



M.A. IN NEAR EASTERN LANGUAGES, POLIS INSTITUTE OF  
JERUSALEM

Academic year 2019-2020

# “The voices of Jerusalem”

Thesis written and presented by Sarah PINSON

Readers: Pr. Shukri ABED and Pr. Henri GOURINARD



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## **FOREWORD**

This thesis is produced within the framework of the diploma of Master in Near Eastern Languages of the Polis Institute of Jerusalem. It will study the way in which Jewish, Christian and Muslim representations as well as Israeli and Arab representations of Jerusalem are produced through songs and how these songs can sometimes contribute to the duty of memory. The idea for this research paper came from the observation that Jerusalem is mentioned countless times in various sources (Bible, songs, poems, prayers, etc.) and that it is a space shared by various communities for which this same city is symbolic and memorable but for different reasons.

Indeed, the strength of a place results from its location at the crossroads of different memory paths, from the fact that it is constantly consolidated in memory, dispersion, renewal or the interaction of several collective beliefs.

This study aims to study Israeli and Arab songs with a view to highlighting the concepts, symbols and "places of memory" depicted in their lyrics, so that a "semantic map" of Jerusalem might emerge.

My task is not without challenges. They particularly concern the lack of documentation on the Israeli and Arabic songs in the corpus I have selected. They also relate to the language of this thesis, English which is not my mother tongue, which very often caused me headaches when I read for my documentation in English as well as during the writing phase of this thesis. This language problem may have unfortunately caused me to miss crucial information. Songs in the Arabic language also posed problems for me due to the fact that some of them were composed in the Egyptian dialect, a dialect that I know very little about. Finally, the confinement due to the coronavirus pandemic demotivated me a lot to write this thesis and also blocked my access to certain documentary resources.

*“Jerusalem is a city made of flesh and stone but also of ink and paper”<sup>1</sup>*

*“If I forget Thee, Jerusalem”<sup>2</sup>*

1. *“Jérusalem est une ville faite de chair et de pierre mais aussi d'encre et de papier”*. Poinso, Marie, and Nicolas Treiber.

2. אם-אֶשְׁכַּחךָ יְרוּשָׁלַם (Psalms 137:5).

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## INTRODUCTION

During my undergraduate studies, I became very interested in history classes on the Middle East and more particularly in the relations to what the different communities could maintain with the city of Jerusalem and the influences they had brought on the city over the centuries. Moreover, my moving to Jerusalem as part of my studies profoundly affected me, and today Jerusalem occupies an important place in my heart. That is why I wish to do research work on "The Voices of Jerusalem".

Indeed, located in the heart of the Levant, it was influenced by all the civilizations that succeeded one another over the centuries (Jews, Romans, Arabs, Crusaders). Jerusalem was at the same time a crossroads city between Jews, Muslims and Christians as well as a city desired by all and it has been the "clash of these civilizations"<sup>3</sup> since the dawn of time. Indeed, Jerusalem can be considered as a symbolic city in that it is three times holy by the three great monotheistic religions. Indeed, it contains the characteristic symbols of the Jewish, Muslim and Christian religions. In the case of Christians, the city is symbolic because it witnessed many events in the life of Jesus. In the Muslim tradition the city was the place of the "night journey" of the Prophet Muhammad. But it is in Judaism that Jerusalem assumes the most important symbolism in that the city is on the land that God first promised and then gave to the Hebrew people, and which became a royal and sacred city sheltering the Temple (House of God: בֵּית־הַמִּקְדָּשׁ "Beit HaMikdash") during the reigns of David and Solomon. Jerusalem remains today a memory of those communities that claim it as theirs. Indeed, Jerusalem has been used in religious, political, geopolitical, social, ideological, artistic, literary discourses, since ancestral times. However, Jerusalem is a known and unknown city in that it is both a real city and a mental construction, a mythological and religious memory representation constructed from the Bible (Old and New Testament) and the Quran. Jerusalem is the object of a collective memory which has been created and propagated in the societies and cultures of the peoples attached

3. Expression used by Guy Stroumsa in: STROUMSA Guy, *The Making of the Abrahamic Religions in Late Antiquity*, Oxford University Press, 2015, p. 159.

to it. Its representation has been disseminated over time in various ways and by different means to populations which, in the majority of cases, have never been there.

As for music, it has always been part of the life of the Arab then Muslim and Christian populations and of the Jewish then Israeli populations. Music, recitation and then songs have always accompanied the daily life of its populations who used it in the field of religious liturgy, the oral transmission of traditions and religious texts, during holidays or celebrations, etc. In addition, in modern times, the song is more and more widely distributed and accompanied by images that condition its reception by the public. The song can capture people's attention by its ability to move, denounce, etc. Receiving a song to the public can have an identity, mnemonic, narrative purpose, etc. The song can be used to express, communicate, show something from everyday language, and express someone's feelings, thoughts and ideas through words. In the songs one can try to identify and analyze the linguistic style used - i.e. imagery, symbol, paradox, metaphor, comparison, hyperbola, etc. Style refers to the way language is used in a specific context, a specific person, a specific message, etc. Without language there can be no communication because without it people cannot hear what you want to say. Through the lyrics the composer expresses ideas, emotions, tells a story. It is communication, both as means of expression and a vector of popular culture, the song lends itself perfectly to the study of the relationships between the inhabitants and their territories. Over the years of conflict between Israel, Palestine and the other Arab countries from the pre-independence of the State of Israel to the present day, the themes of war, sacrifice, loss, heroism as well as the desire for peace have developed strongly and have become an integral part of Israeli and Arab music. Since the War of 1947-1948 ("the War of Independence" for the Israelis and "the Nakba" for the Palestinians) Jerusalem has been a divided city: the western part of the city belongs to the State of Israel, while its eastern part, including ancient Jerusalem, is controlled by the Palestinian Authority. Even today, Jerusalem contains the old and the new. These are the themes that stand out in the songs of the corpus studied for this thesis in which the material aspect of the city is found in the background. Indeed, I was able to note that the descriptions of the city of Jerusalem were more descriptions showing the life of the city, i.e. presenting it like a city alive and carrying a heavy past rather than

descriptions of its architecture for example. In addition, the aesthetic side of the city only appears in the background. What I found interesting in studying a city by the portraits that are made of it in songs is the fact that writing and then singing about a city, in this case Jerusalem, is a way to show the public that the city we are trying to describe has its own characteristics and that it is therefore distinguished from other cities, that it has a different and unique personality. We therefore seek by writing and then singing to fix a present moment. The succession of stories at different times or in different years makes it possible to establish the biography of the city. The song is an art and art can be a tool of memory in that it helps to bear witness to events of the past. Memory is the result of various processes seeking to revive the past, individual or collective. These processes can be based on stories, monuments and traditions. Talking about the past keeps it from being forgotten. To speak, to remember, is to not forget. It is through the narration of past things that we can remember the stories of a past that no longer exists in the present. The memory of something is the representation we make of it in the present while it is something of the past. In other words, the object of the representation occurred in the past, that is to say that it no longer exists in the present but its representation, its image, its memory exists in the present. The places of memory, which is concept created by the French historian Pierre Nora, represent this desire to continue the past in the present. The songs are "objects of memory" to which memories are attached. This is the case of Jerusalem for which it is necessary to start from religious tradition and history in order to understand the construction of the urban memory of this city. So, through this research work, I wanted to draw a portrait of Jerusalem, in other words to expose the representations which are made of it from the points of view of the singers, lyricists and composers of the songs, that is to say the images, descriptions and symbols used to represent Jerusalem.

discover through this research work what the characteristics are, and what is the personality of Jerusalem. Because indeed if it was well built by the hands of men, it is through the writings – whether religious or otherwise (Bible, commentaries, travel accounts, songs, etc.) – that the imagination has been able to create the history of Jerusalem.

