

ما وراء الأدب الرسمي: المقاومة الشعرية الفلسطينية في أعقاب ٧ أكتوبر ٢٠٢٣

**Beyond the Canon: Palestinian Poetic Resistance in the
Aftermath of October 7, 2023**

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الكلمات المفتاحية: المقاومة، فانون، سعيد، الاستشراق، هجمات السابع من أكتوبر

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المستخلص

أدب المقاومة يجسد الجهود الواسعة للمجتمعات المهمشة التي تخضع للهيمنة الاستعمارية، خاصة في سياق فلسطين. تناولت الأبحاث السابقة أدب المقاومة، مع التركيز على كتاب كلاسيكيين مثل غسان كنفاني، ومحمود درويش، وفدوى طوقان. ومع ذلك، فإن الهجوم على الأراضي الإسرائيلية في ٧ أكتوبر ٢٠٢٣، أبرز كتابًا فلسطينيين غير كلاسيكيين واجهوا الواقع القاسي للإبادة الجماعية التي ترتكبها القوات العسكرية الإسرائيلية والحلفاء. هؤلاء الكتاب الشباب، الذين شاركوا بشكل مباشر في هذا الصراع الوحشي، قدموا منظورًا جديدًا لأدب المقاومة لم يتم استكشافه بعد. تهدف الدراسة الحالية إلى فحص تعبيرات المقاومة غير الكلاسيكية في قصيدة رفعت العرعير "إذا كان عليّ أن أموت" (٢٠٢٣) و"تكريات تحت الأنقاض" ياسمين أبو سيما (٢٠٢٤). تستخدم الدراسة الحالية منهجًا نوعيًا، مستفيدة من مفاهيم ما بعد الاستعمار المستمدة من كتاب إدوارد سعيد "الاستشراق"، خاصة مفهوم "الآخر" (١٩٧٨)، ومن كتاب فرانتر فانون "عن العنف" في "معذبو الأرض" (١٩٦٣) لفحص الأصوات المعارضة الناشئة. وتخلص الدراسة إلى أن قصائد العرعير وأبو سيما، على الرغم من كونها غير كلاسيكية، تنشر بشكل فعال خطابًا مقاومًا ضد الروايات الزائفة التي تروجها وسائل الإعلام العالمية، والتي بررت قتل الفلسطينيين تحت ذريعة مكافحة الإرهاب في أعقاب هجمات ٧ أكتوبر ٢٠٢٣.

Abstract

Resistance literature embodies the extensive efforts of marginalized communities subjected to colonial domination, especially within the context of Palestine, to regain freedom. Previous research examined resistance literature, emphasizing canonical authors such as Ghassan Kanafani, Mahmoud Darwish, and Fadwa Tuqan. However, the attack on Israeli territory on October 7, 2023, has brought to light noncanonical Palestinian writers who have confronted the harsh realities of genocides perpetrated by the Israeli military and allied forces. These young authors, intimately involved in this atrocious conflict, offered a novel viewpoint on resistance literature that has yet to be explored. The present study aims to investigate the noncanonical writings of resistance in Refaat Alareer's poem "If I Must Die" (2023) and Yasmin Abusayma's "Memories in the Rubble" (2024). The present study employs a qualitative technique, utilizing postcolonial notions derived from Edward Said's *Orientalism*, particularly the notion of 'othering' (1978), and Frantz Fanon's 'On Violence' from *The Wretched of the Earth* (1963) as well as Parmenter's *Giving Voice to Stones* (1994) to examine the developing dissenting voices. The present study concludes that the poems of Alareer and Abusayma, despite being noncanonical, efficaciously propagate a discourse of resistance against the false narratives perpetuated by Global Mass Media, which have justified the murder of Palestinians under the pretext of combating terrorism following the attacks on October 7, 2023.

