PALESTINE LIVES!

Songs from the struggle of the people of Palestine
Lyric from 1936

Night: let the captive finish his song.
By dawn his wing will flutter
And the hanged one will swing
With the wind.

Night: slow your pace.
Let me pour out my heart to you,
Perhaps you have forgotten who I am
And what my troubles are.

Pity, how my hours have slipped
Down your hands.

Do not think I weep from fear,
My tears are for my country
And for my fledgling children,
Hungry at home
Without their father.

Who will feed them after me?
My two brothers
Before me swung on the scaffold.

And how will my wife spend her days,
Lonely and in tears?
I did not even leave a bracelet
Round her wrist
When my country cried for arms.

Anonymous

This popular lyric, memorized by many Palestinians, has reached Palestinian generations by word of mouth. It was originally extemporized by an anonymous Palestinian just before his execution by the British authorities for participating in the revolt in Palestine in 1936.

The History of Modern Palestine in Brief

Ghassan Kanafani, Palestinian journalist, writer and spokesman for the Popular Front for the Liberation of Palestine, told reporters in June of 1972, "Our style of operation is not an invention of a person but the result of our situation. If we could liberate Palestine by standing on the borders of South Lebanon and throwing roses on the Israelis, we would do it. It is nice, but I don't think it will work." Two weeks later Kanafani was killed by a bomb planted in his car by Israeli agents.

In October of that year, another Palestinian intellectual and resistance spokesman, Waili Za‘er, was gunned down on the street in Rome; in January, 1973, Fathi representative Abu Chayar was blown up by a booby-trap under his bed in Cyprus; in Paris, three intellectuals affiliated with the Resistance were assassinated within a six-month period: PLO representative Muhammad Hamshari was fatally wounded by a bomb explosion; the Iraqi writer and professor Basil Kubaytis, a PFLP member, and the Algerian filmmaker Mohammed Bouida were shot to death. On April 9, 1973, Israeli military forces entered Beirut and assassinated three resistance leaders, Mohamed Youssef Najar, Kamal Adwan, and the official spokesman for the PLO, Kamal Nasser. Israeli Prime Minister Golda Meir called the action a shining page in history.

The New York Post headline on April 10 announced that "Israeli Raiders Kill 3 Terrorist Chiefs" (emphasis added). Exactly twenty-six years earlier, on April 9, 1947, the Irgun and Stern Gang, Zionist underground organizations which fought against both the British and the Arabs prior to the declaration of the State of Israel, entered the Arab village of Deir Yassin and massacred 254 women, children and men. The leader of the Irgun, Menachem Begin, today leader of Israel's right-wing Likud coalition, wrote, "The massacre was not only justified but there would not have been a state of Israel without the victory of Deir Yassin." * * *

In the future, when it will be of little use to the victims, the world will undoubtedly correct its bizarre and outrageous misjudgment of the Palestinian situation. In the future, historians and sociologists and psychologists will find reasons to explain not simply how an injustice came to be perpetuated against an entire people -- for this is common -- but also how the victims came to be seen as the aggressors, and their aggressors as the victims.

Like most third world people, the Palestinians came from an area that has seen successive invasions and conquests. Biblical Palestine was settled by the Canaanites around 2500 BC; the Hebrews invaded around 1200. Following the split of the Hebrew Kingdom into Israel in the North and Judea in the South in the tenth century, the Assyrians swept over the North in 722, and the Babylonians ended the rule of Judea in the South in 586. The Persians took over in 538, the Greeks in 331 and the Romans in 64 BC. The Islamic conquests reached Palestine in 635. From 999 to 1187, the Christian Crusaders occupied Jerusalem. The Ottoman Turks came to power in 1517 and maintained their rule until they were defeated by the Allies in 1917. The Allied Powers had gained the support of the Arabs against the Turks with promises of independence. Meanwhile, in 1916, Britain and France had secretly concluded the Sykes-Picot Treaty dividing the Ottoman Empire between themselves. Thus, Palestine passed from Turkish domination not to independence, but to a far harsher British rule. Not only were the Palestinians denied their promised right to self-determination along with the rest of the Arab world, but they were to lose even the right to continue to live in their native land.

In 1917 the Balfour Declaration was issued, announcing that "His Majesty's Government view(s) with favour the establishment in Palestine of a national home for the Jewish people..." It being clearly understood that nothing shall be done which may prejudice the civil and religious rights of the existing non-Jewish communities in Palestine or the rights and political status enjoyed by Jews in any other country." At that time there were 56,000 Jews living in Palestine -- 8% of the total population, owning 3-1/2% of the land. There had been a nascent Zionist movement in Europe since the end of the nineteenth century, when small groups of East European Jews actively began preaching the return to Palestine. Their "spiritual" Zionism, however, was supplanted by "political" Zionism at the turn of the century, spearheaded by the Austrian journalist Theodor Herzl. In 1896 Herzl published a tract entitled "The Jewish State," in which he called for a self-governing "aristocratic republic" of Jews outside of Europe. This he saw as the only solution to rampant anti-Semitism, which had manifested itself in the pogroms in Eastern Europe and in the Dreyfus Affair in France.

A Zionist Congress was convened in 1897 and a World Zionist Organization established. Herzl himself went from monarch to monarch seeking support for the Jewish state. In his book, he expressed a preference for Palestine, but was willing to consider other alternatives, which later included South America, the Belgian Congo, Mozambique, Cyprus and Libya. In 1903 the Sixth Zionist Congress voted to accept a British offer of Uganda for the Jewish National Home, although this was rejected by the Seventh Zionist Congress two years later.