It will therefore be for me to study from 1967 until today, how vocal music, according to its various repertoires (secular song, liturgy ...) builds Jewish, Christian and Muslim visions and Israeli and Arab visions of Jerusalem, and how these songs sometimes contribute to the duty of memory of Jerusalem. By vocal music, I mean music intended to be interpreted by the voice in opposition to instrumental music intended to be interpreted by musical instruments; by vision, the image or mental representation that we possess of a reality; and out of duty of memory the moral obligation of recalling a tragic historical event while acknowledging the sufferings of the victims. This study will be based on songs the central theme which is "Jerusalem" (its loss, its re-Conquest, etc). These popular genre songs were composed before, during or after a landmark event in the history of the Israeli-Palestinian conflict, namely the Six-Day War (1967), the Yom Kippur War (1973) and the Second Intifada (2000-2005). As for the interpreters of the songs in the Hebrew language they are all Israeli and Jewish, while the interpreters of the songs in Arabic come from different countries of the Arab world except Palestine (Egypt, Lebanon, Syria, Iraq and Tunisia) and are Muslims or Christians. My project is based on a corpus of ten Israeli songs and ten songs from the Arab world:

Israeli songs:

- “Yerushalayim shel zahav” (Jerusalem of Gold) by Naomi Shemer (1967)
- “Bisharayich Yerushalayim” (On your gates Jerusalem) by Yéhoram Gaon (1967)
- “Yerushalayim shel barzel” (Jerusalem of Iron) by Meir Ariel (1967)
- “Giv'at HaTahmoshet” (Ammunition Hill) by Yoram Taharlev (1967)
- “Shiv'ah she'arim” (Seven Gates) by Osnat Paz (1969)
- “Zot Yerushalayim” (This is Jerusalem) by Nahum Heyman (1970)
- “Me'al pishgat Har Hatzofim” (Above Mount Scopus) by Avigdor Hameiri (1973)
- “Yerushalayim Ha'akheret” (The other Jerusalem) by Izhar Cohen (1973)
- “Or Yerushalayim” (The light of Jerusalem) by Yéhoram Gaon (1982)
- “Olim larégel lé Yerushalayim” (We make a pilgrimage to Jerusalem) by the choir Lahakat Tslile Emunah (2001)

### Arabic songs:

- “Zahrat al-Madayn” (Flower of the cities) by Fairouz (1967), Lebanon
- “al-Quds al-‘Atiqā” (The old Jerusalem) by Fairouz (1971), Lebanon
- “Hamam al-Quds” (The doves of Jerusalem) by Julia Boutros, Amal Arafa, Sausan Hamami (1990), Lebanon, Syria, Tunisia
- “Al-Quds” (Jerusalem) by Latifa and Kazem al-Saher (1998), Tunisia, Iraq
- “Al Quds Haterga‘ Lina” (Jerusalem will come back to us) by Hisham Abbas , Hakim, Anoushka, et. al. (2000), singers from all Arab countries except Palestine
- “‘Ala Bab al-Quds” (On the door of Jerusalem) by Hani Shaker (2000), Egypt
- “Al-Quds Lina” (Jerusalem is for us) by Hakim (2000), Egypt
- “Al-Quds De Ardina” (Jerusalem is our land) by ‘Amr Diab (2001), Egypt
- “Ya Quds” (O Jerusalem) by Nawal Elzoghbi (2001), Lebanon
- “Humat al-Quds” (The protectors of Jerusalem) by Nūr Qamar (2018), Tunisia

This project revolves around two main axes. First, it will be a question of trying to draw a portrait of the city from its representations presented by the songs. For this, I focused my research on a lexical analysis of the songs: lexical fields, registers of language, etc and I was thus able to compare the words and the main themes that stood out in the songs in order to analyze the symbolism of these themes. And in a second step, it will be a question of studying how these songs can be considered as "tools" of memory. For this, I based myself on the use of references made in these songs to historical and religious events of these communities.

## SUMMARY OF THE SONGS

"Yerushalayim shel zahav" is certainly the most famous Hebrew song in the world talking about Jerusalem. It was composed by Naomi Shemer in 1967 a few weeks before the start of the Six-Day War and therefore of the conquest of the old city and of East Jerusalem while the Arab armies were being formed at the borders of the State of Israel. Originally, the song had only 6 verses and a chorus but after the war when the geography of Jerusalem and Israel had changed, Naomi Shemer added two more verses to celebrate the unification of the city. This reflects two feelings: sadness before the war and joy of victory after the war. This song is an incredible cultural phenomenon in Israel since it mixes politics, national identity and popular culture. It has even become today one of the unofficial national anthems which is played mostly at official ceremonies with very important persons but also at concerts of popular singers.

However, the song "Yerushalayim shel zahav" has received some public criticism. Indeed, some felt that the song did not accurately describe the reality experienced by the soldiers who participated in the liberation of the city. This is why, Meir Ariel, a young paratrooper who participated in the rescue of the city decided to compose after the war a new version of the original song "Yerushalayim shel zahav" and which he entitled "Yerushalayim shel barzel". He thus takes up the text of Naomi Shemer and seeks to make it more realistic: gold becomes iron, copper becomes lead (probably that of gun bullets), and light becomes darkness / darkness the bereaved, that is, those who lost a loved one during the fighting.

The song "Bisharayich Yerushalayim" takes up a verse from the poem by Yehuda Halevi weeping nostalgically for Jerusalem and the land of Israel (הָלֵא תִשְׁאַלִי , צִיּוֹן לְשָׁלוֹם אֶסְיִרְךָ "Would Zion not ask for peace for your prisoners").

The song "Givat HaTachmoshet" is a kind of documentary monologue. It was written as if it were written by a soldier fighting during the famous battle of Givat HaTachmoshet in Jerusalem during the Six-Day War and describing the situation of the battle in real time.

The songs "Shiv'ah She'arim" celebrates the return to the old city of Jerusalem following the Six-Day War.

The song "Zot Yerushalayim" is a simple description of Jerusalem.

The song "Meal Pisgat Har Hatsofim" is a song of love and nostalgia towards Jerusalem. But it also includes a critique of the multitude of conflicts between the different communities of the city.

The song "Yerushalaym Ha'akheret" is a love song to the city and traduce the wish to turn the page of the past, move forward, and take a new start.

The song "Or Yerushalayim" describes the relationship between Jerusalem and light in its various possible forms between sunset and sunrise the next morning. The lyrics therefore express the beauty of the city and underline the uniqueness of Jerusalem as a place illuminated by exceptional light. The song was specially written for Yom Yerushalayim.

The song "Olim larégel lé Yerushalayim" sings of nostalgia and the beauty of Jerusalem.

The song "Zahrat al-Madayn" by Fairouz is probably the best known Arabic song about Jerusalem. It follows the Arab defeat in the Six-Day War and the loss of Jerusalem. In this song Fairouz cries out for the liberation of Jerusalem and more generally of Palestine. It marks the importance of resistance to the Israeli occupation. The song is written in Modern Standard Arabic.

The song "al-Quds al-<sup>°</sup>Atiqa" composed in Lebanese dialect deplores the loss of Jerusalem after the Six-Day War. These two songs of Fairouz appear in her album "al-Quds fil bal" (Jerusalem in my heart) which was composed after the Six-Day War and speaks about the lost cities after the war. Fairouz is one of the most famous Arab singer and she is known in all the Arab world so her songs have a significant scope to the public.

The song "Hamam al-Quds" describes the violence by which Jerusalem was taken from the Palestinians. The singers call for revenge, for revolution to take back the city. It is written in Modern Standard Arabic.

The song "al-Quds" composed in Modern Standard Arabic expresses the sadness experienced by the city and by the Palestinians deprived of the city.

The song "al-Quds haterga<sup>c</sup> lina" was composed following the Muhammad al-Durah case, a 12 year old Palestinian child who was shot and killed while his father was trying to protect him. The song thus evokes this event and speaks of the love of the Palestinians and the Arabs for Jerusalem, and revenge in order to recover the city. The song is written in Egyptian dialect.

The song "Ala bab al-Quds" composed in Egyptian dialect also evokes little Muhammad al-Durah and the fact that the Palestinians are stranded outside the city, that they are denied access and that they are in a weak position by comparison to their enemy.

The song "Al-Quds Lina" sings the return to Jerusalem one day because the land belongs to us (as indicated in the song's title, "lina" means "for us"). The song is written in Modern Standard Arabic.

The songs "al-Quds di 'ardina" composed in Egyptian dialect and "Ya Quds" composed in Modern Standard Arabic also speak both of the right to land and of revenge in order to one day recover the land.

Finally, the song "Humat al-Quds" talks about the loss of the land, the hope of return and the love of the city. The song is written in Modern Standard Arabic.

I noted that the songs I chose to study were all composed during a landmark year, or during the year following a landmark year of the Israeli-Palestinian conflict. Indeed, these landmark years are the following:

- **1967** for the songs "Yerushalayim shel zahav" (Jerusalem of Gold), "Bishaarayikh Yerushalayim" (On your gates Jerusalem), "Yerushalayim shel barzel" (Jerusalem of

iron), "Giv'at HaTakhmoshet" (Ammunition Hill), "Zahrat al-Madayn" (The flower of the cities). It is the year of the Six-Day War.

- **1970** for the song "Zot Yerushalayim" (It is Jerusalem). It is a year of crisis in the countries where the Palestinians are refugees and also the year of the "Black September" when the Jordanian army confronted and destroyed the Palestinian fighting forces.

- **1973** for the songs "Meal Pisgat Har Hatsofim" (Above Mount Scopus), "Yerushalayim HaAkheret" (The other Jerusalem). It is the year of the Yom Kippur War.

- **1982** for the song "Or Yerushalayim" (The light of Jerusalem). It is the year of the massacre of the Palestinian camps of Sabra and Chatila by Lebanese Christian militias.

- **1998** for the song "al-Quds" (Jerusalem). It is the year of the signing of the Wye Plantation agreements between Yasser Arafat and Benyamin Netanyahu.

- **2000** for the songs "Ala bab al-Quds" (On the door of Jerusalem), "al-Quds hatarga<sup>c</sup> lina" (Jerusalem will come back to us). It is the year of the beginning of the second intifada.

