

PALESTINIAN RESISTANCE IN MAHMOUD DARWISH'S *BITHOQOH HUWIYYAH* POEM: AN INDIRECT EXPRESSION STUDY

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Abstract: This research explores indirect expression in Mahmoud Darwish's poem "Bithoqoh Huwiyyah" (With Identity Confidence) to convey the message of Palestinian resistance. The poem, a significant piece of Palestinian literature, reflects the resilience of the Palestinian people in the face of ongoing oppression and struggles for identity and autonomy. Through figurative language, Darwish communicates complex political and social themes related to Palestinian resistance, using subtle forms of expression to convey powerful messages of defiance. The study employs qualitative content analysis to examine the poem's text and identify the types of indirect expression used. The primary data consists of the poem, while secondary data includes scholarly articles on Darwish, Palestinian history, and socio-political context. Data were collected using reading and note-taking techniques, and the analysis follows a three-stage process: data reduction, presentation, and conclusion drawing. The findings reveal four distinct types of indirect expression in the poem: talwih, ta'ridh, ramz, and ima'/isyarah. These expressions convey themes of resistance through various forms, such as existential declarations, social criticism, and subtle threats. For instance, Darwish uses indirect expressions like "Take note, I am an Arab" and "I am a name without a title" to assert Palestinian identity, while phrases such as "I eat the flesh of those who oppress me" express anger and opposition to injustice. These forms of figurative language enhance the poem's impact by allowing Darwish to communicate the depth of Palestinian suffering and the enduring spirit of resistance without resorting to confrontation. The study highlights how Darwish's indirect expression transforms his poetry into a tool for cultural resilience, offering both a voice for the oppressed and a means of resistance. The research contributes to the broader understanding of literature as a powerful form of political resistance, demonstrating how poetry can subtly yet profoundly influence collective identity and social movements. By analyzing the indirect expressions in Darwish's work, this study underscores the importance of art in political discourse, offering a deeper appreciation of how literature shapes the struggle for justice and freedom.

Keywords: Resistance, Palestinian Society, Mahmoud Darwish, Poetry, Indirect Expression.

INTRODUCTION

The Israeli-Palestinian conflict is one of the prolonged conflicts in the Middle East that has not yet concluded a solution to end the raging war. The protracted conflict that cost many lives stemmed from Zionism, which was campaigned by Theodore Herzl to become an embryo that gave birth to the state of Israel.

The declaration of the state of Israel in 1948 was the beginning of a series of issues that led to Arabs becoming victims. Jewish claims to Palestinian land became a new problem. Apart from that, Israel persisted in expanding Jewish settlements on Palestinian land. The Palestinians themselves became victims and could only fight as hard as they could. In the

end, their lands were confiscated to be used as Jewish settlements (Mudore, 2019).

Currently, the Palestinian people are under severe oppression. Since the conflict with Israel began in the mid-20th century, Palestinians have continued to experience profound suffering due to expulsion, displacement, restrictions on movement, and the uncertainty inherent in their daily lives. In the West Bank and Gaza Strip, the deteriorating economy, high unemployment rates, and limited access to necessities such as water, electricity, and health services add to their burdens (Romadhony et al., 2024). In the midst of all this, the Palestinian people's spirit of resistance and resilience continues to burn, a testament to their strength and determination in the face of all forms of oppression and injustice.

In this context, Mahmud Darwish's works play a crucial role. As one of the most influential poets in modern Arabic literature, Darwish uses poetry to voice his people's suffering, hopes, and struggles. His poetry is a series of beautiful words reflecting the Palestinian people's collective experience. Through his poetry, Darwish articulates the deep pain and the indomitable spirit of resistance, making him an indispensable voice in expressing Palestinian aspirations and struggles on the global stage (Jo, 2023).

In general, Gramsci argued that resistance is defiance or opposition. It usually occurs between two or more parties due to contradictory, subordinative, and coordinative relations (Ciavolella, 2018). These various forms of relations have the potential for conflict that can trigger resistance from one of the parties. This resistance can be formal or informal, depending on the form and type of resistance and the parties involved. Formal resistance refers to official and institutional mechanisms, while informal resistance is not official (Salam & Zuliana, 2022).

One aspect that stands out in Darwish's poetry is the use of indirect expression or figurative language. In his poetry, indirect expression is an aesthetic element and a tool to convey complex and profound messages. Through indirect expression, Darwish can describe the Palestinian people's life experiences more subtly and meaningfully. This figurative language allows the reader to delve into hidden layers of meaning, providing

a richer understanding of the realities faced by the Palestinian people (Amalika, 2023).