Herzl himself considered Zionism a "colonial idea" (Diaries). The Jewish State in Palestine, he wrote in his book, would be a "part of the rampart of Europe against Asia...an outpost of culture against barbarism." That a
number of the early Jewish immigrants to Palestine shared none of Herzl's attitudes and were in fact motivated by religious or political ideals is not to be denied, but these ideals were negated by the reality of circumstances powerful and interests. The Balfour Declaration, issued thirteen years after Herzl's death, was simply the acknowledgment that Britain saw the situation in this way. In 1920 the League of Nations assigned the mandate over Palestine to Britain, and the area was opened to Jewish immigration.

The Arab population, whose rights were to be protected under the Balfour Declaration, reacted against the British rule and Zionist encroachment with riots and strikes throughout the twenties. By 1938 the Arab Higher Committee was formed and a general strike waged for six months. Resistance forces continued to engage the British Army until the movement was finally suppressed in 1939. In that year, as a gesture of appeasement to the Arab world, the British government issued a White Paper, declaring that a Jewish National Home had been established in Palestine. However, since further development would violate British pledges to the Arabs, Jewish immigration was to be limited for a period of five years and then halted. Jewish land purchases were also to be restricted. The Zionists responded to the White Paper with a campaign of terrorism against both the British and the Arabs, carried out by their military units: the Haganah of the Jewish Agency (indirectly armed by the British to fight the Arabs in 1936-39), the underground Irgun, and an offshoot of the Irgun, the Stern Gang.

During the second world war, the plight of European Jews gave prominence to the cause of the Zionists at the expense of the Palestinian Arabs; at the same time the indifference of the US and other allied powers to the situation of the Nazi victims left little alternative for refuge besides Palestine. Yet, the actions of the Zionists themselves revealed that their principal aim was not the rescue of these victims, but rather the continuation of immigration to Palestine and the establishment of a Jewish state. In 1943, Izhak Greenbaum, head of the Jewish Agency Rescue Committee, declared, "If I am asked, could you give from UIA (United Jewish Appeal) money to rescue Jews, I say No, and I say again No. In my opinion we have to resist that wave that puts Zionist activities in the second line."

Inside Palestine, the Zionists gained from the war in several ways. A Jewish fighting force of 30,000 was incorporated into the British army; Jewish industry developed through the production of supplies and munitions for the allies; Palestine served as a supply depot for the USSR. On this account, the Zionists stepped up their campaign for statehood immediately after the war, largely through acts of terrorism against the British. At the same time, they consolidated their support in the United States, which emerged from the war as the major western power. In 1947, Britain passed the "Palestine Problem" along to the newly formed United Nations, announcing that their mandate would end the following year. At that point, the Arabs constituted two-thirds of the population of Palestine and owned 94.5% of the land. The majority proposal of the United Nations was that Palestine be partitioned into two separate states: the Zionists, with one-third of the population and 5.6% of the land, were to receive 55% of the total area of Palestine. On the first vote, not one Asian or African country, with the exception of South Africa, voted in favor of the plan. The United States, under President Truman, however, responded with a pressure campaign on those countries which were considered most favorable to Zionism -- Haiti, Ethiopia, Liberia, the Philippines, China, and Greece. All but Greece capitulated, and the plan was approved by the United Nations on November 29, 1947.

The Partition was to take effect on May 15, 1948. Immediately after it was approved, however, the Zionist fighting forces launched a series of raids and attacks on Arab villages -- including the infamous attack on Deir Yassin -- in order to intimidate the inhabitants and prevent their departure. By May 14, 1948, the day Israeli "independence" was declared, 800,000 Arabs had fled. The following day, the armies of Egypt, Lebanon and Syria entered Palestine and full-scale fighting broke out. By the time the last armistice agreements were reached in July, 1949, the state of Israel included 22% of the territory allotted to Arab Palestine, and in fact, occupied 78% of the entire land of Palestine. Of the remaining 22%, the West Bank was annexed to Jordan, and the Gaza Strip came under Egyptian administration. 750,000 Palestinians had become refugees.

They expected to return. On December 11, 1949, the United Nations passed resolution 194, calling for their repatriation or compensation for their land. But the Israeli authorities ignored this and subsequent resolutions to the same effect. In 1950, the Knesset passed the first of several Absentee Property Laws, which by convoluted legal definitions declared basically that anyone absent from his property at any time during the period from November 29, 1947 through March 19, 1948, regardless of why he left and whether he returned, was legally an absentee, and thus his property was subject to sequestration by the state. The same year, the Knesset also passed the Law of Return, granting every Jewish person, regardless of where he was born, the right to immigrate to Israel.

Seventeen years later, Israel occupied the remaining areas of Palestine -- East Jerusalem, the West Bank and the Gaza Strip -- along with the Egyptian Sinai and the Syrian Golan Heights. An additional 410,000 Palestinians became refugees. On June 15, 1969 Golda Meir told reporters, "There was no such thing as Palestinians. They never existed." In a certain sense, she was right. The Western world, with its tennis-match conception of the "Arab-Israeli Conflict," saw only two opposing monoliths -- Herzl's European rampart versus the barbarians. Class distinctions between people and governments were not considered, for Israel as much as for the Arab world. The colonialist basis of Herzl's idea, and its modern development into imperialism, went unmentioned. The Palestinians, having no one at all to represent their interests in terms of nation or class, remained for some 25 years the "cavemen of the twentieth century." In 1964, however, the first Palestinian National Council was convened in Jerusalem, and a Palestine Liberation Organization was proclaimed. The same year saw the formation of the Palestine Liberation Army, and in 1965, the first commando actions inside Israeli occupied territories were carried out. The last decade has seen the emergence of a number of resistance organizations with varying ideologies. Taken as a whole, however, it is their three-fold political, military and cultural development which has given a new direction and identity to the struggle of the Palestinian people whom they represent. And this is a direction which points not only to the dismantling of the Zionist institutions and the creation of a democratic secular state in Palestine, but also to the overthrow of reactionary Arab regimes and the expulsion of imperialist interests from the entire region.