1. Introduction

'Resistance literature' refers to the literary works that emerge from a particular historical context. It is primarily associated with national liberation campaigns and resistance organizations opposing Western colonial control. Resistance literature, often composed on the battlefield or in remembrance of its casualties and communal losses, neither engages with contemporary theories of 'the pleasure of the text' nor invokes the Romantic notion of 'recollection in tranquility.' Instead, they challenge the bourgeois institutions of power that reserve such privileges for the economically advantaged and leisurely classes of a global audience. (Harlow, 2023)

Palestinians, according to Edward Said, are "insiders turned outsiders" (Said, 1986). The history of Palestine has been marked by colonization, displacement, and persistent warfare. Since the Nakba of 1948, Palestinians have faced displacement, dispossession, and the degradation of their cultural and national identity amid ongoing efforts for self-determination and a state of siege. In this chaotic environment, poetry arises as a means of resistance, providing a platform for Palestinians to convey their experiences, communicate their goals, and proclaim their identity (Feldman 2006).

Past studies conducted within the broader academic discourse on Palestinian resistance literature are investigated in this chapter. The current chapter attempts to identify studies with critical contributions, debates, and gaps that serve as the groundwork of this study through its engagement with existing scholarship. It focuses on previous studies on the explicit examination, theorization, and discussion of the concept of resistance literature, including non-violent resistance, civic resistance, critical resistance, violent resistance, resistance against oppression and authority, and other related topics. The main goal is to map out how Palestinian literature mobilizes resistance against the Israeli occupation of Palestine and systemic oppression.

Despite several studies tackling scholarly Palestinian resistance literature by canonical figures, namely Mahmoud Darwish, Ghassan Kanafani, Fadwa Tuqan, among others. Non-canonical works have not yet been investigated using postcolonial theories and concepts. Said's concepts, such as 'non-Western' (Referring to People of non-Eastern ethnicity), 'the Orient,' and 'Othering,' convey the essence of postcolonial theory. For example, resistance literature is examined by Bill Ashcroft in his article, "Representation and Its Discontents: Orientalism, Islam, and the Palestinian Crisis" (2004). Ashcroft utilizes Orientalism as a framework for his study. The idea behind Ashcroft's analysis is that the post-colonial strategy of transformation changes resistance from a simple act of rejection to a control over the ways that things are represented. He thinks that Palestinians will never regain their land through armed fight only. Instead, they will regain control over who represents them and how they talk about their position to a large group of people. This is how the success of Orientalism can be brought to the level of modern politics.

Using the poems of Refaat Alareer and Amany El-Regeb, this study explores noncanonical Palestinian resistance literature by means of their articulations of modes of resistance and resilience opposing the representation of the Palestinian struggle by the mass media worldwide. By examining how noncanonical resistance writers from the continuous Palestinian struggle negotiate issues of oppression, identity, resilience, and resistance, this work fills in a void in world of literature.

2. Discussion

2.1 Fueling Resistance Via Memory in Yasmin Abusayma's "Memories in the Rubble"

Yasmin Abusayma is a young Palestinian journalist and translator who has developed a variety of freelance writing projects and has contributed to popular websites like "We Are Not Numbers" (2024) and "The Electronic Intifada" (2024) as a result of her commitment to sharing the experiences of her community and her love of storytelling. Her writings encompass a broad spectrum of topics, including human interest and societal themes, as well as intensely intimate accounts that capture the tenacity, defiance, and hardships of Palestinians. Abusayma uses writing as a therapeutic outlet that helps her analyze and express the complexities of living in Gaza. Her pieces have struck a chord with a broad readership, shedding light on the complex realities of her country (Electronic Intifada, 2024).

According to the textual analysis of Abusayma's poem, to remember is to resist; to hold onto fragments of the past is to deny the power of the occupiers who seek to destroy it. In "Memories in the Rubble" (2024), Abusayma deftly employs language, images, and symbolism to craft a rich verse of grief, loss, trauma resilience, and lost home, yet, simultaneously she constructs a subtle non-violent form of resistance in which unarmed individuals confront an adversary by employing collective action, such as writing and protests to establish power and achieve political objectives. It is occasionally referred to as civil resistance, people power, or unarmed struggle (Chenoweth, 2020). So, the brutal Israeli armed occupation that causes continuous pain for Palestinians is confronted by non-violent resistance through the means of poetry. This poem utilizes memory as a weapon in the fight against forgetting and for the preservation of cultural heritage.