This study will explore the Palestinian society's resistance as reflected in Mahmud Darwish's poetry, with a particular focus on the use of indirect expression. Through an in-depth analysis of some of Darwish's poetry, this research aims to reveal how the art of poetry can become a powerful and motivating form of resistance, reflecting the Palestinian people's determination and unwavering spirit.

As one of the great Arab poets, Mahmoud Darwish is one of the figures of *al-adab al-muqawwamah*, also known as resistance literature. Darwish made a significant contribution to the growth of Palestinian literature. He is also a poet with immense love for his homeland, which can be seen in his works, which mostly regard Palestinian issues (Walidin, 2022). In facing challenging realities, Mahmoud Darwish's poems provide Palestinians with more than entertainment or temporary escape. They are a source of inspiration and motivation, reminding them of the importance of resilience and resistance. Darwish shows that although they may be marginalized and oppressed, their spirit and identity can never be erased. Through his poetry, Darwish encourages Palestinians to keep fighting and never give up, strengthening their resolve in an uncertain future.

This current study positions itself in a different yet complementary framework compared to previous research conducted by Fatikhatul (2022). In his study, Fatikhatul focuses on indirect expression (a form of metaphor) in Darwish's poetry, particularly the poem *صَوْتٌ وَ سَوْطٌ* (Voice and Whip) through the lens of *ilmu bayan*, a classical Arabic rhetoric discipline. This approach emphasizes linguistic and rhetorical analysis, exploring how Darwish uses figurative language to convey his messages. In contrast, the current study emphasizes Darwish's poetry's socio-political and emotional impact on the Palestinian people. Instead of focusing on the rhetorical devices, this study explores how his poetry serves as a tool for inspiration, resistance, and identity preservation. Its focus was on Darwish's works' practical and psychological effects on Palestinian resilience and the Palestinian people's collective struggle against marginalization and oppression.

The definition of indirect expression can be seen in the book *Duruusul Balaaghah*. An indirect expression is a sentence/phrase that aims to convey a particular or special meaning without using specific terms (Nassef et al., 2012). In simple terms, indirect expression is an expression that is often used by a group (in this case, Arabs as native speakers of Arabic) whose meaning is not literal yet interpretable according to its true meaning. There are four types of indirect expression, namely *ta'ridh* indirect expression, *talwih* indirect expression, *ima'/isyarah* indirect expression, and *ramz* indirect expression (Haji, 2018). One of these *balaghah* studies (the study of how to beautifully arrange Arabic words and sentences by still preserving the clarity of meaning) is used to analyze the poem *Bithoqoh Huwiyyah* (With Identity Confidence) by Mahmoud Darwish, which seeks the implied meanings of the poem.

Studies that discuss indirect expression analyze several aspects. The first tendency is to examine the uniqueness and beauty of indirect expression in the Qur'an, as proven by research conducted by Awang et al. (2023), Haji (2018), Saraswati and Rohmat (2022); as well as Syam et al. (2022). The existence of indirect expression in the Qur'an gives a touch of beauty and uniqueness, as confirmed by Haji (2018) and Syam et al. (2022). They argue that indirect expression in the Qur'an contains a strong meaning in art and beauty. It also contains subtle meanings to avoid taboo sentences.

It is in line with the research of Awang et al. (2023), which found that the politeness of indirect expression in the Qur'an related to sexual relations between husband and wife is scientific and lawful. It aims to prevent the arousal of desire. Saraswati and Rohmat (2022) also proved that indirect expression, especially in *juz* (section) 30 of the Qur'an, aims to avoid taboo vocabulary or describe the majesty of God's power. It is an euphemism that softens the language.

The second tendency is indirect expression in the Qur'an and *qasidah* (Arabic literature epic poem) (Ansori, 2022; Hussin et al., 2023; Muluk, 2020). Muluk (2020) examines the existence of indirect expression in the Qur'an and provides that the Qur'an contains clear and easily understandable

messages and a wealth of meaning as proof of the Qur'an's miracles.

It is in line with the study of Hussin et al. (2023), which found that Prophet Muhammad also used indirect expression (peace be upon him) in communicating. They studied four *hadiths* (traditions and sayings of the Prophet) with various contexts in indirect expressions, such as direction, religious guidance, and will. In addition to the Qur'an and the *hadith*, indirect expression is also found in *qasidah*, One of which is *qasidah burdah* (a very famous type of *shalawat* in Indonesia, i.e., a complimentary Arabic phrase containing veneration for Prophet Muhammad), where as many as 17 indirect expression meanings were found (Ansori, 2022).