-Miriam Rosen

"I hope this drawing contains the spirit of the rhythms of the songs in the record. The navel of the fallen man is a wound/womb, a blossom growing parallel to a palm tree - the hair of the woman is a hill that shelters the feedeye - the hill is the barbed wire that cuts the fallen man - the woman stretches out her arms to kiss the moon, to free a song - the mouth of the moon slips - the song remains caged in your record - the words say 'Palestine Lives!'"

Kamal Boullata
ABOUT THE SONGS AND SINGERS:

To an Arab the radio is as indispensable as a car is to an American. The radio, as it were, became today's extension of the long oral tradition of the Arabs as the car became the requisite passport to the special freedom Americans traditionally yearned for.

If an Arab cannot afford to have a radio of his own, all he has to do is to go down to the souk, where radios of shopkeepers are turned on full blast, or to a nearby café where men sit closely together on low chairs smoking their argileh. Or he may choose to go to a neighbor's house for a cooler atmosphere. There is always something important to hear with someone: a Koran recital, a favorite song or a news bulletin.

In times of war or political tension, crowds of people would be seen on a street corner, in a village square, gathering in one lump around a transistor as if that gadget were the palpitating heart of the group's survival. For over twenty years, displaced Palestinian Arabs on both sides of the barbed wire used to gather around some radio to hear the news of relatives they were separated from by the ever-expanding borders of the state of Israel.

I am speaking of all this because these defiant songs that were to be embraced by the masses were first heard over the radio, the same vehicle that had been a mirror for too much Arab escapism, sorrow and deceit.

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In the aftermath of the war in June 1967, there was a disturbing lull. People had just heard Nasser resigning. A stroke of lightning hit the backbone of the Arab masses. People could not recover from the shock of the extent of defeat suffered by the regular Arab armies. It was at such a time that news of guerrilla operations started leaking. Handfuls of Palestinians, people heard, were able to defy the victors of the Six-Day War and strike deep into an Israel which had just announced to the world that its borders were sealed off with minefields and electronic devices. The radio started announcing bulletins of the beginning of a new kind of war. The phosphate factory at Sodom was blown up, the plastic factory at Bersheba followed, the patrol refinery at Elath, in Haifa; the Dodge assembly plant at Nazareth...and with the accomplishment of every new operation there were the beginnings of a new song.

The Palestine Liberation Movement has never had a stable transmitting station of its own. However, it has been able, according to the wavering political climate of Arab capitals, to borrow time on local state-owned stations to transmit their bulletins and to air the songs.

In the beginning, the songs were few, like the number of fighters. Many seem to have been composed in a frenzy. One of the very first songs to be aired over the radio was Biladi. The music for this song was borrowed from an Egyptian national song of the twenties. The words were altered to fit the theme of Palestine. Likewise, at this time, the rusty weapons used by the commandos were the weapons that were left behind by the retreating Arab armies, or weapons they captured from their enemies. With the ever-increasing number of volunteers who joined the armed struggle, and the intensification of operations, the songs multiplied. The Classical Arabic used in earlier songs was dropped. Newer songs were composed in the colloquial dialect of the Palestinian peasant. Now, Palestinians in their camps picked up the tune, danced to it, and added verses of their own to the song. Student groups and workers together with the peasant population felt a reciprocal identification with each new song.

You ask now, "But who wrote these songs that still vibrate?" At that time, nobody asked. The composers had remained anonymous just as Abu Khaleed, Abu Yusuf, Abu Ayub in their lives and in their deaths remained anonymous fighters - except for their eyes which still glitter from beneath the Kaffiyah. Let me explain.

The Fida'i emerged from among the refugee camps into a world where the personality cult of a leader had dominated the scene, whether it was the profile of Nasser on the political arena or the voice of Um Kalthum. The defeat of the regular Arab armies during the war of 1967 was the beginning of a necessary defeat of the artificial state of authority that had long been imposed from above. The ground became fertile for the emergence of a new authority, this time rooted at the base of society. These songs are the sounds of the roots as they twist underground. They are orphic songs, and their basic value is that they are answers to a bleeding need and calls for action.

They could only have been group songs, because in traditional Arab music there is no passive audience. Anybody can start the song in the presence of others; the rest of the group joins in, regardless of performing talent. Here, the listener and the singer become one, for the chief delight of the listener-singer is the sound of the group as it rises to break the walls of silence in a room full of students, in a cell packed with prisoners, in a march on the streets of Amman, in a lonely cave deep in the aghwar where comrades spend their time between operations, in a village square, or in a courtyard. For silence in such Arab moments is like death, and the guerrilla defies death with the same nakedness of a human voice that defies the cathedral of silence. If death (silence) surprises us, then "Let it be welcome," Guevara said, "If our battle cry has reached even one receptive ear..." That is why the sounds of these songs descend on us like a thundering of horses.

The content of these songs is direct and simple, many times bordering on the mere rhetoric; they may tirelessly repeat words such as "wall", "chains", "fire" and "the road," but such words hit the Palestinian ear like a bullet hits its mark.

Music masterpieces cannot be expected of composers who are daily exposed to the sounds of shelling and artillery, composers who had known only the sounds of the winds blowing through their canvas dwellings. That is why "survival" and "endurance" are their song, its rhythm is the pulse in the vein of a bitter reality in constant motion. The rhythm is brief, as ammunition is scarce to a guerrilla fighter.