Therefore, the title suggests that the rubble is not an end but a fertile ground for a new beginning that emerges from the destruction to resist and persist over and over again, just like the Phoenix rises from the ashes.

Abusayma creates a universe that does not fall apart by using some of the sensorial mnemonics of natural aspects like “the scent of lavender” and “window curtains billowing in the breeze”. Thus, for the poet, these features are declarations of her rooted identification and humanity that confront Orientalist narratives that attempt to dehumanize and marginalize Palestinian People; as documented by Said, the Orient is:

... designated as backward, degenerate, uncivilized, and retarded, the Orientals were viewed in a framework constructed out of biological determinism and moral-political admonishment. The Oriental was linked thus to elements in Western society (delinquents, the insane, women, the poor) having in common an identity best described as lamentably alien. (Said,1979, p. 207)

Moreover, by displaying shattered items and shared living in the same house, Abusayma transforms the wreckage of displacement into a site of cultural rebirth and preservation. Thus, she did all of this by illustrating how one might employ memory as a kind of protest and a form of resistance. The poem is divided into six stanzas; each stanza is a different chamber of her heart, some full, others broken, but all are still beating.

Resembling to William Wordsworth’s notion that man always returns to nature because it has the healing power, Abusayma returns to the rubble of her house that is embedded in her memory which can only acquire meaning and significance when the mind grants it meaning; and that is the process of assigning meaning to past facts (Wordsworth, 2013), (Gidal, 1998). She begins the poem by recollecting the past through visualization concrete images of her home where she lived and nurtured with the warmth of her family. She grounds the reader in a space rich with memories that glow with the affection and love of her family who are now displaced:

Portraits of my family lined the walls, the scent of lavender in the corridors, colorful toys in a box on the floor.

It was a house of harmony, where we heard our kids' first words, first laughs.

Gathered around the kitchen table, we shared our food and stories.
(Abusayma, lines, 1-7)

The opening line establishes a sense of rootedness in permanence and unerasable heritage. "Portraits" in this first line functions universally as a symbol of remembrance; by "lining the walls," they dominate the space, asserting presence even in absence. Memory resists forgetting by keeping faces that possess this house alive, who likely shout: Hey colonizer! We are still here!

Additionally, smell is one of the most powerful triggers of memory, which associates Abusayma with her home. She uses the image of "Lavender" which is often associated with calm and nostalgia. As attested by Jacqueline Bowring, smell is always a trigger of the past: "The most potent sense in evoking memory is smell" (Bowrin, 2006, p. 157). Therefore, its "scent" represents her remnant in the house that lingers like a ghost of the past hovering everywhere above and beneath the rubbles, which keeps her home's occupiers in constant fear and danger. The corridors of the house suggest movement through time, yet the scent anchors the speaker to the past. Jelin's argument reinforces how the lingering scent in the house embodies the activation of the past through to make memory a tangible force that disrupts the occupier:

it is in human agency that the past [...] is activated. Memory, then, is produced whenever and wherever there are subjects who share a culture, social agents who try to 'materialize' the meanings of the past in different cultural products. (Jelin, 2003, p. 4 and 24–25)

The past tense "was" introduces tension in the speaker's psychological attitude; this 'harmony' sadly may no longer exist. Yet, by naming it, the speaker resists its disappearance at least from her memory, framing the home as an idealized sanctuary in memory. Sandra Bloom explores significant factors contributing to the development of resilience. Bloom writes, "The children we call resilient, the ones who survive and transcend traumatic home environments are the children who are provided with choices that they are able to use advantageously" (Bloom, 1995, p. 3).