The third trend of indirect expression translation techniques is in the Qur'an (Abdullah et al., 2023; Al Farisi, 2020; Awang et al., 2016). However, it should be noted that current indirect expression-related research primarily focuses on the limited themes of beauty, politeness, and implicit meaning, while exploring indirect expression containing resistance in poetry is still under-researched. Therefore, this paper offers novelty as it analyzes indirect expression with the theme of resistance in a poem by Darwish.

Based on the problems that have been described, this research focuses on revealing (1) the types of indirect expression used in Mahmoud Darwish's *Bithoqoh Huwiyyah* poem to convey the message of the Palestinian people's resistance and (2) the meaning of indirect expression in Mahmoud Darwish's *Bithoqoh Huwiyyah* poem that can reflect the Palestinian people's resistance.

This research will explore these dimensions to better understand how Mahmoud Darwish's poetry, through indirect expression, becomes a powerful tool in strengthening the Palestinian people's resistance. The researcher hopes to reveal literature's important contribution to the struggle for justice and freedom and show how art can be a powerful and meaningful form of resistance.

METHOD

This research utilized a qualitative approach to analyze the types of indirect expression and the meaning of resistance in Mahmoud Darwish's poem *Bithoqoh*

Huwiyyah. The primary data source consisted of the stanzas from Darwish's poem, while secondary data were gathered from scholarly journals, articles, proceedings, and books that supported the research. The data collection method involved indirect observation, utilizing reading and note-taking techniques. The researcher meticulously read the poem, recording relevant stanzas aligned with the research focus. This method enabled the researcher to identify and isolate the indirect expressions and the meanings of Palestinian resistance embedded in the poem.

Following data collection, the analysis phase began, using Miles and Huberman's data analysis model, which includes data reduction, data presentation, and conclusion drawing (Huberman & Miles, 1992). In the reduction phase, the researcher selected and focused on the most pertinent data, simplifying them to identify the types of indirect expression and the themes of resistance in *Bithoqoh Huwiyyah*. The use of indirect expression in the poem contributes to the theme of resistance by subtly conveying defiance, evoking cultural ties to Palestinian identity, and expressing profound emotions such as loss and hope. This indirectness engages the readers, encouraging them to actively participate in uncovering the poem's layered meanings. Furthermore, the figurative language used in Darwish's poetry gives the resistance theme a timeless and universal resonance, amplifying its impact beyond the immediate political context. After reducing the data, the researcher organized the selected data into a matrix or table, facilitating a clearer view of patterns and relationships among them. The final stage involved drawing conclusions, where the researcher re-examined the data to ensure consistency and validity.

Additionally, the researcher employed triangulation to minimize subjectivity by consulting with fellow scholars and experts in literature, rhetoric, or Palestinian studies. This process provided new perspectives and revealed potential biases, which helped refine the analysis. After presenting the data and drawing conclusions, the researcher reassessed the findings to ensure their consistency and validity, thus strengthening the overall reliability of the conclusions drawn.

FINDINGS AND DISCUSSION

Mahmoud Darwish's poem entitled *Bithoqoh Huwiyyah* contains a form of Palestinian resistance to Israel, as the former has been colonized by the latter for many decades. As a representative, Mahmoud Darwish arranges dictions to form a poem that touches the hearts of many people. Although this is a form of closed resistance (i.e., a resistance that is not conveyed directly), this poem successfully represents the persistence and determination of the Palestinian people amid a raging war.

In this section, the researcher will explore the answers to the problems set out to be investigated, namely the types of indirect expression used and the meaning of Palestinian resistance in Mahmud Darwish's *Bithoqoh Huwiyyah* poem. The detailed explanation is as follows:

Types of Indirect Expression Used in Mahmoud Darwish's *Bithoqoh Huwiyyah* Poem to Convey the Message of Palestinian Resistance

From a linguistic point of view, indirect expression occurs when someone expresses something in words without directly expressing the actual meaning. The term refers to the use of words or expressions that have an implied or hidden meaning, which can only be understood with a deeper understanding or relevant context. Terminologically, indirect expression is a verbal expression that is conveyed with the intention of conveying the true meaning in a non-explicit manner, often by using clues or gestures that lead to the intended meaning without having to directly state it (Nuha, 2022). Based on *wasaiith* (things that must be present) and context, indirect expression is divided into four types, namely *ta'ridh*, *talwih*, *ramz* and *ima/isyarah* (Sagala, 2016). In the *Bithoqoh Huwiyyah* poem by Mahmoud Darwish, the researcher found the types of indirect expression as classified in the following table.