Guerrilla warfare must have been invented and developed at the same time and pace as portable weapons, just as the best instruments that are developed to accompany these songs of the Palestinian guerrillas are the durbukkeh, the tar, the nakkara or better, your bare hands. The rest is the power of the human voice as it is knit into a rough unison that stretches across the horizon.

Are these songs the sounds of the liberation of Palestine? Certainly not. Listen. Abul Hassan had said, "We ought to shoot Assifa's first shell close to the ears of the peasants so that they may hear the sound of the liberation of the land." That indeed is the only sound of liberation.

What you hear on this record is an echo - the echo of a very important phase in the long struggle of the people of Palestine. Listen to these songs. You will know. This is only the beginning. The struggle goes on. Palestine lives.
THE INSTRUMENTS:

**TAKHT** Literally "platform" in Arabic. It is the traditional group of instruments used as the basic orchestra. The instruments include:

**'OUD** Antecedent of the lute and guitar, plucked with an eagle feather.

**QANUN** A plucked instrument with 24 triple-stringed notes, held horizontally. It dates back to the ancient kingdom of Southern Arabia.

**SANTUR** A hammered string instrument similar to the hammered dulcimer, with movable bridges and ninety-six strings.

**NAY** A flute with six digit holes, played vertically. Probably of Persian origin.

**KAMANJEH** Corresponds to the violin, but is held vertically, like a cello. Of Persian origin.

**DAFF** A small tambourine. The fingers of the right hand strike the heavy (dum) beats. The left hand taps the jingling metal plates, giving the light (tak) beats.

**DURBEKKEH** Drum, usually made of clay, shaped like a horn, with the large end covered by a skin. Usually played with hands, thumb and middle finger. Individual players find their personal combinations.

**TAR** A large, single-headed hoop drum, very much like a large tambourine. Played with the hand.

**NAQQARA** A pair of bowl-shaped earthen drums, similar to bongos but played with mallets. Heads are of skins held on by thongs.

CREDITS:

**KAMAL BOULLATA** wrote the introduction, made the translations and transliterations, and compiled notes for each song. The drawing on the cover and booklet are his.

A Palestinian born in Jerusalem in 1942, he graduated from the Academy of Rome. His paintings have been shown in Jerusalem, Beirut, Damascus, Zurich, Rome, Paris, London, and in Third World communities of the U.S. and Canada. His drawings have appeared in various Arabic and English publications. His writings on politics and art have appeared in diverse journals including Shi'ir, Mawakif, Freedomways, and Muslim World. He lives and works in Washington, D.C.

**MIRIAM ROSEN** wrote the brief history of Palestine. She conducts the radio program "Middle East Press Review" on Pacifica station WBAI in New York City.

**BARBARA DANE** supervised the overall production of the record and booklet.

**THE MUSIC** was recorded in Amman, Jordan, during the 1960's by Arab fighters for the liberation of Palestine.

**THE INTERVIEWS** were recorded for the sound track of the film, "We Are The Palestinian People" by Cine News, Box 40014, San Francisco, Ca. 94140. Used by special permission.

**THE FILM** may be booked through Tricontinental Film Center, 333 6th Ave., N.Y.C., N.Y. 10014 or Box 4430, Berkeley, Ca. 94704
Palestine, your people shall not die.
It shall defy silence, and Assifa
shall keep the finger on the trigger.

Assifa walks there,
planting the land with explosives
Loaded with destruction and doom
for every exploiter of the motherland.

Side 1, Band 3: (0:51)

Boy: We are the Palestinian people. We have lived on our
land, our Palestine, for thousands of years. Now we are
almost all refugees. The Zionists have driven us off our
land. Now we must live in refugee camps outside our Pal-
estine. Some day we will return. I am making a picture of
my village out of sticks and stones, my village in Palestine
before the Zionists drove us out. It was always a rich and
beautiful place. It was not a desert as the Zionists say.

Side 1, Band 4: THE REVOLUTIONARIES' DEBT (1:40)

Despite the use of a full traditional background orchestration
to this simple song, the tar and the darbukkeh seem
to overshadow all other instruments. The rough unison
of the group carries a certain virility and tenderness that
parallel the harsh life of the fida'i and his determination
to continue the struggle. "I carried my machine gun that
the next generation may carry a sickle" became a popular
slogan used on various posters, banners and revolutionary
literature of the movement.

DIN AL THUWAR (Classical Arabic)

Ana ya akhi, amantu bi-sh-sha'bi-i-mudayya-i wal mukabbab
Wa halatu rash-sha'bi Ilahimily la'dana l-aj-yalu minjali
Wa ja-kulla jurti wa-d-dima lis-sa'bi wal widya'mi jadaw
Daynon alaika dima'un a wad-daynu buqnon la ya'aajal.

THE REVOLUTIONARIES' DEBT

Brother, I have had faith in the people,
who were made lost and chained.
Because of this I have carried my machine gun,
so that the next generation may carry a sickle.
I have made of my wound and my blood
a flowing river to the hills and valleys.
The blood of the fighters is a debt owed you all,
and a debt has a right not to be postponed.

Side 1, Band 5: THE RISING TIDE (2:25)

Dance and song are closely interrelated in Palestine, and
form an integral part of the daily life of the villages.
Palestinian peasants have a dance for almost every social
occasion. Words to a rhythm are usually composed extem-
opneusely.

This song, which follows the beat of a typical hal'a rhythm,
is a good example of the use of a peasant musical tradition,
highlighted with the flute, together with the militant content
of the words.

