolic representations of blood, martyrdom, homeland, Al-Aqsa, imprisonment, and revolution are not employed merely as literary devices; rather, they generate ethical consciousness grounded in justice, human dignity, solidarity, and collective responsibility. These ethical values subsequently evoke emotional experiences of pain, grief, hope, resilience, and sacrifice, which collectively shape the Palestinian resistance narrative. This conceptual relationship demonstrates that literary aesthetics in Ayman al-Atoom's poetry function simultaneously as artistic expression, ethical reflection, and political engagement, reinforcing the principles of Adab al-Muqawamah (Resistance Literature).

CONCLUSION

The circumstances that the poet Ayman Al-Atoom went through had a significant impact on his literary works, especially those poems that characterized by a call for resistance in addressing others. He carried the suffering of the Palestinian people, defended their rights, and challenged the exploitative and occupying rulers. The poet fought with a revolutionary spirit and sincere words, using a distinctive style, highlighting the issues of society, demanding that its members obtain a peaceful life. He also expressed his unity with the Arab nation by the conscience and sentiments of the nation, as well as its rejection of the Zionist entity. It is a natural act in response to injustice, killing, oppression, and destruction. It is not reasonable for a person to stand idly by while their land is seized through colonization and their people are expelled and displaced from their homeland. It was noticed that the poet emphasized to be persistent, and it is essential for achieving a lasting and viable peace is fundamental to the Palestinian struggle. The rights and freedom of a people are paramount.

Ayman Al-Atoom's poetry effectively chronicles the anguish, adversity, and

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fortitude of the Palestinian populace. His works not only mirror the pain and loss experienced by the oppressed but also serve as a catalyst for mobilization, enhancing awareness among Arabs and the wider worldwide public. By use powerful imagery, repetition, and direct calls to Arab solidarity, he reveals the moral and ethical shortcomings of individuals who remain silent in response to Palestinian suffering. His emotive and revolutionary poetic language demonstrates a deep sense of obligation to Palestine and the wider Arab community. Furthermore, Al-Atoom's lyrical discourse underscores the convergence of literature and activism. Through the integration of historical narrative, social critique, and spiritual dedication, he forges a poetic identity that surpasses simple artistic expression, evolving into a mode of resistance. His writings correspond with the wider tradition of *Adab al-Muqawamah*, illustrating that literature may serve as a tool against oppression, a method for conserving cultural identity, and a summons for collective action.

The study of Ayman Al-Atoom's poetry reinforces the pivotal function of literature in influencing public awareness of the Palestinian issue. His steadfast position on resistance, resilience, and justice solidifies his status among modern Arab poets who persist in inspiring through their verses. His poetry serves as a tribute to the persistent battle for Palestinian liberation, reminding readers that as long as poetry endures, so does the voice of the oppressed.

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