- **2001** for the songs "al-Quds di ardina" (Jerusalem is our land), "Ya Quds" (Ô Jerusalem), "Olim laregel leYerushalayim" (We make a pilgrimage to Jerusalem / We go on foot to Jerusalem). It is the year of the election of Ariel Sharon as Prime Minister of Israel.

- **2018** for the song "Humat al-Quds" (The protectors of Jerusalem). It is the year of the 2018 Gaza border protests (مسيرة العودة الكبرى "Great March of Return").

As for the song "al-Quds al-<sup>c</sup>Atiqa" (The old Jerusalem) by Fairouz composed in 1971, it is situated between the Six-Day War (1967) and the Yom Kippur War (1973). The song "Hamam al-Quds (The doves of Jerusalem) by Julia Boutros, Amal Arafa and Sausan Hamami was composed in 1990, that is to say three years before the end of the first intifada (1987-1993).

The verbs used in the songs are most often used in the past tense to relate past facts to describe the state of the city in the past, and in the present tense to describe the Jerusalem that is before our eyes today. Thus, this vision or these memories of the past makes it possible to remember and not to forget these events.

It should be noted that the songs evoked, sometimes indirectly, events marking the past specific to each of the two parties. These events are clearly mentioned or implied (by, for example, repeating Biblical verses), so that what is sung in the songs seems more real. For example:

- *Sabra, Shatila and the martyrs of al-Aqsa* (S15). It is clear that Sabra and Shatila are referring to the massacre on September 17 and 18, 1982 of these two Palestinian refugee camps in Lebanon. Perhaps the martyrs of al-Aqsa refers to the al-Aqsa Martyrs' Brigades (which is one of the armed militias of the Fatah faction).

- The Battle of the Ammunition Hill during the Six-Day War (June 6) described in the song *Givat HaTachmoshet* (S4) from an Israeli perspective. In this song we are referred to the soldier Eitan Neveh who died in this battle: *שלחתי את איתן, איתן לא היסס לרגע* "I sent Eitan, Eitan did not hesitate for a moment". Reference is also made to the soldier David Shalom who died in battle: *דודיק המ"פ* "The commander Dudik".

- In the song "Humat al-Quds" (S20) it is about 'Ahd Tamimi, who is a Palestinian activist teenager: *والفخر لأمّ قذّ ولدت عهّداً* "how proud must be the mother who gave birth to Small 'Ahd".

- *O Night of al-Israa'* (S11) refers to Sūra 17 of the Quran (Sūrat al-Israa') on the night journey of Muhammad.

- *You are the city of Salem* (S2) refers to the city of Salem which would be the first mention of Jerusalem in the Bible during the meeting between Abraham and King Melchisedec (Genesis 14:18-20).

- *It plays in me like the harp with 10 strings* (S9) refers to the ten-string biblical harp which we know was an instrument played by King David:

עֲלֵי-עֶשׂוֹר, וְעֲלֵי-נֶבֶל; עֲלֵי הַגִּיּוֹן בְּכִנּוֹר

*"With an instrument of ten strings, and with the psaltery; with a solemn sound upon the harp."* (Psalms 92:4).

- *How the cisterns have dried* (S1) give the idea of a city which was abandoned in ruin. This

sentence can refer to the book of Lamentations concerning the destruction of Jerusalem:

איכה יְשֻׁבָה בְּדוֹד, הָעִיר רַב־תִּי עַם--הָיְתָה, כְּאַלְמָנָה; רַב־תִּי בְּגוֹיִם, שְׂרָתִי בְּמַדְיָנוֹת--הָיְתָה, לְמַס

*"How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary!"* (Lamentations 1:1).

- Jerusalem of gold" (S1) gives the idea of a city of gold which refers to a history of the Gemara in which Rabbi Akiva offers a jewel to his wife Rachel to thank her. On the jewel, which was a tiara, appeared a gold representation of Jerusalem with its walls:

ר' עקיבא איתקדשת ליה ברתייה <דבר> דכלבא שבוע שמע <בר> כלבא שבוע אדרה הנאה מכל נכסיה אזלא ואיתנסיבה ליה בסיתוא הוה גנו בי תיבנא הוה קא מנקיט ליה תיבנא מן מזייה אמר לה אי הואי לי רמינא ליך ירושלים דדהבא.

*"Rabbi Akiva became betrothed to the daughter of bar Kalba Savua. When bar Kalba Savua heard about their betrothal, he took a vow prohibiting her from eating all of his property. Despite this, she went ahead and married Rabbi Akiva. In the winter they would sleep in a storehouse of straw, and Rabbi Akiva would gather strands of straw from her hair. He said to her: If I had the means I would place on your head a Jerusalem of Gold, a type of crown".* (Gemara, Nedarim 50a:2-3).

- *"and of brass/copper and of light"* (S1) can be a reference to the materials by which the Tabernacle had to be built according to the orders given by God to Moses:

וְזֹאת, הַתְּרוּמָה, אֲשֶׁר תִּקְחוּ, מֵאֵתֶם: זָהָב וְכֶסֶף, וְנְחָשֶׁת

*"And this is the offering which ye shall take of them: gold, and silver, and brass;"* (Exodus 25:3).

- The choice of violin in *"I am a violin"* (S1) is no coincidence because it is the first musical instrument to be mentioned in the Bible in a dialogue between Jacob and his uncle Lavan:

לָמָּה נִחְבַּאתָ לְבָרַח, וַתִּגְנֹב אֹתִי; וְלֹא-הִגַּדְתָּ לִּי, וְאַשְׁלַחְךָ בְּשִׁמְחָה וּבְשָׂרִים בְּתוֹךְ וּבְכַנּוֹר

*“Wherefore didst thou flee secretly, and outwit me; and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp” (Genesis 31:27).*

- In the song “al-Quds haterga<sup>c</sup> lina” (S15) we find a reference to the case of Muhammad al-Durah, a 12-year-old Palestinian child who was shot and killed while his father tried to protect him during an exchange of fire in the Gaza Strip on September 30, 2000, which reminds of the second intifada:

كان شايل الوانه, كان رايج مدرسته, ويحلم بي حصانه, وبلعبه وطيارته, ولما انطلق الغدر وموت حتى براءته,  
سال الدم الطاهر على كراسته [...] أب مد بخوف ايديه, يحمي بعمره ضناه, ولما ارتعش الجسد الطفل, وبقي في  
ايدين الله.

*“He carried his colored pencils, he went to school dreaming of his horse, his toys, his plane. And when the betrayal took place, it killed his innocence. His pure blood was spilled on his notebook [...] A fearful father reached with his arms protects the life of his child. And when the child's body contracted it passed into the hands of God”.*

This tragic event is also mentioned in the song “Ala Bab al-Quds” (S16):

كان صوت الحق بصرخة طفل في حزن الموت, تنهيدة أب في آخر نظرة وآخر صوت

*“The voice of truth was the cry of a child in the midst of death, the sigh of a father at the last glance and at the last sound of voice”.*

## CHAPTER 1

### Analysis of Common Themes: What Portrait of Jerusalem do the Songs draw?

#### 1.1 Similarities and Differences around the Main Themes

I first opted for a linguistic method by focusing my research on a semantic analysis of the lyrics. I listed 14 common themes between Arabic and Hebrew songs (vocabulary statement tables in appendices). I can classify them in the following three categories:

<b>Names and attributes of the city</b>	<b>The Land</b>	<b>Peace/War</b>
- voices/music - gate - stone - wall - light - main places - a woman/a mother - religious traditions - various names of the city	- land - return	- peace - war/conflict/enemy

In a second step, I undertook a comparative approach between Arabic and Hebrew vocabulary of the main themes. I highlighted obviously common points and differences between Hebrew and Arabic on the way the themes are described.

##### 1.1.1 Voice/Music

(Appendice p.64)

In the Hebrew songs, the music has a more cheerful nature. Musical instruments such as the violin, the harp, the bells and the shofar accompany the music and the songs.

But in Arabic the music has a sadder aspect, a heartbreaking nature and seems to accompany tragedies. Expressed through screams, laments and cries, the voice in most Arabic songs seems to be the only musical instruments.

### **1.1.2 Land**

(Appendice p.65)

The land is the heart of the world.

In Hebrew the songs speak about ruins that reflect an old, a damaged land. We find the idea of a restricted land with borders, barriers and barbed wire.

In Arabic the lyrics describe the land like a mother and also like the blood using personifications. The land is identified as belonging to Palestine. We get the idea that this land is weakened, damaged. But it is also a land of peace and is beloved just as we love our beloved ones and it belongs to us.

### **1.1.3 Dream**

(Appendice p.67)

The city is captive, prisoner, drowned in dreams.

In Hebrew Jerusalem is a dream city, and a city of dreams. A lot of people dream of Jerusalem and it makes us think that it is an important city because it is on the mind of many people.

But in Arabic the dreams were stolen.

### **1.1.4 Return**

(Appendice p.67)

We find the idea that peace will return to Jerusalem.