THE RISING TIDE

Our people's Revolution is a rising tide.
Nobody can stop the Fedayeen's onward drive.
Oh Revolution, oh rising tide,
Oh comrades, oh rising tide.

Here, the people's voice echoes louder than thunder!

Fat'h, the Revolution, we defend you.
My blood and my children's blood we sacrifice to you.
We support you, we promise you
we will remain your steadfast shield.

These are the times of students,
oh Revolution!
These are the times of workers and peasants,
With one hand we raise the banner of Revolution,
While the other hand holds steady on the gun.

Side 1, Band 6: THE TESTAMENT OF A MARTYR (2:47)

Perhaps more than other songs in this collection, the
melodic line of this song retains the tremolo quality which
is familiar in traditional Arabic music and in all other
modal music. This effect adds a tone of melancholy to the
vigorous beat of this song that focuses on heroic death.
Woman: We were living in very bad conditions after the exodus in 1948. There was not enough land, farms nor vegetables for the native people. The people would eat anything, anything green. We were very hungry. There was much starvation. We lived ten people to one small room. Our people were afflicted with tuberculosis. Four out of five babies died before they reached the first year of life. After six months of almost complete starvation, the United Nations began their program to give us only six cents worth of food every day, barely enough to survive. The Revolution changed all of our lives. We started the General Union of Palestinian Women, and organized workshops and schools for women. The income from this sewing workshop helped support our families and the revolutionary movement. In spite of all our hardships, we keep our Palestinian culture alive.

THE ROAD OF DIGNITY

I have broken the chains of my humiliation
Crushed the chains of my executioner, the one behind my disaster
Blasted my prison and broken out into hurricanes
I am the flames kindled under the flag of my Revolution
I am Fat’h’s son, I belong to its militia
Which is clearing the way for my homeward journey
Fat’h is making my people’s Revolution
Fat’h is carving out the road of dignity
FIDAI' (Classical Arabic)

Fida'i ya ardi, ya ardal judud
Fida'i ya sha'bi, ya sha'bal khulud

Bismi wa näri, wa burkání thâri
Wa aswaqiqa damî, li ardi wa dâri
Sa adal jibâla, wa khudut ni'dâla
Qaharul muhâla, hattamul gâyûd

Biaisir Riâbi, wa nariss-silâhi
Wa issrâri shâ'âbi, likhawâli kifâhi
Filistînu dâri, Filistînu näri
Filistînu thâri, wa ârussumûd

Bihâq-qî quasâm, tâhta bihilâl alâm
Bi ârdi wa shâ'âbi, wa näri alâm
Sa aha fi'dâ'i, wa amdi fi'dâ'i
Wa aqdi fi'dâ'i, ila ân asd.

FEDAYEE (Freedom Fighter)

My land, land of our forefathers:
Here am I a freedom fighter.
My people, the immortal people,
Here I am a freedom fighter.

With my determination and my fire,
and the volcano of my revenge,
The yearning in my blood
for my land and my home,
I climbed mountains and waged battles,
I conquered impossible goals,
and I broke off the chains.

Fedayee,
With the storming of the winds,
the fire of the guns,
And my people's determination
to struggle,
Palestine is my home,
Palestine is my fire,
Palestine is my goal,
land of endurance.

Fedayee,
I have sworn in the shadow of your flag,
I have sworn by the precious land,
By my people and the flames of pain,
I will live as a Fedayee,
I will persist as a Fedayee,
I will die a Fedayee,
Till I return home,
Fedayee.

Man: In 1956, we started the Palestinian Liberation Movement, in the Gaza strip. For nine years, we were very secret. We met together, we talked together, always discussing the armed struggle. On January 1, 1965, we launched our first operation into Occupied Palestine, also called Israel. This was the first time that we faced the enemy. The people heard about us and wanted to join us. At first, we contacted the other Arab political parties and proposed the armed struggle. They not only rejected our ideas, but even tried to attack us, saying that the Palestinians can never liberate their land. They opposed the idea of a long "people's war," claiming that the war must be short and decisive. Both the Israeli and the Arab governments sent their secret police to hunt down our commanders. Mass arrests were made, both inside Israel and the Arab countries. All the governments feared our Revolution. We knew from the beginning that our war was not against the Jews, our war was against the Zionist military machine that brutalized our people.

Woman: We are saying that Israel has taken our land by force, and there is no other way but by force to return to our land.

Man: By September, 1970, our Revolution had gained much support among the Arab people. Jordan was our main base against Zionism. As the Revolution grew stronger, the U.S. government proposed that the United Nations adopt a special resolution, a so-called "peaceful solution" to the Middle East crisis. The U.S. government began to send many arms to Hussein's regime in Jordan, not to fight Zionism, but to attack the Revolution. The giant U.S. corporations and banks have billions of dollars invested in the Arab countries. They would like to continue exploiting the resources that belong to the Arab people. That is why they are trying to crush the Revolution. But the Palestinians have awakened the Arab people to fight U.S. Imperialism and its partners. Now we work underground in Jordan. From Syria and Lebanon our operations continue against Israel. Inside the occupied territory, there are daily acts of resistance. Today, we are not alone. All over the world, in Vietnam, in Latin America, in Africa, people are fighting for their national liberation. Our fight will take many years, but we are determined to fight until victory.

Over the years, Palestinians under occupation were called many derogatory names, such as Aravi Melokhâli (dirty Arab). Palestinian poets had unrelentingly dealt with the subject courageously as in Darwish's poem "Identity Card." In another poem Darwish had written: "I will write it with
my nails/ eye sockets and dagger/ I will recite it in my
prison cell/ in the bathroom/ in the stable/ under the whip/
under the chains.../ a million nightingales over the branches
of my heart/ sing the song of liberation.