Table 1. Types of Indirect Expression in the *Bithoqoh Huwiyyah* Poem by Mahmoud Darwish

| No | Poetry Data | Types of Indirect expression | Stanza Order |
|----|------------------|------------------------------|--------------|
| 1. | سجّل (Take note) | <i>Ima'/Isyarah</i> | 1 |

| | | | |
|-----|------------------------------------------------------------------------------------------------------------------|--------------|---|
| | أنا (I am an Arab) عربي | | |
| 2. | ورقم بطاقتي خمسون ألف (My card number is fifty thousand) | Talwih | 1 |
| 3. | وأطفالا ثمانية وتاسعهم.. سيأتي بعد صيف! (I have eight children. And the ninth one will come after summer!) | Ramz | 1 |
| 4. | فهل تغضب؟ (Then, are you going to get angry?) | Ta'ridh | 1 |
| 5. | وأعمل مع رفاقي الكدح في محجر (And I work with my toiling companions in a quarry) | Ima'/Isyarah | 2 |
| 6. | أسألهم رغيف الخبز، والأنواب والدفتر من الصخر (I give them bread, clothes, and books of stone) | Ramz | 2 |
| 7. | ولا أتوسل الصدقات من بابك (I'm not begging for help from your doorstep) | Ima'/Isyarah | 2 |
| 8. | ولا أصغر أمام بلاط أعتابك (I am not smaller than your threshold) | Ramz | 2 |
| 9. | فهل تُرضيك منزلي؟ (Do you like my house?) | Ta'ridh | 3 |
| 10. | أنا اسم بلا لقب! (I am a name without a title!) | Talwih | 3 |
| 11. | ولون الشعر.. فحمي (The color of my hair is jet black) | Ima'/Isyarah | 4 |
| 12. | ولون العين.. بني (And the color of my eyes is brown) | Ima'/Isyarah | 4 |
| 13. | فهل ستأخذها (Will you take it?) | Ta'ridh | 5 |

| | | | |
|-----|----------------------------------------------------------------------------------------------|------|---|
| 14. | أكل لحم مغتصبي (I eat the flesh of those who oppress me) | Ramz | 5 |
| 15. | حذار.. حذار.. من جوعي ومن غضبي!! (Be careful and be aware of my hunger and my anger!!) | Ramz | 5 |

Table 1 shows that Mahmoud Darwish's poem entitled *Bithoqoh Huwiyyah* contains 4 types of indirect expression that reflect the meaning of Palestinian resistance, namely: *talwih* indirect expression, *ta'ridh* indirect expression, *ramz* indirect expression, and *ima'/isyarah* indirect expression. The authors identified 15 data according to the types of indirect expression, namely 2 data of *talwih* indirect expression (13%), 3 data of *ta'ridh* indirect expression (20%), 5 data of *ramz* indirect expression (33%), and 5 data of *ima'/isyarah* indirect expression (34%). The details of these findings are shown as follows:

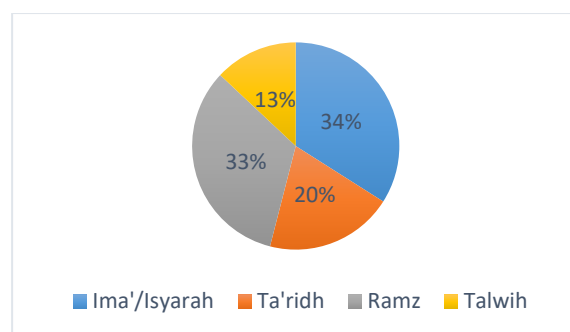


Figure 1. The Types of Indirect Expression in the *Bithoqoh Huwiyyah* Poem by Mahmoud Darwish

First, *talwih* indirect expression is found in Mahmoud Darwish's poem entitled *Bithoqoh Huwiyyah*, precisely in stanzas 1 and 3. *Talwih* indirect expression is an indirect expression with many intermediaries between the *mukanna bih* (the word/sentence that is made to become a metaphor) and the *mukanna 'anhu* (the metaphorical word/sentence) (Feud, 1991). The point is that in moving from connotative meaning to its true meaning, there are many intermediaries. In stanza 1, there is the sentence *ورقم بطاقتي خمسون ألف* which means "And my identity card number is fifty thousand." This sentence of the poem is included in the *talwih* indirect expression. This stanza is categorized as a *talwih* indirect

expression as many media are needed to camouflage the real meaning. Then, the second data is contained in the third stanza of the poem, which reads *أنا اسم بلا لقب* "My name is without a title." This stanza of poetry is also a type of *talwih* indirect expression due to the number of *wasait* or media, meaning that to reach its true meaning, one must pass through many intermediaries.