In Hebrew the idea of comeback is associated with an essential religious aspect in Judaism: the messiah who will come. The coming of the messiah is a central question in Judaism. We can notice that the return is something possible and if a return takes place it means that previously the place was not possible to access, we were far from it. So we get the idea that it is the end of an exile and that the wish to be able to return one day to Jerusalem has come true. But it seems that force had to be used in order for this return to take place and that people had to fight.

In Arabic, however, the idea of return, of coming is mainly associated with fight (we find this idea only once in Hebrew with the phrase “the young boy came back with the explosives”). We get the idea of an exile and that to come back from where we were exiled, we have to fight, to take a revenge and try everything to be able to return permanently to the city because Palestinians (and the Arabs generally) are somehow blocked outside (return by force). We find also the idea of belonging: the city comes back to us, that is to say that it belongs to us, that it is we who deserve it most.

### **1.1.5 Religious Traditions**

(Appendice p.69)

We find mentions of Prophets, temples (Judaism), prayers, evocation of churches (therefore Christianity) and mosques (Islam), God. So, different religious communities rub shoulders making Jerusalem a multi-religious city. Religious tradition is an integral part of musical culture.

In Hebrew we find references to Old Testament such as the royal city, the messiah, the pilgrims, the divine presence, the offering, the angel, the other Jerusalem (it could mean by this the messianic times). However, we can also notice that we don't find any precise mention of the word “God”.

In Arabic we find references to the Quran and to the New Testament. God is named directly (Allah). Jesus and Muhammad are mentioned.

### **1.1.6 Gate**

(Appendice p.71)

The word "door/gate" is used most of the time in the plural so we know that the old town is made up of several doors. There are two types of doors: the doors of the wall and the doors of houses.

In Hebrew, the gates of the walls are named and identified by their names in one song. But we just have a description that there are doors, that is to say that there are not so many action verbs that accompany the mention of the doors. Only the verbs make it clear that we are in the city, that we can come and go. For example we find **עומדות** רגלינו בשערייך "our legs stand at your gates" (S2), **ובאנו** פתח שער הדמעות, "and we came to the entrance to the gate of tears" (S5), **הלכנו** אל שער שכם, "we went to Damascus gate" (S5).

While in Arabic we don't have any mention of the names of the gates, they are just mentioned as being doors in general. But we get the idea that the doors block the entry, we cannot enter the houses or the city, we are held outside although there is a will that this situation is not eternal and that we will do everything so that they are not permanently closed. One mention of the door is accompanied by a Verb of a violent action ("they broke down the doors" in the song of Fairouz "Zahrat al-Mada'in/Flower of the cities") with the idea that we believe that, we will be able to return home or in the city, whatever the cost.

### 1.1.7 Stone

(Appendice p.72)

Raphaël NADJARI (Franco-Israeli film director) about his film « Avanim » (=stones):

***"This country is full of stones, all symbolic: there are the stones of the Western Wall, the stones with which we build houses and schools, those which the religious throw on the laity and the laity on the religious, there is the tombstones and the stones that are placed on the grave as a souvenir. These stones are a crossing point and a question mark: they can be used to destroy, but they can also be used to build."***

עת להשליך אבנים, ועת פְּנוֹס אֲבָנִים

*"A time to cast away stones and a time to gather stones together"* (Ecclesiastes 3:5)

The term "stone", in both Hebrew and Arabic, sometimes is used in the singular and sometimes in the plural.

In Hebrew, several types of stones are mentioned such as the Hoshen stones which are the stones on the breast-plate of the high priest, namely that they are religious and precious stones. We also have the stones of the different constructions of the city, buildings with the special stone of Jerusalem (the Jerusalem stone), and the stone of silence may refer to the tombstone.

In Arabic we find the stones which fly, turn in the air when they are launched, which could be seen as references to the stones launched by the Palestinians against the police and the Israeli army (intifada in particular, war stones). We also have street stones.

### **1.1.8 Peace**

(Appendice p.73)

Peace for Jerusalem is desired and there is hope that peace will return. Flying doves are also mentioned.

In Hebrew it is said that the city is a city of peace.

In Arabic it is said that peace has been martyred.

### **1.1.9 Names**

(Appendice p.74)

We find the use of attributes to designate Jerusalem, that is to say that other terms or expressions are used to name or designate Jerusalem. These expressions which designate Jerusalem show the city as a dark city (spilled blood, resistance, etc) and also as the heart of the world. That attributes characteristics to the city.

In Hebrew appear the Hebrew name of Jerusalem “Yerushalayim” and also “Zion”. These are names of biblical origin. The name “Yerushalayim” is mentioned 660 times in the Old Testament while “Zion” is mentioned 152 times. Jerusalem is designated as being a beautiful city. Biblical references are used to mention such as “Zion”, “city of Salem” and “city of David”. The Hebrew attributes given to the city give the following characteristics to the city: a city of gold, peace, copper/brass, light, dream, lead and darkness.

In Arabic the name of Jerusalem differs from the Hebrew name since the Arabic name is al-Quds. The name al-Quds is the most widespread in Arabic to designate Jerusalem and would date from the 9<sup>th</sup> century CE. The Arabic attributes given to the city give the following characteristics to the city: a city of sadness, of steadfastness and of prayers. The metaphors of the land, the blood and the mother are used to designate Jerusalem.

### **1.1.10 Wall**

(Appendice p.75)

The word wall in most cases is used in the plural.

In Hebrew we can distinguish between two types of wall: the first one is the Western Wall, and the others are those that surround the old city in order to fortify it. It can also refer to all the elements which allow parts to be separated from each other.

In Arabic the word used to speak of the wall can also mean "fence" so the wall certainly refers to the ramparts around the city as well as the separation wall, fences and barbed wire that separate Palestinians from Jerusalem.

### **1.1.11 Light**

(Appendice p.75)

There is a distinction between morning (dawn) and evening (twilight) light. There is also a light of darkness (dark). There are different types of lights in the city at different times of the day.

In Hebrew the light is related to the sun, the colors, bright light and pale light. We get the concept of lighting and shining light.

In Arabic we get the idea that light emerges from darkness and that someone brings light (messengers): maybe doves because the entire sentence in this song is:

يا حمام — يا رسول النور — مَرَّقِ الدَّيْجُورُ يا بشيرَ الأنسِ يا حمامَ — حُمِّ على الأسوارِ — نادِ في  
الأحرازِ انهضوا للقدسِ

*'And you doves Messengers of light, tear off the darkness, O harbingers of joy, O doves hover above the walls, trumpet to freemen the Call to rise for Jerusalem.'* (S20)

So here in this example the light could be the peace that the doves (which are a symbol of peace) bring.

### **1.1.12 Main Places**

(Appendice p.77)

Both Hebrew and Arabic mention the old city of Jerusalem and the Temple Mount/Dome of the Rock. The city of Jerusalem seems to be limited to the old city. It seems that the old city is the essential part of Jerusalem, the place of the origins and of the religious traditions.

In Hebrew a lot of places mentioned are places of the old city, such as the Western Wall, the gates, the Tower of David and the Temple Mount. These are the main places of the Jewish tradition and belong to an ancient past. We also have other places in the city like Mount of Olives and battle places like Mount Scopus and Ammunition Hill. These places symbolize essential and strategic places in the occupation of the city and are belong to a recent past. We find districts of the city but no places of worship apart from the Wall. A mention of the churches and the minaret of the mosque reflect acknowledgment of the presence of others religions (Islam and Christianity).

In Arabic the main places of the city correspond to the old city in general with the dome of the rock and the al-Aqsa mosque. It is no coincidence that we find the mention of al-Aqsa in the song "al-Quds haterga' lina" composed in 2000, that is to say after the Ariel Sharon's controversial visit to the dome of the rock. We find the mention of mosques and churches to reflect the presence of Islam and Christianity, which are the religions of the Palestinian people.

### **1.1.13 A Woman/a Mother**

(Appendice p.78)

Here there is the idea of a human body. There are feminine verbs to translate the femininity of the city. We also have the idea of a woman, a protective mother with her children. We find verbs, nouns, adjectives normally used for human beings such as “wouldn’t you ask” (S2), “it plays in me” (S9), “it breaths” (S9), “you gave birth to” (S20), “rebel you” (S13), “Jerusalem [...] won’t die” (S16) but also the face, the heart, the breast, the tear, etc. Indeed, a city do not speak, ask something, breath and do not have human body parts. We also get the idea that the city has been raped, beaten, injured. For example “the wounds of excavations” (S8) and “the pillaged nation” (S19) could mean that the city has been pillaged and ravaged, that we took precious things from her.

In Hebrew the personifications describe the beauty of the city, peace, joy lives in the city. Positive verbs are associated with it, no violence.

In Arabic we rather find negative verbs and expressions, violence, distress, sadness, unhappiness, and death such as *قلبا يغرق في دمه* “a heart drowning in its own blood” (S20), *تمرد* “rebel you” (S13). So, we also get the idea that the city is not at peace.

#### **1.1.14 War/Conflict/Enemy**

(Appendice p.80)

There are a lot of mentions of weapons, bloodshed, death and battles. We find metaphors to designate the enemy and hyperbole because the vocabulary is strong.