This song combines in colloquial Palestinian Arabic the two
themes in one.

I am the burning coal
in the fire of the Revolution.
I am the spear with bitter point.
I am the hoisted artillery
inside the gun's barrel.
I am the hand
pressed on a machinegun.
In Jerusalem, in Jaffa, in Ramleh,
I am the Revolution
of the occupied land.

This is the road to liberty,
carved by the hand of the Fedayeen.
We fight with bare hands,
we fight with a knife,
A dagger and an axe,
a missile and a cannon,
We fight with our nails.
This is the Revolution.
This is the People's march.

My blood, my road,
my town, my name,
My address: Palestinian Arab.

Side 2, Band 1: TAKE ME WITH YOU (3:08)
The smallest interval in Arabic music is the quarter tone
(24 to an octave) as opposed to Western music, where it is
the semitone (8 to an octave). This difference produces a
musical embroidery that may sound unfamiliar to the
Western ear. In this particular song, which uses the full
orchestration of the traditional takht, quarter tones seem
to be more emphasized than in most other songs in this
collection. Its ornamental shades, familiar in Palestinian
focksongs, seem to bring its leading note (especially in its
refrain) closer to the Ushahq and Nawa modes which call
forth courage and simplicity.

ARABI, .,. FALASTINI
(Palestinian Colloquial Arabic)

Damm, darbi, baladi, iśmi
Inwāni, arabi Falastini

Ana jamra finār-i-thawra
Ana harba ta-anitha murra
Ana khaznet nar fi barudeh
Ana id al mida' mashhudeh
Fil 'Udi fi Yaffa fi Ramleh
Ana thawret ardī muhta‰le

Hāda huveh tari' il hurriyey
Bitshu 'ol 'id il fida'iyyey
Bil 'id nhareb, bil khanjar
Bish-shibriyyey w-bit-turiyyey
Bisārūk, bimidfa', bil udar
Thawra wi masireh sha'biyyey.

Damm, darbi, baladi, iśmi,
Inwāni, arabi Falastini.

PALESTINIAN ARAB

My blood, my road,
my town, my name,
my address: Palestinian Arab.

KHUDNI MA·AK (Palestinian Colloquial Arabic)

Ya hajar il belt willilad wil hudni wil nur wid-dafa
Khudni ma·ak amūt wa ghannī tahat nár il Assīfa
Khudni ma·ak, Khudni ma·ak
Khudni ma·ak
Khudni ma-äk ya rali'l, ya sabhi fi tari'i
Ana mitak 'atshän lal fajri ma bein innaer yibil ri'l
Khudni ma-äk, Khudni ma-äk
Khudni ma-äk

Khudni ma-äk w-itt, w-itt hatta shib l alb w-shibt
W-halla lamast shabibi bi-'idi lamma la'atik ult w-silt
Khudni ma-äk, Khudni ma-äk
Khudni ma-äk.

TAKE ME WITH YOU
You who have abandoned home and family,
the warmth and shelter, the light,
Take me with you, to die and to sing,
under the flames of the Tempest.
Take me with you, take me with you,
take me with you.

My comrade, take me with you,
You who preceded me on my road.
Like you, I have thirsted to drink the dawn,
and only victory can quench my thirst.
Take me with you, take me with you,
take me with you.

I have been standing, standing
until my heart has grown old
And my hair has turned white.
Now I seize my youth with my own hands.
Take me with you, take me with you,
take me with you.

Masirat Sha'buna (Classical Arabic)
Ana ya akhi, fi nawtini ra'dan tawasatuth-th-tharə
Anaqutuwa, wa lamantum shawan ilayhi fahal darə
Qatarari' dami kallababi tarətarat fawga-th-tharə
Ráihi masiratu sha'bina fajran sayash-hadhalu wara.

THE MARCH OF OUR PEOPLE
Brother, of moist earth in my land
I made my bed.
I embraced it and kissed it with longing.

Do you see
Drops of my blood like little flames
spreading over the hills?

This is the march of our people,
the coming generations shall witness
the dawn.

Side 2, Band 4: THE REVOLUTIONARIES' PLEDGE (2:40)

Since the Palestinian Revolution began preparing the masses for a protracted war of liberation, the status quo of the Arab establishments was threatened and their very raison d'être was shaken. Attempts to liquidate the movement militarily took place in Lebanon, Syria and Jordan. The U.S. moved into the area with talks about "peace" and "reconciliation." This song was composed in answer to these proposals.

Side 2, Band 3: THE MARCH OF OUR PEOPLE (0:54)

Palestinians are familiar with the red anemone flower that spreads all over the hills around Jerusalem in springtime. Pagans used to call it "the blood drops of Adonis." The legend was carried down many generations. In Palestinian Christian legends today, the little red wild flower is referred to in colloquial Arabic as "the blood drops of Christ" due to its appearance around Easter time. The theme of this song crystallizing in the words, "the drops of my blood like little flames spreading over the hills" recalls in simple local idiom a chain of allegorical associations that are rooted in Palestinian soil. Likewise, the tonal delivery of the song is reminiscent of the recital of biblical text in the Eastern Arab churches or to some degree the recital of Koranic verses.
QA’AMU-TH-THUWWAR (Classical Arabic)

ا ي دب الملاك
أوراس بريت من جديـد
بلاхожـن فـبـأـ
لا ملح لا اسـمال

"My people have taken up arms,
Marching on the road of the struggle,
The spirit of Oras is returning
with the procession of the new dawn
With our bullets and our martyr's,
With our guns we shall declare:
No to reconciliation, no to surrender,
no, a million times no.