Second, *ta'ridh* indirect expression is a word to indicate a meaning that is not mentioned (i.e., not clear in meaning) (Hashmi, 2017). In this type of indirect expression, the meaning of a sentence/word is taken through *mafhum* (understanding the context). Usually, *ta'ridh* indirect expression is referred to as satire. In the poem entitled *Bithoqoh Huwiyyah* by Mahmoud Darwish, researchers found 3 data that fall into the category of *ta'ridh* indirect expression.

The first data is found in the first stanza, *فهل تغضب؟* "Are you going to get angry?" This data is a satire for Israel, which is trying to seize Palestinian land. The second data is found in the third stanza, *فهل تُرضيك منزلتني؟* "Does my situation satisfy you?" In the previous stanza of the poem, Mahmud Darwish explains the situation of the Palestinian people who live peacefully, then he adds a stanza in the form of a satire Israel. The sarcasm here is categorized as *ta'ridh* indirect expression, as it aims to explain how angry the Palestinians are at Israel for colonizing them for years.

Third, *ramz* indirect expression is an indirect expression in which there is a small medium between the *mukanna bih* and the *mukanna 'anhu*. This type of indirect expression has few intermediaries and the meaning is usually implied (hidden) (Nassef et al., 2007). In the *Bithoqoh Huwiyyah* poem by Mahmoud Darwish, 5 data fall into the category of *ramz* indirect expression.

The first data is *وأطفالني ثمانية، وتاسعهم سيأتي بعد الصيف* "My children are eight, and the ninth will appear in the summer." The data is *ramz* indirect expression because there are only a few media or *wasait*, but the real meaning is still implied (hidden). The second data is found in the second stanza, *أسأل لهم رغيف الخبز، والأثواب، والدفتر من الصخر* "I gave them bread, clothes, and books of stone." There is a little *wasait* (intermediary) in the sentence of this poem, but the meaning is still implied, so it can be categorized as *ramz* indirect expression. The

third data is found in the second stanza, *ولا أصغرُ أمام بلاطِ أعتابك* "And I did not lower myself on the stairs of your room." This data is categorized as *ramz* indirect expression because there are few intermediaries used in conveying the resentment of the Palestinian people in Mahmoud Darwish's poem. Likewise, with the fourth and fifth data, the *wasait* used is only a little but the real meaning is still implied or disguised. The fourth data is *أكلُ لحمٍ مغتصبي* "I eat the flesh of those who oppress me," while the fifth data is also found in the fifth stanza, *!!! حذار.. حذار.. من جوعي ومن غضبي* "Be careful and be aware of my hunger and anger." This data is also a big threat to the Zionists for their arbitrary deprivation of their rights as Arabs.

Fourth, *ima'/isarah* indirect expression is the transfer of meaning from the original meaning to its conventional meaning through a small *wasait* (medium) (Nassef et al., 2007). This indirect expression does not have many media or intermediaries between the *mukanna bih* and the *mukanna 'anhu*, and the meaning is also not implied or disguised. There are 5 data included in the indirect expression of the *ima'/isarah* category, namely the first data contained in the first stanza, *سجّل أنا عربي* "Take note, I am an Arab." The meaning of this poetic sentence is not at all disguised, it can be understood. Mahmud Darwish explains about his identity as an Arab. So, this sentence can be categorized as *ima'/isarah* indirect expression. The second data is found in the second stanza, *وأعملُ مع رفاق الكدح في محجرٍ* "I work with my neighbor in a stone quarry." This data is *ima'/isarah* indirect expression which shows a little *wasait* and its meaning is clear without any vagueness. The third data of *ima'/isarah* indirect expression is found in the second stanza which is *ولا أتوسّلُ الصدقات من بابك* "I don't ask for help by knocking on your door." The sentences of this poem have a clear and unambiguous meaning, so they can be classified as *ima'/isarah* indirect expression. In the fourth stanza, there are two sentences categorized as *ima'/isarah* indirect expression, namely, *ولونُ العينين.. بنيّ ولونُ الشعر... فحميٌّ* "The color of my hair is jet black and the color of my eyes is brown." The fourth and fifth data describe the characteristics of Arabs in general. Here, there are few media or intermediaries, and the meaning is also not vague.

The findings of this study are in line with the research results of Fatikhatul (2022), which states that in the poem صوت وسوط (Voice and Whip) by Mahmoud Darwish, there are four types of indirect expression, namely *talwih* indirect expression (2 data), *ta'ridh* indirect expression (4 data), *ramz* indirect expression (7 data), and *ima'* indirect expression (2 data). In contrast to this research, this study identifies 15 types of indirect expression in the poem "Bithoqoh Huwiyah." The difference also lies in the context explored within the poem. Fatikhatul's study (2022) merely identifies the types of indirect expression found in the poem صوت وسوط by Mahmoud Darwish without addressing any contextual aspects. Meanwhile, this study highlights the theme of resistance as the indirect expression meaning in Mahmoud Darwish's Palestinian-themed poem.