In Hebrew we find powerful and sophisticated weapons on the Israeli side, they have a powerful army that will stop at nothing. We get the idea of victory, expansion of the territory, people do not give up until victory because they are persistent. We also have violent fighting. But we don't find any specific mention about the enemy (we don't know how strong the enemy really is). There is a very little mention of the enemy; it's almost as if this were only secondary. The words qualifying them are basic, not so much hateful. It is a fairly indeterminate enemy (apart from the Jordanians for the battle of Ammunition Hill).

In Arabic we find the concept of revolution, the concept of martyr with the idea of sacrifice, that we shouldn't fear death, and that we must fight for the cause of God. In other words, religion is employed to justify battles and combats. This notion of martyrdom is specific to Islam. There is willingness to fight and die. We find the presence of an enemy who has done horrible things, so it must be confronted; but this enemy has much more powerful weapons and does not hesitate to use them. The idea of injustices / inequality in this war is evoked: the Israelis are more powerful than the Palestinians. Loss of the city, oppression, hatred, extreme violence in the fighting and revenge are the themes that appear the most. The enemy also does not have a precise name (i.e the name of a people or a person) but it is overwhelmed with many degrading, hateful names, such as: الأوغَـاد “the wretched” (S20), القاتل “the murderer” (S13), ظالم “unjust” (S15), غاصِب “usurper” (S17), etc.

## 1.2 What Portrait of Jerusalem?

I will now analyze the symbolism of these themes in order to draw a portrait of Jerusalem.

### 1.2.1 City of Light

We saw that light was an element that often appeared, especially in songs in Hebrew. We know that the Bible gives to light an important place, for example: the verb "to shine" (לִזְרוֹחַ *lizro'aħ*) is used in order to speak of redemption, truth, justice and peace, each of which manifests itself in the form of light. We also know that in the Bible, light is the first thing created by God after heaven and earth which allows us to consider it as an essential or extremely important element.

In the creation process, then God created the stars in order to distinguish two types of luminosity: daylight in the sun and darkness at night with the moon and the stars:

וַיִּתֵּן אֱלֹהִים, בְּרָקִיעַ הַשָּׁמַיִם, לְהַאֲרִי, עַל-הָאָרֶץ  
וְלְמַשֵּׁל, בַּיּוֹם וּבַלַּיְלָה, וּלְהַבְדִּיל, בֵּין הָאוֹר וּבֵין הַחֹשֶׁךְ; וַיִּרְא אֱלֹהִים, כִּי-טוֹב

“And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, and to divide the light from the darkness; and God saw that it was good”. (Genesis 1:14-18).

We also find the distinction between darkness and brightness in the Quran:

وَأَغْطَشَ لَيْلَهَا وَأَخْرَجَ ضُحَاهَا

“And He dimmed its night, and brought out its daylight.” (Sūra 79:29).

In the songs of my corpus we often find oppositions between the light of the morning (dawn) and the light of the evening (twilight) that are present in the city<sup>4</sup>. There is the idea that the city is always caught in between war and peace. For example in the song “Or Yerushalayim”, the sentence “מעל התהומות” (“Above the chasms”) can refer to the creation of the world and the chaos that precedes it:

בְּרֵאשִׁית, בְּרָא אֱלֹהִים, אֶת הַשָּׁמַיִם, וְאֶת הָאָרֶץ. וְהָאָרֶץ, הִיְתָה תְהוֹ וְבֵהוּ, וְחָשֵׁךְ, עַל-פְּנֵי תְהוֹם

“In the beginning God created the heaven and the earth. Now the earth was unformed and void and darkness was upon the face of the deep”. (Genesis 1:1-2).

The description in the song shows the darkness through the chaos. Chaos evokes instability or a conflict situation.

Also for example there is this idea in the song “Giv'at HaTahmoshet”. There is an opposition between “the dawn hasn't risen yet” at the beginning of the song and “the sun rose in the east” at the end. At the beginning of the battle the city is plunged into darkness and the soldiers try to liberate it, then at the end when the day rises it is the end of the battle and the Israeli victory. After a dark period under Jordanian control the city comes back to light under a new era (Israeli control).

Darkness also symbolizes evil, the misfortune that befalls someone as it is the case in the Arabic song « حماة القدس » of Nūr Qamar (S20)<sup>5</sup>. Here darkness is probably associated with the Israeli occupation of the city (this song denounces the Israeli occupation of Palestine and Jerusalem). There is also this idea in the song “Or Yerushalayim” (entirely

4. שחר קם “The dawn rose” (S3), משמי הערב “From the evening sky” (S9), الغروب و الصباح “The twilight and the morning” (S19).

5. يا نورا شعّ ببحرٍ بظلام “Oh bright light in a sea of darkness” (S20).

dedicated to light). This song refers to different sets of light. The first verse of this song describes a threatening light (קרן אדומה "red ray", חרב "sword", תהומות "chasms"). In the second verse, the light is plunged into darkness (הצל "the shadow") and in the last verse there is a new light (אור צעיר "a young light"). We might think that Jerusalem is exposed to different lights, that is to say at different periods of its existence. The fiery red side can symbolize periods of destruction and war when a lot of blood flowed. These episodes reflect dark periods in the history of the city where the light did not shine but there are always illuminations coming from the human spirit which sparked the hope of a new era.

Light, therefore, is a divine creation, it emanates from God and therefore it is by God and his light that man exists, lives. So, if we are able to see the light in the city it means that God is present in it since light emanates from God. In Islam, an entire sūra-chapter of the Quran is devoted to the concept of light (Quran, sūra 24, Sūrat al-Nūr, composed of 64 verses). Thus, in the 35th verse of this sūra, God is symbolized by the light of a lamp:

اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ

*"Allah is the Light of the heavens and the earth". (Sūra 24:35).*

Light is therefore the essence of everything. Allah (God) embodies the light of both heaven and earth. The oil that feeds light has no origin except the divine origin. It is a divine light and so in the city the light is a divine light. Like for example in the sentence ראיתי עיר עוטפת אור "I saw a city wrapping a light" (S9) that can refer to God.

### 1.2.2 Holy City

The stone makes a link between heaven and earth, unifying them. The mountain is the most-rocky element rising to the sky. Jerusalem being built on mountains / hills<sup>6</sup> it therefore tends to be a city linked to God, a holy city. Also, in the Bible the mountain is the place where God manifests Himself most. The Jerusalem stone that shapes the city and the fact that Jerusalem is built on hills / mountains

6. "Your mountains" (S10), הררים "Mountains" (S1), بالجبل "By the mountain" (S13).

present Jerusalem as an extremely well protected, impregnable city. So this – might imply – that the Jerusalem stones are sacred.

In the Bible, music is associated with admiration, wonder and thankfulness. Thus, when a misfortune occurs then music becomes something impossible or at least irrelevant. So the importance of a song in Jewish tradition begins with the Bible. The preferred sense in the Bible is hearing. God does not show himself physically but makes Himself heard. In biblical creation speech precedes vision. What is vocal has strong power in Judaism. So music in the Bible has a superior role to that of vision. Consequently, music had a prominent place in the life of the Hebrews, especially in the worship they rendered to the Lord. Music was used in all kinds of events: coronation, religious ceremonies and even during battles<sup>7</sup>.

In Arabic songs, the violence and the revolts are sometimes associated with religious elements that we find in the Muslim tradition such as the notion of the martyr that appears in some Arabic songs and is a specific element to Islam (for example: لأجل شهداء، مَنْ خَيْرٍ “For those who defended and died as martyrs” (S11), من دافع و أستشهد الأجنـاد “Martyrs among the best fighters” (S20)). We find this element in the Quran:

فَلْيُقَاتِلْ فِي سَبِيلِ اللَّهِ الَّذِينَ يَشْرُونَ الْحَيَاةَ الدُّنْيَا بِالْآخِرَةِ ۗ وَمَنْ يُقَاتِلْ فِي سَبِيلِ اللَّهِ فَيُقْتَلْ أَوْ يَغْلِبْ  
فَسَوْفَ نُؤْتِيهِ أَجْرًا عَظِيمًا

*“So let those fight in the cause of Allah who sell the life of this world for the Hereafter. And he who fights in the cause of Allah and is killed or achieves victory – We will bestow upon him a great reward”. (Sūra 4:74).*

In the song “Yerushalayim shel zahav”, ולך לקשור כתרים “we tie crowns to you” can refer to a part of the Gemara:

אמר רב יהודה אמר רב בשעה שעלה משה למרום מצאו להקב"ה שיושב וקושר כתרים לאותיות

*“Rav Yehuda says that Rav says: when Moses ascended on High, he found the Holy One, Blessed be He, sitting and tying crowns on the letters of the Torah”. (Gemara, Menahot 29b:3).*

7. שרים לך “and our cannons thunder an anthem for you” (S2), ותותחינו מרעימים לך שיר מזמור “we sing love to you” (S10), במחולות ושיר “dance and song” (S5). אהבה

It evokes praise and glory and elevates the city to the rank of a sacred city, that is to say a city which is a source of the sacred texts of Judaism.