The “kitchen table” is a universal symbol of family unity. The act of gathering is a ritual, and remembering it sustains its meaning even if the physical gatherings have ceased. Food and stories are nourishment for both body and soul. Sharing them builds identity and continuity. By recalling this, the speaker resists silence and fragmentation, keeping the family’s collective memory alive. Accordingly, the poet's repressed memories of wounds and pain live in her subconscious mind, thus, they manifest in every single aspect through writing (Freud 1900). This, accordingly, aligns with Said’s exploration in his book *Culture and Imperialism* (2012): “... the exilic, the marginal, subjective, migratory energies of modern life, which the liberationist struggles have deployed. when these energies are too toughly resilient to disappear” (p. 334).

The poet transforms even the smallest, most ordinary details into sacred remnants of the past:

Each crumb a token of our lives,
each chair a space for love. (8-9)

The smallest fragments, like “crumbs,” become sacred relics for the poet. What occupiers might sweep away, memory preserves as proof of life of humans who were stripped off their land and they will never forget. So, these tiny traces resist the colonizer’s attempts to erase their marks, insisting that even the mundane held meaning. This is indeed asserted by Salman Abu Sitta in his book *Mapping My Return* (2016) as he states: “And of course, the Gaza Strip, the largest refugee camp, fell; and because the memories of the horrendous massacres in 1956 were still alive ten years later, the Gaza Strip did not fall without resistance” (p. 215).

Moreover, even empty chairs are not just furniture, they are vessels of absence and presence. By calling them “spaces for love,” the speaker defies loss. The love lingers, imprinted in the home long after voices fade. Memory turns objects into monuments. Crumbs and chairs become acts of resistance against forgetting and against the idea that things perish with time. The poet declares that what was loved cannot be demolished.

The act of reading aloud becomes an act of documentation and mobilization simultaneously; each word spoken is a testimony of cultural survival. The parent, as a witness, ensures that language and stories are preserved despite attempts to eradicate them. She writes:

I read to my twins
for the hope and comfort it gave me,
watched window curtains billow
in the breeze and light shift
with the sun's warm radiance.
Everything seemed to be in balance. (10-15)

The act of reading becomes subversive, passing language, history, and identity to the next generation despite systemic attempts to erase them. The narrator reads stories to her children to pass the stolen Palestinian right from generation to generation. Parmenter (1994) writes that "... it is these children, the poet believes, who will be the true inheritors of the land, because they know it and love it for itself rather than for its symbols" (p. 31). The specificity of the word "twins" makes a mechanism of challenge and weaponizes memory in the face of the Israeli occupiers; the speaker defies them as even if the Israeli occupiers kill the Palestinian children, Palestinian women will give birth to twins instead of a single child to resist the Israeli narrative of annihilating the Palestinian race. These women feed their babies the story of the raped rights of Palestinians as they feed them the milk, which shapes the memory of every Palestinian child. For this reason, the written word and the seizure of the means of communication are essential components of the process of self-assertion that can reconstruct the world as a historical process that is currently unfolding (Ashcroft, 2003).

The fluttering "curtains" identify another figurative representation of barriers that are fragile as they "billow". the curtains' breeze functions as a reminder of freedom just beyond reach; it detaches the narrator from her freedom, yet it is a destroyable barrier that would be wrecked one day. The act of watching transforms into witness, documenting the fragile beauty that persists despite the Israeli suffocating checkpoints and curfew. Even air currents become conspirators in resistance, carrying messages the occupation cannot intercept.

Even the sun is employed by the poet to bear witness to the Israeli destruction; the image of “sun's warm radiance” stands as an eternal witness to the occupation's dehumanization and unjust displacement of Palestinians. “The sun” signifies the renewing cycle of life and regeneration against postwar decay. So, the sun can resist too. This natural radiance and warmth become a metaphorical weapon; where military might bring chillness and cold brutality, the sun offers its eternal mitigation for those helpless people. The image asserts a fundamental truth: Sunlight is vigorous, which cannot be confiscated; neither can the powerful warmth of cultural memory. The occupiers control borders but cannot regulate the sunrise (Neimneh, 2017).