The study conducted by Syam et al. (2022) also showed the same data. However, the findings were obtained from the Qur'an. This study found 4 types of indirect expression in the Qur'an, namely the *talwih* indirect expression, *ta'ridh* indirect expression, *ima'* indirect expression, and *ramz* indirect expression. In addition, research by Syam et al. (2022) also found different types of indirect expression, namely *'an shifah* indirect expression, *'an maushuf* indirect expression, and *an nisbah* indirect expression. This research focuses solely on types of indirect expression related to the method of conveying implicit meanings, whereas the study by Syam et al. (2022) also focuses on indirect expression types based on the semantic relationship between indirect expression and its implied meaning.

The Meaning of Indirect Expressions in Mahmoud Darwish's *Bithoqoh Huwiyah* Poem that Reflect the Palestinian People's Resistance

Resistance is the ability or effort to reject, fight, or even defend oneself against something that is considered threatening or unwanted (Scott, 1990). James Scott explained in Nuzula et al. (2022) that there is a focus on real forms of resistance that occur in everyday life, clearly showing how weak minority groups, who do not have the strength to resist openly, still resist. James Scott (1990) classifies forms of resistance into two, namely closed resistance

and open resistance. Mahmoud Darwish in his poem entitled *Bithoqoh Huwiyah* slips the meaning of resistance that he conveys implicitly. In his poem, there are also forms of resistance based on the meaning of indirect expression, as shown in the following table.

Table 2. Forms of Resistance in the بطاقة هوية (*Bithoqoh Huwiyah*) poem by Mahmoud Darwish

| Poetry Data | Original Meaning | Indirect Expression Meaning | Form of Resistance |
|-------------------------------------------------|---------------------------------------------------|------------------------------------------------|--------------------------|
| سجّل أنا عربي | Take note, I am an Arab | Recognition of cultural strengths and richness | Existential declaration |
| فهل تغضب؟ | Then, are you going to get angry? | Satire | Disclosure of power |
| أسلّم لهم رغيف الخبز، والأثواب والدفتر من الصخر | I give them bread, clothes, and books of stone. | Satire | Social criticism |
| ولا أتوسّل الصدقات من بابك | I'm not begging for help from your doorstep | Independence | Resistance to dependence |
| فهل تُرضيك منزلي؟ | Do you like my house? | An allusion to the Zionists | Satire |
| ولون الشعر... فحمي | The color of my hair is jet black | Asserting identity to the Zionists | Identity declaration |
| أكل لحم معتصي | I eat the flesh of those who oppress me | Criticism of injustice and oppression | Expressions of anger |
| حذار... حذار... من جوعي ومن غضيبي!! | Be careful and be aware of my hunger and my anger | Threats to the Zionists | Threat declaration |

Table 2 shows the meaning of an indirect expression that contains resistance. In the *Bithoqoh Huwiyah* poem by Mahmoud Darwish, two forms of resistance are clearly illustrated, namely open resistance and closed resistance. The following is a detailed explanation of the two forms of resistance.

First, open resistance is a type of resistance that is organized, systematic, and principled (Scott, 1990), resulting in a revolution. It aims to eliminate the basis of domination (Scott, 2000). A violent model is practiced in this resistance, such as rebellion, demonstrations, putting up banners or pamphlets of rejection, etc. (Rahayu & Mediyansyah, 2023). This form of resistance can be observed directly and concretely, with direct communication between the two disputing parties.

Second, closed resistance is the rejection of categories that are imposed on society. Examples include gossip, slander, or withdrawing respect for the authorities. This form of resistance is carried out less systematically by individuals. Closed resistance usually includes movements that slowly take place, taking into account the form of resistance, expected results, and individual decisions in organizing their desire and ability to resist (Indriani & Zulhazmi, 2021). This form of resistance is usually unstructured and unorganized, does not have revolutionary results, and is carried out symbolically and ideologically. It is often in the form of a silent or clandestine resistance (Syahril et al., 2024).

The poem entitled *Bithoqoh Huwiyah* only shows closed resistance, as Mahmoud Darwish uses language that is full of symbolism and metaphors to convey messages of resistance. This shows an indirect and implicit form of resistance. Even so, it is very powerful in describing the identity and struggle of the Palestinian people. Although the poem does not call for direct action or violence, its tone conveys the pride, resilience, and continuity of Palestinian identity. It is a form of passive resistance that shows determination and a spirit that is not easily broken.