### 1.2.3 City of Peace?

In the Hebrew name of Jerusalem (Yerushalayim) we find the root "ShLM" which evokes peace originally designates that which is whole, not broken (the Hebrew word "shalem" means "whole"). There is the idea of a whole city in the Bible:

יְרוּשָׁלַיִם הַבְּנוּיָה כְּעִיר שְׂחֻבְרָה-לָהּ יַחְדָּו

*"Jerusalem is builded as a city that is compact together". (Psalms 122:3).*

So we get the idea that Jerusalem is a city of/in peace.

When we wish to speak of peace, the image of the dove is very often used as it is the case in the songs<sup>8</sup>, reflecting the message of hope that the dove brought to Noah at the end of the flood:

וַתָּבֵא אֵלָיו הַיּוֹנָה לָעֵת עֶרְב, וְהָיָה עָלֶיהָ-זֵית טָרֵף בְּפִיהָ; וַיֵּדַע נֹחַ, כִּי-קָלוּ הַמַּיִם מֵעַל הָאָרֶץ

*"And the dove came in to him at eventide; and lo in her mouth an olive-leaf freshly plucked; so Noah knew that the waters were abated from off the earth". (Genesis 8:11).*

At the time when the Middle East was Hellenized, Greek culture brought some ideas that incorporated local customs. Thus, in the Jewish world at that time, the dove was considered a pure animal. Purity represents a safe and intact state, intact, whole in connection with the roots "ShLM" and "slm" of Hebrew and Arabic, respectively.

So the presence of doves in the songs reflects peace in the city.

But this state of peace is paradoxical because in both cases (Hebrew and Arabic songs) we find a wish for peace and the hope that peace will return to the city. For example: "Wouldn't you ask for peace for your young men" (S2), "We have been asking for a long time for the peace of Jerusalem" (S5), "Peace will come back to Jerusalem" (S11). This paradox 8. חמאם "dove" (S20), חמאם "The flight of the doves" (S8), מעופן של היונים "White doves" (S5), יונים לבנות. "Doves of Jerusalem" (S13).

is clearer in the song “Zahrat al-Madayn”: *أستشهد السلام في وطن السلام* “*peace has been martyred in the homeland of peace*”. We understand that the place is normally a peace place but peace no longer seems to be there. So it means that peace does not reside in the city and that eventually the city is in a state of conflict situation. And, in Arabic songs it is said that the peace has been martyred which evokes violence and fighting. Indeed, wars are mentioned such as the Six-Day War, the battle of the Ammunition Hill, revolts, and intifada. We could think that after the Six-Day War peace would have been re-established from the Israeli point of view but it is clear that is not the case in the songs. This suggests that despite the Israeli victory, tensions and conflicts persist with the Arab communities but also with the international community. Indeed, the city is still claimed by Palestinian people.

In the song “Bisharayich Yerushalayim”, the sentence *בדמנו חיי* “*live in our blood*”, refers to the following verse of the Bible:

וְאָעֲבַר עָלֶיךָ וְנָאֲרָאִיךָ, מִתְבּוֹסֶסֶת בְּדַמֶּיךָ; וְאָמַר לְךָ בְּדַמֶּיךָ חַיִּי, וְאָמַר לְךָ בְּדַמֶּיךָ חַיִּי

“*And when I passed by thee, and saw thee wallowing in thy blood, I said unto thee: in thy blood, live, ye, I said unto thee: in thy blood, live*”. (Ezekiel 16:6).

The city did not emerge unscathed from the war and was not innocent. It remains immaculate with the blood that has been shed to defend and reunify it.

#### 1.2.4 City of Nostalgia, Hope

The idea of returning to Jerusalem in the Jewish tradition appears with the exile of the Hebrew people who find themselves scattered around the world. But even in the diaspora a Jew always has his eyes turned towards Jerusalem (thought, prayers while turning to Jerusalem...). It is a sentimental but also a spiritual attachment (for example during Pessah, the popular saying "next year in Jerusalem" is pronounced). The Six-Day War marks a turning point in the history of the religious Zionist movement because it is the conquest of East Jerusalem and of the West Bank which are the heart of biblical Israel. So it is a very important event. It is on this land therefore that “*les retrouvailles du peuple d’Israël avec la terre d’Israël*”<sup>9</sup> took place and therefore this marked the

9. Translation: *the reunion of the people of Israel with the land of Israel*. In: COLLU-MORAN Roberta, “Le sionisme et le retour à la terre”, *Transversalités*, 2011/3 (n° 119), p. 53-73.

flourishing of a religious nationalism of messianic essence: neo-Zionism whose objective was the conquest of all the land of Israel. For more than a century the Jewish people began to return gradually over time to the land they consider to be theirs and therefore it can be said that the presence of a Jewish community in the land of Israel has always existed. The hope of "next year in Jerusalem" has always existed among the Jewish people and partly explains the <sup>6</sup>aliyah of the Jews that has occurred over time.

In the Palestinian case, since the War of Independence or the "Nakba"<sup>10</sup> (1948-1949), the cult of Jerusalem has developed in a space which is mainly outside the city of Jerusalem itself, outside of Palestine (refugee camps, diaspora...), that is to say outside Muslim holy places and the city. Almost all Palestinians have an object or image of Jerusalem at home (dome of the rock, the church of the Holy Sepulchre, the old city, monuments, etc.) in order to remember Jerusalem and have the hope of returning there one day. For all Palestinians, wherever they are, the memory of Jerusalem is recomposed and developed from various visual, oral and spatial supports (objects, images, maps, stories, songs, poems, reconstructed heritage, etc.).

We saw in the songs that Jerusalem is a dream city. The Hebrew and Arabic roots of the dream "hlm" have as an anagram other roots such as "lhm" (bread = lehem לחם in Hebrew) and "mlh" (salt = melah מלח in Hebrew; milh ملح in Arabic). Bread and salt are necessary for life. Their insufficiency is dangerous for the organism. One can therefore think that the dream, like bread and salt, is essential to life. Jerusalem being described as a dream city, it is therefore an essential city, the Jewish people cannot live without it, far from it. No matter where in the world a Jew or a Palestinian (Muslim or Christian) lives, s/he lives with the hope that one day s/he will go to Jerusalem (<sup>6</sup>aliyah in the Jewish case). Even if it is in the distant future, s/he hopes with great enthusiasm the day s/he will go to Jerusalem because it has a very dear place in her/his heart.

10. Arabic word used to refer to the 1948 Palestinian exodus when thousands of Palestinians were expelled from their homes and forced to flee.

In the Hebrew songs the psalm 137:5 of the Bible is evoked 4 times<sup>11</sup>. The psalm describes the post-destruction exile of the First Temple, in 586 BCE when the Babylonians destroyed Jerusalem and when part of the people of Israel were exiled to Babylon:

על נהרות, בבבל--שם ישבנו, גם-בכינו : בזכרנו, את-ציון  
 על-ערבים בתוכה--תלינו, כנרותינו  
 כי שם שאלונו שובינו, דברי-שיר-- ותוללנו שמחה  
 שירו לנו, משיר ציון  
 איד--נשיר את-שיר-יהוה : על, אדמת נכר  
 אם-אשכחך ירושלים-- תשכח ימיני  
 תדבק-לשוני, לחכי-- אם-לא אזכרכי  
 אם-לא אעלה, את-ירושלים-- על, ראש שמחתי

*“By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. Upon the willows in the midst thereof we hanged up our harps. For there they that led us captive asked of us words of song, and our tormentors asked of us mirth: ‘Sing us one of the songs of Zion.’ How shall we sing the LORD’S song in a foreign land? If I forget thee, O Jerusalem, let my right hand forget her cunning. Let my tongue cleave to the roof of my mouth, if I remember thee not; if I set not Jerusalem above my chiefest joy.” (Psalms 137:1-6).*

The psalm describes the suffering of Jews in exile and the memory of Jerusalem. This psalm is indicative of the deep commitment to the city and its place in the life and the conscience of Hebrew people. It is a symbol of the devotion of all the Jewish people of Jerusalem. For example, ציון, הלא תשאלי לשלום בחוריך, *“Zion, wouldn't you ask for peace for your young men”* (S2) resumed a verse of a poem of Yehuda Halevi weeping with nostalgia Jerusalem and the Land of Israel:

ציון, הלא תשאלי לשלום אסיריך

*“Zion, wouldn't you ask for peace for your prisoners”.*

In the song “Yerushalayim shel zahav”, there is the idea of sadness and lament before the beginning of the Six-Day War and then the joy of the return after the war:

Before the war	After the war
איכה יבשו בורות המים, ככר העיר ריקה ואין פוקד את הר הבית בעיר העתיקה ובמערות אשר בסלע מיללות רוחות ואין יורד אל ים המלח בדרך יריחו	חזרו אל בורות המים לשוק ולכיכר שופר קורא בהר הבית. בעיר העתיקה ובמערות אשר בסלע אלפי שמשות זרחות נשוב נרד אל ים המלח בדרך יריחו

11. *“Don't let my right hand forget its ability”* (S10) ולא תשכח גם ימיני, (S1/S2/S10) אם אשכחך ירושלים.