The poet extensively draws more symbolic expressions like “brown wood” to establish a sense of rootedness and history. “The front door was a deep brown wood worn by countless hands.” The color brown suggests earthiness and a connection to the land, which reveals a sense of belonging. A deep connection between the Palestinian people and the land's symbols, which represent their identity, roots, and resilience, stands out as a landmark of Palestinian resistance (Iaccio 190). Moreover, the “wood” implies something crafted and maintained, a testament to Palestinian *sumud* (steadfastness) through years of occupation. The very material becomes symbolic of resistance, its natural grain defying artificial borders and imposed displacement.

The sound of Palestinian joy reverberating after dark becomes an act of defiance against curfews and restrictions:

Laughter echoed through the night.
Nothing could harm us.
A marker of the life we'd built,
those walls that once stood strong. (22-25)

This laughter doesn't whisper; it “echoes” loudly as a challenging space in the silent night that Israeli occupation tries to control. The temporal setting “through the night” is particularly a powerful form of resistance, as darkness often amplifies vulnerability under military rule.

The poet hauntingly turns imagery into material elements. In literature, material elements like Walls have phenomenal symbolism as Parmenter investigated these elements in her book *Giving Voice to Stones* (1994). She states:

In poetry, the insistence on detail is more straightforward but also manifests a fear of being swept into unreality. The various parts of the house—its stone walls, mud roofs, hearth, door, and courtyard—carry intensely emotional meanings. Poets employ them as symbols of identity, security, and resistance. Hence, their remembered strength fuels their current spirit of resistance, even in their absence from their homes. (p. 74)

Walls that “once stood strong” suggest both literal home structures damaged by incursions and, metaphorically, the walls that confront and stand steadfast in the face of occupiers. The past tense in “stood strong” acknowledges that walls are ruptured now, yet they are preserved through the Palestinian collective memory.

The final stanza’s recollections do more than comfort for the poet; they testify. This opening is a direct mobilization against the detrimental occupation:

we wander on wounded streets
 clasping the memory of a warm bed,
 a messy kitchen, shelves full of books,
 our belongings in three bags. (27-30)

These "wounded streets" are not metaphors but crime scenes. Every crack in the streets and pavements marks an Israeli airstrike; every spot is evidence of suffering. These lines are demands for readers to decipher these visual scars, which turned into memorial scars of the brutality of Israeli aggression.

To remember a “messy kitchen” under occupation is to insist that Palestinian domestic life existed, persists, and will survive and emerge from the rubble regardless of their attempts to erase Palestinian history.

The image of "shelves full of books" vigorously represents knowledge as a form of resistance against colonial view that the Orient is savage and retards as documented in Edward Said's *Orientalism* (1979): "This country, which has transmitted its knowledge to so many nations is today plunged into barbarism" (p. 85). Furthermore, Palestinian home libraries serve as living archives that challenge dominant colonial narratives and preserve cultural memory and intellectual heritage that occupation attempts to destroy and veil. That is, the "shelves full of books", now piles of rubble, embody a sort of unstoppable restorative resistance against the systematic Zionist abolishment of Palestinian history and culture. These personal collections contain works by foundational thinkers like Said and Ghassan Kanafani, who used knowledge as a weapon against oppression. As cited in Barbara Harlow's *Resistance Literature* (2023), Ghassan Kanafani writes:

... armed resistance is not just the husk, but the very fruit of cultivation forcing its roots deep into the land ... If resistance springs from the barrel of a gun, the gun itself issues from the desire for liberation and that desire for liberation is nothing but the natural, logical and necessary product of resistance in its broadest sense: as refusal and as a firm grasp of roots and situations. (p. 10-11)

Hence, libraries are not passive collections of books but active sites of resistance that instill the idea that reading restores liberation through knowledge and awareness.