Side 2, Band 5: THE WEDDING OF VICTORY (2:15)

A song that succeeds in the use of the skin-headed instruments combined with a melodic line familiar in the traditional folkloric weddings of Palestine. The joyful sounds of this simple song reflect the vision of Palestinian poets who write about their motherland as if she were a bride.

عروس النصر

Fi 'ursss innasr ana zahed
fi 'urrss innasr
'an-akhkhit tár un and hálf,
'a-akhkhit tár

Aná fi-Nábles il ahrár
Aná fi-Kham Yunes il hurra
Aná árdi jibáti-immar
Má zálát wala marra
Aná burkán, aná l'ár, aná thawra
Fiddá'í má asákif il móô
Huwwal món kam marra
Birash-sháshi ana máshí
ala 'árdí bi 'urrss innasr

Aná hálfem yamin allah
'An a'hál mái barja'
Fiddá'í má bakalimhom
bighoir immari-will mida'
Ya imma árdh iridá
Ya imma fil watan usera'
alá jiami, 'ala hámi,
jumú'ish-shabi râh tifá
Rayat innasr, watlahrir,
fi árdí bi 'urrss innasr.

THE REVOLUTIONARY'S PLEDGE

No to reconciliation, no to surrender,
no, a million times no.

From every defiant throat
and every opening of a gun's barrel,
From every machine gun, every mouth,
Every vein that contains blood,
From the eyes of the orphans, the words:
No to reconciliation, no to surrender,
no, a million times no.

The people's heads shall not be lowered
The people's hands are not weary,
The people are marching on the road to victory
Plucking the fruits of life.

The people thunder:
No to reconciliation, no to surrender,
no, a million times no.
THE WEDDING OF VICTORY

In the wedding of victory, I advance toward the wedding of victory.
To take revenge,
I have sworn to take revenge.
I am in free Nablus.
I am in free Khan Tunis.
I am in the land of the hills of fire,
that have never submitted to foes.
I am a volcano, I am a hurricane,
I am Revolution.
I am a Fedayee, fearless of death.
(How many deaths can one die?)
With machine gun in hand,
I march over the land
In the wedding of victory.

I have sworn
never to retreat from my enemies.
I am a Fedayee,
and to them my language is fire and rifles.
Either I raise the freedom banner
over my land, or I die there.
Over my body, over my brow
the masses shall raise
The flag of liberation over my land,
in the wedding of victory.

Karameh (which means dignity) was the name given to a refugee camp of over 50,000 uprooted Palestinians. The camp, which is situated in the vicinity of Jericho, witnessed various raids by the Israeli forces. On March 21, 1968, the Israeli army attacked again with the intention of crushing the Palestinian commando bases there. The battle lasted over 15 hours, and was the first face to face battle in which the Palestinian fighters emerged as victors. The Israelis suffered their highest casualty figure in one day (100 soldiers and officers, the equivalent of putting 6,000 Americans out of action in a single day). It took the Israelis more than five hours to complete their retreat. The result of the clash raised Palestinian and Arab morale to an unprecedented level. Crowds turned out in tens of thousands in Amman the following day to attend the funeral of the Palestinian commandos. Ever since the Karameh battle, the word Karameh and the meaning of dignity became interchangeable symbols of Palestinian defiance.

WAHHADNA-D-DAM (Colloquial Palestinian Arabic)

Ghallabeh ya Fat’h, ya thawrita ghallabeh,
Ghallabel 3d ili tafjar dababbeh

Wahhadna-d-dam, ya Karémeh, wahhadna-d-dam
Wish-shamli-tam, ya Karémeh, wish-shamli-tam
F1 jbnlimar, fidaiyeh
Bein il aghwár, fidaiyeh
’Ajbun il ardil arabiíný, wahhadna-d-dam
Lhabbit-tahir 3s-sa ’bièh, wahhadna-d-dam
Ghallabeh ya Fat’h ya thawrita ghallabeh,
Ghallabel 3d ili tafjar dababbeh.

Side 2, Band 7: BLOOD UNITED US (2:15)

One of the most successful songs in which the traditional beat of the Dabkeh dance (emphasized in the first two verses) is combined with the militant spirit of the movement. The song not only mentions Karameh but celebrates that victory with the joy of the Palestinian peasants.
Fat'h, our Revolution is overcoming
The hand that explodes a tank is overcoming

Blood united us, oh Karameh, blood united us
The masses brought it together, oh Karameh
In the hills of fire are the Fedayeen.
In the valleys are the Fedayeen.
On the brow of the Arab land, blood united us
In the people's war of liberation, blood united us
Fat'h, our Revolution is overcoming
The hand that explodes a tank is overcoming

Over the land of fire, oh Karameh, one Revolution.
One hand holds another, oh Karameh,
A flame of determination
A unity of revolutionaries and Fedayeen
On the brow of the Arab land, blood united us
In the people's war of liberation, blood united us
Fat'h, our Revolution is overcoming
The hand that explodes a tank is overcoming

AL ASSIFA (Classical Arabic)
Bism illah, bism il-Fat'h, bism ith-thawrah-sha'biyyeh,
Bism iddam, bism ij-jurh, illi byinzef hurriyyeh,
Bismek, bismek ya Falasteen, a'tamahaa lil malayeen,
Assifa, assifa, assifa
Assifa, assifa, Allahu Akbar, I'tiffi
Dammi'hum, insifhum, fajirii
Wash'iluhuna thawra murra wansifi
Imdik bikasifin madafi wal hadid
Assifa fi kulli far
Assifa israr wa nfar
Assifa, assifa, assifa

Ya mashawir Al-Karameh, marhaba
Ya jibal innar ya thawra, marhaba
Fat'h marrat min huna, marhaba
Wa min huna, wa min huna, wa min huna,
Tazra'ul arda bikaman'en min fanfi
Assifa fi kulli far
Assifa israr wa nfar
Assifa, assifa, assifa

AL-ASSIFA*: THE STORM
In the name of God, Fat'h,
and the People's Revolution,
In the name of blood and
the wound that bleeds "freedom,"
In your name, Palestine, we
have declared it to the masses:
A storm, a storm, a storm!