Before the war it is said that no one can go to the Temple Mount (therefore to the Western Wall). The market place is empty whereas normally it is one of the main meeting points of the population in the city (but this sentence has been the subject of controversy, for example from the Israeli writer Amos Oz who said that the city was not empty and that Arab residents lived there). The howling winds can evoke ghosts of the past who lament, howling with sadness in the hope that the Jewish people may one day return to the old city and the area between Jerusalem and the Dead Sea. In the Bible, Jericho was the first city to fall, which gave the people of Israel access to the Promised Land. The fact that the road to Jericho is blocked refers to the situation of the Hebrews before their entry into the Promised Land. But in the verse added after the war when it is possible to reuse the road to Jericho it is to connote the capture of the city which belongs to them and their land on this Promised Land:

וַיִּרְעוּ הָעָם, וַיִּתְקְעוּ בַשֹּׁפָרוֹת; וַיְהִי כִשְׁמַע הָעָם אֶת-קוֹל הַשּׁוֹפָר, וַיִּרְעוּ הָעָם תְּרוּעָה גְדוֹלָה, וַתִּפֹּל  
הַחֹמָה תַּחְתֵּיהָ וַיַּעַל הָעָם הָעִירָה אִישׁ נֶגְדוֹ, וַיִּלְכְּדוּ אֶת-הָעִיר

*“So the people shouted and [the priests] blew with the horns. And it came to pass, when the people heard the sound of the horn, that the people shouted with a great shout, and the wall fell down flat, so that the people went up into the city, every man straight before him, and they took the city”.* (Joshua 6:20).

After which the howling winds are replaced by thousands of suns which shine perhaps to describe that the city entered a new era after the dark period of war and the Jordanian occupation. The verbs “to come back” and “to come back down” (נשוב נרד) evoke the return to a place in which we were in the past and we return to it in the present. We also understand the new status of the city now under Israeli administration.

Nostalgia for a place has been one of the main themes of Classical Arabic poetry since its inception. One of the primary characteristics of this nostalgic poetry is the expression of the feeling of loss. The Palestinian experience around the world has made it a feeling of wanting to bear witness to the bond which unites them to their place of origin. It is therefore not surprising to find this theme of nostalgia for Jerusalem and the hope of returning to it one day in Arabic songs. There is for example:

"we will come back to your arms/embrace" (S17), "سنعود لأحضانك" (S17), "we are coming tomorrow, tomorrow oh Jerusalem" (S17).

### 1.2.5 City of Sorrow

In the songs, the presence of a vocabulary of war, fighting, and death can refer to a dark period which had to be overcome. In the songs the sorrow is associated with Jerusalem because of the wars, the revolts to dispute the possession of the city and the loss of loved ones. Lots of blood was shed for it and many people died for it.

In the Arabic songs mainly, we find a lot of complaints and laments about the difficult situation that is lived by the Palestinians who are deprived of the city whereas in the Hebrew songs we find more complaints, lamentations related to the loss of loved ones and also related to the pain experienced during exile when the Jews were far from Jerusalem. So in Arabic we find mentions of the Palestinians exiled far from their land: "for those who wandered" (S11), "لأجل من تشردوا", "for the children who have no roof" (S11), "ألسنت ترى ذهبك بكر امتنا الأيام", "that time ebbing away is eating up our dignity" (S20), "اليتامي", "the orphans" (S13). In Arabic also the voices are associated with sorrow and death: "your voice is loud [even] while you are dying" (S15), "كان صوت الحق بصرخة طفل في حضن الموت", "the voice of truth was the cry of a child within death" (S16). Whereas in Hebrew we find "קהל השכולות" "the assembly of the bereaved" (S3), "אלפי פתקים של צער", "thousands of grief notes" (S8), "איכה ישבת בודד", "Alas you sat alone" (S2)<sup>12</sup>.

### 1.2.6 Multifaceted City

In Judaism, the Sages alone had 70 names for Jerusalem, but the Israeli folklore specialist Zeev Vilnaï listed more than 70 names periphrases and denominations and also the names in other languages of Jerusalem that appear in different sources (Bible, religious literature, comments, etc.)<sup>13</sup>. It is not surprising since we find in the songs of

12. Refers to: "איכה ישבה בודד" "How doth the city sit solitary" (Lamentations 1:1).

13. וילנאי זאב, ירושלים-בירת ישראל: העיר העתיקה וסביבתה : ב, אחיעבר. 1970, p.464.

the corpus a lot of names and paraphrases to designate Jerusalem. The relationships between space, power and identity are necessarily conveyed by symbols. We then have two categories of symbols: on the one hand symbols representing a material reality (such as buildings, objects, statues, etc.), and on the other hand, we find symbols representing rather immaterial things (such as ideas, values...) as it is the case with the names used to designate Jerusalem in the songs of the corpus. We may wonder what attitude towards the city this multitude of names expresses, and what might be the meaning of each name in particular. Generally, when we love someone, we refer to them affectionately by many terms of endearment. The variety of names that are given to the city show the importance of Jerusalem that is the object of love for the Israelis as well as for the Palestinians.

We may notice that the main distinguishing characteristic between Arabic and Hebrew is the common name to designate Jerusalem: *al-Quds* VS *Yerushalayim* (the Holy VS the city of peace). For the Palestinians, Jerusalem essentially refers to the old city because the new city is perceived as the rural landscape sacrificed for the benefit of the Israeli extension who makes continual enlargements, transformations, restructuring of the spatial framework. In addition, the annexation of neighborhoods from East Jerusalem by Israel has contributed to an increased feeling of identification of Palestinians with the old city (= holy city) and the sustainability of its image.

### 1.2.7 City of Dreams

Remembering a dream can reflect the fact that it was strong, important<sup>14</sup>. Talking about Jerusalem and talking about dreams related to it show that the city is essential, and has a strong symbolism.

Dreams can also be the result of our desires, our needs or our shortcomings:

וְהָיָה כְּאִשׁוֹר יִחַלְמֵם הָרָעֵב וְהַיָּגֵה אוֹכֵל, וְהַקִּיץ וְרִיקָה נִפְשׁוֹ, וְכַאֲשֶׁר יִחַלְמֵם הַצָּמֵא וְהַיָּגֵה שֶׁתָּה, וְהַקִּיץ וְהַיָּגֵה  
עֵינָיו וְנִפְשׁוֹ שׁוֹקֵקָה--כִּן יִהְיֶה, הַמּוֹן כָּל-הַגּוֹיִם, תַּצְבֵּאִים, עַל-הַר צִיּוֹן

14. *"a big dream"* (S16), אלפי דורות חלמתי עלייך, *"I dreamed about you over thousands of generations"* (S7).

*“And it shall be as when a hungry man dreameth, and, behold, he eateth, but he awaketh, and his soul is empty; or as when a thirsty man dreameth, and, behold, he drinketh, but he awaketh, and, behold, he is faint, and his soul hath appetite--so shall the multitude of all the nations be, that fight against mount Zion”.* (Isaiah 29:8).

Dreaming of Jerusalem can show the desire that we feel for it, that we need it, need to live in it and that for people who are outside the city it represents a longing: *يا تعود* القدس يا إما نموت *“Oh come back Jerusalem otherwise we will die”* (S16).

### 1.2.8 Eternal/Ancient City

The songs speak about stones. The roots of the word "stone" in Hebrew as in Arabic means "to petrify", that is to say that we get the idea of a city frozen by stone, that it is eternal. We find this idea with *אילן ואבן* *“trees and stones”* (S1). Stone is a very solid element that is difficult to totally destroy and likewise the tree has an extremely long life cycle. Moreover, the *אורנים* *“the pines”* (S1) designating the pine forests that surround the city and are trees that do not lose their leaves which it is like they cannot die. These characteristics give the city an eternal appearance as if it has always been there. The construction of a city (with stones) can also be the will of man to want to attribute to human culture a certain form of eternity. Man builds a city in the image of his culture so that it thrives over time. The fact of wanting to perpetuate a city, a culture can result from the will to want to get closer to eternal life in a certain way, to try to get closer to the divine power. This may reflect a man's fear of dying and his desire to live forever. So we are trying to build sacred, divine, immortal cities. Man's desire to reach the heights and the construction of the city therefore reflect the elevation of man.

Moreover, the question of the land in the songs is essential. The land is the symbol of the origins, and applies to the three major monotheistic religions since we find that as well in the Bible as in the Quran. In the song *“Bisharayich Yerushalayim”* *“a slaughtering knife and a ram”* is a reference to the ligature of Isaac:

*וַיִּשְׁלַח אַבְרָהָם אֶת-גְּדוֹ, וַיִּקַּח אֶת-הַמַּאֲכָלָה, לְשַׁחֵט, אֶת-בְּנוֹ*

*“And Abraham stretched forth his hand and took the knife to slay his son”.* (Genesis 22:10).