In short, memory is worthless unless weaponized. Abusayma's poem transforms personal grief into collective defiance. She turns the remnants of home into a sharp weapon of resistance. This analysis demonstrates how Abusayma's poetry reconstitutes domestic memory as a modality of anti-colonial resistance. Through meticulous textual analysis and using postcolonial assumptions, the study reveals how quotidian, architectural, sensory, and material imagery transform into insurgent sparks against occupation. The poem's structural movement from rootedness to rupture enacts Palestinian *sumud* (steadfastness), where mnemonic preservation constitutes both forensic testimony and future-oriented cultural regeneration.

2.2 A Kite Wanders as a Cloud: Resilience and Resistance in Refaat Alareer's "If I Must Die"

Refaat Alareer, a Palestinian scholar and poet, known as “the voice of Gaza” and “the voice of Gazans,” was tragically killed in an Israeli assault during the Israeli-Palestinian conflict, as the colonizers recognize that words possess equivalent power to weapons (Stepansky, 2023, par. 1). During his online interview on BBC, Alareer affirmed the Palestinians' right to resist their oppressors, characterizing Palestinian resistance as "legitimate and moral," and likening it to the Warsaw Ghetto Uprising. (BBC News, 2023, paras. 6-7)

Alareer wrote a work that effectively conveys the experiences of Palestinians under Israeli occupation. They isolate the Palestinians and perpetrate atrocities and genocides in their territory. In reaction to this persecution, Alareer, in his poem "If I Must Die," asserts his readiness to sacrifice his life for the sake of his home and people. His literary works have played a remarkable influence in igniting protests across. Alareer's reflections in his discourse are corroborated by Said's claim in his essay “Permission to Narrate,” (1984) which posits that the power for land restoration extends beyond mere facts and history; literature also plays a crucial role in documenting and preserving history for future generations.

Facts do not at all speak for themselves, but require a socially acceptable narrative to absorb, sustain and circulate them. Such a narrative has to have a beginning and an end: in the Palestinian case, a homeland for the resolution of its exile since 1948. (p. 32)

Alareer's poem, "If I Must Die" (2023) articulates a profound contemplation on perseverance and resistance against unyielding violence and colonial discursive authority, as examined by Edward Said: “Orientalism depends for its strategy on this flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand” (Said 1979, p. 7)

The Israeli dominance is challenged by a colonized counter-narrative. Utilizing vivid imagery and poignant language, Alareer surpasses the desolation of his possible demise and instead emphasizes the persistent essence of hope and the liberation struggle.

The poem commences with a candid assertion of acceptance:

If I must die,
you must live
to tell my story
to sell my things
to buy a piece of cloth
and some strings,
(make it white with a long tail) (1-7)

The opening lines of the poem swiftly convey its fundamental theme: the necessity of persevering in struggle despite the inevitability of death. In his article “Self-Sacrifice for a Cause: A Review and an Integrative Model,” (2018) Bélanger asserts that all sacrifices incur a personal cost (e.g., enduring suffering, losing one's life), yet most possess significant social ramifications to achieve their religious, national, and ideological objectives. Alareer sacrifices himself and directly encourages his people, “You must live,” to inspire them to reject the narrative of victimhood. He seeks to encourage the Palestinian populace and the global community to rise above personal sorrow in the face of calamity, commit to relentless resistance, and persist in the struggle for their liberation. Alareer’s function as an academic and activist who galvanizes his community is implicitly conveyed through his assertion: “tell my story,” suggesting that his narrative represents the essence of any persecuted group that resists subjugation. The act of selling his personal belongings exemplifies the conversion of personal loss into communal resilience. Furthermore, Alareer’s united mobilization is v by Wa Thiong'o Ngugi in his book *Decolonising the Mind* (1986) as he states: “The resistance tradition is being carried out by the working people (the peasantry and the proletariat) aided by patriotic students, intellectuals (academic and non-academic), soldiers and other progressive elements of the petty middle class.” (p. 2)