The poem "Bithoqoh Huwiyah" by Mahmoud Darwish reflects the passive resistance of the Palestinian people through symbolism and metaphor, which is characteristic of his other works. Using simple yet layered language, he expresses the

steadfastness of Palestinian identity without calling for direct action, but rather through the repetition of phrases about origins, creating a quiet yet profound resistance. In many of his poems, Darwish employs similar techniques to "map" Palestine within the souls of its people, demonstrating that resistance can manifest as the determination to remain alive and proud of one's identity a form of eternity that is unshakeable.

The form of resistance contained in the poem بطاقة هوية is divided into 8 forms, namely existential declaration, disclosure of power, social criticism, resistance to the Palestinian identity, power, social criticism, resistance to dependence, declaration of identity, resistance to oppression, expression of anger, and declaration of threat. The explanation is as follows.

First, the form of resistance is an existential declaration that is expressed in this poem is clearly seen in the line "سَجِّلْ أُنَا عَرَبِي" which means "Take note, I am an Arab." This line shows explicit resistance by declaring their existence as native Arabs. This declaration asserts that they have a right to the land of Palestine. Mahmoud Darwish uses the word "take note" as an emphatic command, emphasizing the importance of recognizing and validating their identity.

Second, the disclosure of power conveyed by Mahmoud Darwish in his poem also implied the meaning of satire to Israel. The stanza is فهل تغضب؟ which means "Then, are you going to get angry?" Before the stanza, Mahmoud Darwish reveals his identity as a happy Arab, and then adds words that satirize the Zionists, i.e., will they be angry with our happiness?

Third, social criticism is conveyed through this poem. With the suffering that they have experienced so far, Mahmoud Darwish, on behalf of the Palestinian people, expresses his unrest in the form of satire. His form of resistance is illustrated in the following stanza of the poem:

أَسَلُّ لَهُمْ رَغِيْفَ الْخُبْزِ، وَالْأَثْوَابَ وَالْدَفْتَرِ مِنْ الصَّخْرِ

The stanza of the poem means "I gave them bread, clothes, and books of stone..."

Suffering and misery have become part of their daily lives. This is depicted through the symbol 'as-shaker', which means 'stone,' as expressed by the I, "I gave them bread, clothes, and books of stone." This expression shows

how difficult it is to make a living to fulfill basic needs. Hunger and poverty are rampant, and children are forced to drop out of school. They lived in this condition for years.

Fourth, resistance to dependence is a form of closed resistance because it shows independence without relying on the help of others. Then, this expression is also explicitly and indirectly conveyed. The stanza of the poem that shows this form of resistance is *ولا أتوسلُ الصدقاتِ من بابكُ* "I'm not begging for help from your doorstep." Despite the severe suffering they endure, Palestinians never ask for help from the Zionists because doing so would dehumanize the Arabs in front of the Zionists. They were not daunted or afraid to live with the uncertainty of what the next day would bring. Their courage and determination are reflected in the word 'la' in Arabic, meaning 'no'. This word is repeated to emphasize that they will not ask or beg.

Fifth, satire is one of the forms of resistance. The stanza that shows this form of resistance is *فهل تُرضيكُ منزلتي؟* "Do you like my house?" Palestinians live in simplicity, which is described by their homes, which are 'plant guardian huts made of twigs and branches'. Despite living in deprivation and simplicity, they feel a sense of security, serenity, prosperity, and peace, which creates harmony between nature and man. Perhaps this is why the Zionists want to seize their homeland, as implied in the question *فهل تُرضيكُ منزلتي؟*. The word 'تُرضي' (satisfy) here describes the Zionist desire to control the land of Palestine.

Sixth, declarations of identity are repeatedly expressed in this poem. Mahmoud Darwish asserts their identity as the true owners of the land. This is evident in the following stanza *ولونُ الشعرِ... فحمي* "The color of my hair is jet black." They are emphatically saying that they are Arabs, the rightful owners of the land, a land that has been inhabited by Arab ancestors for thousands of years. Brown eyes and jetblack hair show their identity as Arabs.

Seventh, the expression of anger is also expressed by Mahmoud Darwish in his poem. Representing the Palestinian people, he managed to express this expression in the form of the following stanza *أكلُ لحمِ مغتصبي* "I eat the flesh of those who oppress me." The poem is a criticism of injustice and oppression. This expression belongs to the closed form of

resistance in which the resistance is mentioned implicitly and indirectly. In the poem, Mahmoud Darwish represents all Palestinians in expressing their anger.