Storm, storm, God is great.
Blow them, destroy them,
and explode.
Storm, storm, God is great.
Blow them, and ignite
the flames of revolution.
Explode,
and keep the cannons firing.
There is a storm in every home.
A storm of determination
and fire.
A storm, a storm, a storm.

The days of Karameh*: greetings!
The hills of fire,
The Revolution: greeting!
Fat'h passed through here:
greetings!
Through here it passed,
through here and here,
Planting the land with
explosives of doom.
There's a storm in every home,
A storm of determination
and fire,
A storm, a storm, a storm!
OVER THE HILL

Over the hill,
under the hill,
Ask the winds about us: They will lead you to us.
Ask the mount of fire about us, Ask your land, ask your crops, You will find it watered with revolutionaries.

Over the mountains, in the valleys,
You will meet dignity, you will meet glory!

OVER THE HILL

"Jabal innar," the mount of fire, is the name of a mountain in the district of Samaria near the city of Nablus. Due to its strategic position it has been hard to conquer since the early crusades. In Palestinian legends, the mountain has become a symbol of resistance.

FO' ITTAL (Palestinian Colloquial Arabic)
Fo' ittal, taht ittal
Iss-al 'anarr bi-tindal
Iss-al 'anna jabal innar
Iss-al, iss-al, al-aghwar
Iss-al arad, iss-al zar-ak
Rah tilqah marshum thuw-wfar
Middil khatwa sharq'a-w-s-hamah
Tilqa awd-saf, tilqa nishdamah
Fo' lijbal, fil widyam
Tilqa 'izze, til-a karamah.

BOY: My name is Abu Zaid. I'm 13. I'm a member of the Aishal with 300 other young Palestinian boys and girls. I come here every day at 2:30, after school. We practice shooting, hand-to-hand fighting, and climbing of the mountains. In the classes, we talk about Palestine, the lost country, and of the life we lead. My parents encourage me and send me here to prepare for the future, so we can make an end to this bad life. I have been here for 7 months. I have learned to use a rifle. We have seen that we can't fight Israel by talking.

MAN: You see, we (our) real aim is to return back to our homes, to liberate this home, and to establish a state in which all the people, all the races, all the religions, can live in peace and friendship, and justice.
After the Israeli occupation of the West Bank of Jordan, any act of resistance or civil disobedience by Palestinians was met with severe penalties. All sorts of brutal measures were practiced against the civilians to dissuade potential leaders from organized action. The demolition of homes referred to in this song - line 5) was only one penalty among others which the Israeli forces applied in violation of the Geneva Conventions of 1949 regarding civilians in time of war. This song expresses the feelings of Palestinians in general but especially those under the Israeli occupation. It reiterates the theme of "sumud" which was first expressed by the Palestinian poets living under the Zionist occupation since 1948. The solo accompaniment of the Tar adds a dramatic heartbeat to the words of the song.

I AM ENDURING

I am enduring, steadfastly, I am enduring
In my homeland, I am enduring.
If they snatch away my bread, I am enduring
If they murder my children, I am enduring
If they blow up my house, O my house
In the shadow of your walls, I am enduring.

With pride, I am enduring
With a stick, with a knife, I am enduring
With the flag in my hand, I am enduring;
And if they cut off my hand and the flag
With the other hand, I am enduring.

With my field and my garden, I am enduring
With determination in my beliefs, I am enduring
With my nails and my teeth, I am enduring;
And if wounds in my body should multiply
With my wounds and my blood, I am enduring.

RECOMMENDED BOOKLIST:

African Research Group; "David and Goliath Collaborate in Africa." ARG Box 213, Cambridge, Mass. 02138
Bober, Arle; "The Other Israel." Doubleday
Challand, Gerard; "Palestine Resistance." Penguin Books
Cooley, John K.; "Green March, Black September.
Frank Cass (London), 1973
Israeli League for Human and Civil Rights; "The Shahak Papers" compiled and edited by Adnan Amad, NEEBII Box 5376, Beirut, Lebanon
Jiryes, Sabri; "The Arabs in Israel." Institute for Palestine Studies
Petran, Tabitha; "Palestine, the Arabs and Zionism.
New England Free Press, 791 Tremont St. 02116
also - Tricontinental Magazine #13
Rodinson, Maxime; "Israel and the Arabs." Penguin Books
"Israel a Colonial Settler State?" Monad Press, dist. by Pathfinder Books, 1972
Schleifer, Abdullah; "The Fall of Jerusalem

PALESTINIAN POETRY IN ENGLISH TRANSLATION:

"A Lover from Palestine and other poems" edited by Abdul Wahab Al Messiri, illustrated by Kamal Boullata, Free Palestine Press, Box 21096, Kalorama Sta., Washington, D.C. 20009
"Enemy of the Sun" edited by Naseer Arruri
"Poems from an Israeli Prison." Fawzi El Asmar
KNOW Books, 340 E. 51 St., apt. 2G, NYC 10022

PERIODICALS:

Journal of Palestine Studies, Box 329-A, RD I, Oxford, Pa. 19363 - or - Box 7164, Beirut, Lebanon
Free Palestine. Box 492, London SW7, England
MERIP Reports. Box 3122, Columbia Heights Sta., Washington, D.C. 20010
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