Likewise, resistance in poetry can be expressed through various symbols; the image of the kite observed by a Gazan child, “sees the kite, my kite you made, flying up above bringing back love,” acquires profound symbolic significance, as kites serve as a potent emblem of non-violent action for freedom, particularly within the context of the Gaza Strip, where they frequently symbolize a transient escape from the grim realities of a besieged region. Similarly, childhood freedom is intrinsically linked to the imagery of a soaring kite. The concept of flying a kite can elicit interest and excitement in several children. Kites are a cherished possession that children delight in manipulating because the adventurous flights they undertake, the altitudes they achieve, and the vibrant hues they exhibit. Kites represent a manifestation of one's imagination that is easily attainable (Sreekanth, 2012). The kite surpasses its physical existence to serve as a symbol of hope, a concrete embodiment of the desire for a life free from restriction and violence. The poet correlates the kite with an “angel” that “is there bringing back love” and may rejuvenate the lost hope in the Palestinian territory, a hope that has been deprived from the children due to the colonization and violence of the Zionists. For Refaat, the kite symbolizes independence and resilience for the Palestinians. This serves as a reminder for newer generations to persist in the fight initiated by their ancestors against tyranny and colonialism.

The Israeli invasion in Gaza, characterized by loss, trauma, and relocation, underscores the importance of Alareer's role in resistance, which is to instill a sense of communal power and ensure that the colonial voice is not hushed. Said asserts, “Indeed, so fierce was this sense of resistance to change, and so universal were the powers ascribed to it” (Said, 1979 p. 263). The harsh Zionists embody the repressive power aiming to subdue the Palestinian spirit. Carlsten's research discusses that analyzing patterns in poetic discourse provides a comprehensive understanding of the monuments and the culture that constructed and honored them, as poetry had a significantly more pervasive influence in the 19th-century American public sphere. Poetry serves as a "memory carrier" that conveys collective traumas and beliefs to future generations, rather than solely fulfilling an artistic social purpose within the theoretical context of collective memory. (Carlsten, 2019)

Similarly, Alareer implores his community to "tell his story" and "let it be a tale," highlighting the potency of collective memory and storytelling in combating the dehumanizing consequences of violence. Frantz Fanon states in his book, *The Wretched of the Earth* (1961): "Decolonization unifies that people by the radical decision to remove from it its heterogeneity, and by unifying it on a national, sometimes a racial, basis" (p. 46). The poet's strategy of narrative memory is intended to create an anti-colonizing narrative that is conveyed through generations to put an end to the occupation. That is, the poet employs narrative memory to construct an anti-colonial narrative transmitted across generations to terminate the occupation. Hence, through the analysis of the poem, it can be concluded that Alareer transforms personal grief into a rallying call for community action, underscoring the significance of hope, memory, and narrative in the struggle for liberation. This poem functions as both a sorrow for the deceased and a poignant testimonial to the resilient human spirit, even under the direst circumstances. The kite, ascending over the embattled Gaza Strip, serves as a powerful emblem of perseverance and a steadfast dedication to freedom.

3. Conclusion

The study examines how non-canonical Palestinian poets, Yasmin Abusayma and Refaat Alareer, use literary resistance to counter Zionist erasure and Western media hegemony. Through postcolonial analysis of "Memories in the Rubble" and "If I Must Die", the study identifies three insurgent strategies: mnemonic warfare that weaponizes rubbles as evidence of anti-colonial violence; epistemic resistance that mobilizes sensory memory against dehumanization; and generational sumud that encodes resistance through the means of symbolic kite as a liberation pedagogy in intergenerational storytelling. These works illustrate literature's power to sustain resistance when physical spaces are destroyed; this, indeed, offers new frameworks for understanding cultural survival under occupation. The poets' innovative blending of personal testimony with noncanonical narrative challenges colonial discourses and turns poetry to be an archive and a weapon in the Palestinian anti-colonial struggle.

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