Eighth, the declaration of threat to the Zionists, which is a form of the Palestinian people's anger, is represented in the poem *بطاقة هوية* by Mahmoud Darwish. The stanza of the poem is *ومن غضبي!!! حذار.. حذار.. من جوعي* "Be careful and be aware of my hunger and my anger!!" A great threat to the Zionists arises from their arbitrary actions that deprive the Arabs, who have long inhabited and are the rightful owners of the land. This threat is expressed through the phrase "*Sajjil! Ana 'arabi*" or "Take note! I am an Arab." This phrase emphasizes their determination to reclaim the land that the Zionists have seized. This is illustrated by the repetition of the word "*ḥaz a ri*" or "be careful." The poet tries to ignite the spirit and determination to fight the Zionists who have destroyed their homeland, with the hope that the Palestinians will remain strong and resilient in the face of endless suffering.

Said (1994) emphasizes the importance of cultural expression as a means of political resistance, arguing that art and literature are potent tools to assert identity and challenge oppression. Moreover, Darwish's poetry encapsulates the pain of displacement and the indomitable spirit of a nation that refuses to be silenced. In this way, Darwish's works transcend mere artistic expression, becoming a vital part of the Palestinian struggle for self-determination and justice.

The findings of this study are contrary to Mahliatussikah's research (2020), which states that there are two forms of resistance in the poem '*Asyiq Min Falisthin* (Short Story from Palestine), namely hidden transcript and public transcript. Research conducted by Mustikawati (2019) also found two forms of resistance in three short stories from East Kalimantan Province. The same findings were obtained by Apriliani et al. (2022) who found two forms of resistance in Agnes Davonar's novel "A Song for God", namely open resistance and closed resistance. In contrast to this study, which identifies only closed resistance in the poem "*Bithoqoh Huwiyah*" by Mahmud Darwish, its findings highlight a form of passive resistance by the Palestinian people against Israel. The research conducted by Apriliani et al. (2022) demonstrates two forms of

resistance, namely opened and closed resistance, in their study, which focuses on a novel. In a novel, there may be instances of the characters' direct acts of resistance. However, such actions are not present in poetry.

This study has several limitations, including the limited scope of data, which is restricted to the poem *Bithoqoh Huwiyyah* and thus does not provide a comprehensive picture of the indirect expression usage in other works by Mahmoud Darwish. Hamdan (2016) noted that understanding a poet's work requires engaging with multiple texts to capture their various stylistic devices and thematic concerns. Therefore, further research analyzing a broader selection of Darwish's poetry could reveal the nuances of indirect expression in different contexts and enhance the understanding of its significance within the larger literary corpus. Additionally, the data collection method, which only employs reading and noting techniques without involving interviews or discussions with literary experts, might reduce the depth of the analysis. Qualitative research greatly benefits from the insights of experts, which can enrich the analysis and interpretation of literary works. Engaging with scholars specializing in Darwish's poetry can provide additional perspectives on indirect expression and its implications, potentially leading to a deeper analysis (Creswell, 2007).

CONCLUSION

In conclusion, this study demonstrates that Mahmoud Darwish's poem "Bithoqoh Huwiyyah" effectively employs various types of indirect expression to convey the Palestinian people's message of resistance. Through subtle yet powerful figurative language, Darwish

captures the essence of Palestinian identity, resilience, and defiance against oppression. The poem's use of *talwih*, *ta'ridh*, *ramz*, and *ima'/isyyarah* not only enriches its aesthetic appeal but also strengthens its socio-political impact, making it a potent tool for expressing resistance. The indirect expressions found in the poem illustrate the complexity of the Palestinian struggle, showing that resistance can take many forms, including existential declarations, social critique, and even threats. By examining these expressions, the study reveals the depth of meaning embedded within Darwish's poetry, highlighting its role in preserving Palestinian cultural identity and contributing to the broader discourse on resistance literature.

Future research should consider expanding the scope of this study to include a wider range of Darwish's poetry, as well as a more diverse set of literary works within the genre of resistance literature. Analyzing other poems by Darwish may reveal additional nuances in his use of indirect expression, further enriching our understanding of his literary techniques and their impact on Palestinian identity and resistance. Additionally, incorporating a multidisciplinary approach that combines literary analysis with historical, political, and sociocultural studies could offer a deeper context for Darwish's work, shedding light on the broader implications of his poetry within the Palestinian struggle for self-determination. Furthermore, engaging with literary experts and scholars specializing in Darwish's poetry could enhance the research, providing a more comprehensive analysis of his works' themes of resistance, identity, and culture.

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