*וַיִּשָּׂא אַבְרָהָם אֶת-עֵינָיו, וַיִּרְא וְהִנֵּה-אֵיל, אַחַר, נֹאֲחָז בְּסַבָּד בְּקַרְנָיו*

"And Abraham lifted his eyes and looked and behold behind him a ram caught in the thicket by his horns". (Genesis 22:13).

So the song identifies the place of the ligature of Isaac as Jerusalem therefore the place of the alliance between God and Abraham and so the origin of the Hebrew people on this land.

In Arabic, in the song "al-Quds haterga' lina" it is repeated eight times that the land is the mother of the people: *امنا "our mother"*. The mother is the person who gives us life, who is the source of our existence and origins. Associating the land with the mother shows that it is the land which gave us life, that it is from this land that we come from. So the land of Palestine is the land of the origins.

### 1.2.9 A Beautiful City

The doves that are mentioned in the songs can also be the symbol of beauty, purity, innocence:

הַנֶּזֶף יָפָה רַעֲיָתִי, הַנֶּזֶף יָפָה עֵינֶיךָ יוֹנִים

"Behold, thou art fair, my love; behold, thou art fair; thine eyes are as doves". (Song of Songs 1:15).

The songs reveal a certain beauty of the city from certain expressions:

"at your head crowns of queens" (S10), *golden colors* "צבעי זהב" (S10), *rainbow colours* "צבעי הקשת" (S1), *thousands of suns shine* "אלפי שמשות זורחות" (S9), *a loving heart* "לב אוהב" (S3), *light* "אור פנייך" (S3/S7/S9/S5/S1), *the light of your face* "אורי פנייך" (S7), *the 'Hoshen's stones* "אבני החושן" (S6), *love* "אהבה" (S10), *eyes of light* "עיני האור" (S9), *the sunset* "שחר" (S8), *dawn* "עיר יפיפה" (S3/S4/S9), *city of beauty* "השקיעה" (S9), *wonderful purity* "יפה את מתמיד" (S10), *you are more beautiful than even before* "הטוהר המופלא" (S10), *the clear blue of the sky* "יונים" (S5), *a beautiful sunset* "תכלת השמיים" (S8), *the sun* "לבנות" (S5), *פרושה אדרת השקיעה* "زهرة المدن" (S12), *splendid residence* "يا بهية المساكن" (S11), *flower of the cities* "عيون القدس" (S13), *the vastness of Jerusalem* "نورا شع" (S20), *bright light* "ترابك الحبيب" (S19), *your beloved soil* "the eyes of Jerusalem are awaken" (S16).

These expressions of beauty mainly highlight a colorful city, that is to say a city full of colors but these colors can represent the diversity of the population of Jerusalem.

### **1.2.10 Fragmented/Fortified/Blocked City**

The door is a construction which makes it possible to seal a place, to protect it from any unwanted external intrusion. It delimits, forms a passage between two states, two realities, two worlds: the known world (the one in which one finds oneself when facing a door) and the unknown world (the one hidden by the door). The known also represents light while the unknown represents darkness. It makes the link or the contrast between inside and outside, between what is inside and what is outside. A door opens or closes. It allows passage when it is open, or the barrier when it is closed. It gives either access to a space or blocks this space. In the case of Jerusalem the interior of the city can be both light and dark depending on which side of the gate one is on. For example in the context in which the city is under Israeli administration, that is to say that the Israeli population is free to enter and leave as they wish, we can say that for the Israelis who are in the old city, it represents the known and therefore the light while for the Palestinians who live outside and cannot enter the city it represents the unknown and therefore the dark<sup>15</sup>. The city is therefore a city of light and darkness. In addition, it marks a contrast between the Israelis who are in the city and the Palestinians who are outside.

But a door can sometimes mark the separation between two known places, which we are used to frequenting so it can harbor memories. For the Arabs, the latter were dispossessed of their homes in the old city but they still keep a link, a past with the city which is therefore the subject of memories even if one is there on the outside. Likewise in the case of the thousands of years of exile of the Jews far from Jerusalem, that is to say that even exiled far from it they kept a bond, a past, and therefore memories.

In Islam, the doors also symbolize access to paradise:

15. أوقف عباب بواب. "I stopped in front of the doors" (S12) VS עומדות רגלינו בשערייך "Our legs stand at your gates" (S2).

وَسِيْقَ الَّذِينَ اتَّقَوْا رَبَّهُمْ إِلَى الْجَنَّةِ زُمَرًا حَتَّىٰ إِذَا جَاءُوهَا وَفُتِحَتْ أَبْوَابُهَا وَقَالَ لَهُمْ خَزَنَتُهَا سَلَامٌ عَلَيْكُمْ طِبْتُمْ فَادْخُلُوهَا خَالِدِينَ

*“But those who feared their Lord will be driven to Paradise in groups until, when they reach it while its gates have been opened and its keepers say, “Peace be upon you; you have become pure; so enter it to abide eternally therein,” [they will enter].” (Sūra 39:73).*

The doors therefore separate the world of the dead and the world of the living and allow access to heaven with God. So, walking through the gates of the city of Jerusalem would be like ending up in heaven. For example: מלאך צחור, בשער הפרחים, "A white anger at Herod's Gate" (S5), רוב האור בעיר, "At Jaffa Gate [...] the majority of the light is in the city" (S5). Here, we can think of an intense light, maybe that of God and the entrance to heaven.

To isolate or block something from someone walls are also effective. The wall can often be erected in order to realize a border, be it a country, a city, a house. When the wall becomes the border between several countries it symbolizes the conflict but also reflects a protective dimension, that is to say a sort of fortress which makes it possible to face potential enemy attacks, various intrusions. This dimension will cause an enclosure because the wall will create an enclosed space, cut off from the rest of the world. If we build a wall it is also because we have to prevent a possible intrusion that could harm us. It is the case today with the situation between Israel and Palestine who are separated by a separation wall. The walls described in the songs clearly symbolize separation but also the protection which is closely linked to it because when you want to separate things it is sometimes you do in order to protect them. In Arabic there is أسوار "walls/fences" (S20) and in Hebrew חומה and החומות "the wall(s)" (S9/S1). They suggest the presence of several types of walls. They are associated with the old city walls but in Arabic the root is سَوَّر which means "to enclose/surround with a railing or a wall" so it can maybe refer to the separation wall between the Palestinian territories and Israel. This word is found in the song "humat al-Quds" of 2018 that denounces the occupation of Palestine so we might conclude that. But, בליבה חומה "in its midst is a wall" (S1) describes the separation wall built between the eastern part of

the city under Jordanian administration and the western part under Israeli administration before the Six-Day War. A wall separates two parts, one known and one unknown. It therefore separates the state of knowledge from that of ignorance and good from evil:

يَوْمَ يَقُولُ الْمُنَافِقُونَ وَالْمُنَافِقَاتُ لِلَّذِينَ آمَنُوا انظُرُونَا نَقْتِسِبْ مِنْ نُورِكُمْ قِيلَ ارْجِعُوا وَرَاءَكُمْ فَالْتَمِسُوا  
نُورًا فَضُرِبَ بَيْنَهُمْ بِسُورٍ لَهُ بَابٌ بَاطِنُهُ فِيهِ الرَّحْمَةُ وَظَاهِرُهُ مِنْ قِبَلِهِ الْعَذَابُ

*"On the [same] Day the hypocrite men and hypocrite women will say to those who believed, "Wait for us that we may acquire some of your light." It will be said, "Go back behind you and seek light." And a wall will be placed between them with a door, its interior containing mercy, but on the outside of it is torment."* (Sūra 57:13).

In this verse of the Quran the wall isolates two parts: good from evil. Regarding the walls of Jerusalem and according to this verse the walls might represent the separation between good and evil, between Palestinian people and the Israeli occupation or the lack of communication between these elements.

A blocked city symbolizes also non freedom. For example when it is said *שבוייה בחלומה* "captive in her dream" (S1), it gives the idea that the city is the someone or something's prisoner and that it is not free. It is the same when we have no control over our dreams at night, we are prisoners of our dreams. In the context in which this song was written, the captivity of the city can refer to the Jordanian occupation of the city.

### 1.2.11 Living City

"To personify" is *évoquer quelque chose (d'inanimé concret ou plus souvent abstrait) comme si c'était une personne*<sup>16</sup> ("to evoke something (concrete inanimate or more often abstract) as if it were a person"<sup>17</sup>). The city is compared to a living person having a body in the same way that a human being has one. For example she has a

16. Definition of "to personify", CNRTL (Centre National des Recherches Textuelles et Lexicales), [online], <https://www.cnrtl.fr/definition/personnifier>

17. My own translation.

face, eyes, she can speak, etc<sup>18</sup>. Indeed, in the same way as a human body which grows and changes throughout its life, the city develops, grows, settles, and changes over the course of events (whether historical, political, cultural) in its life, its history. That is to say that depending on its age, the period in which it lives, the city as the body is not endowed with the same characteristics. This is the reason why a lot of vocabulary referring to human anatomy is used to describe a city. We are thus faced with an assimilation process. In order to compare the city to a human body, we use several types of body metaphors such as ones involving the organs, and metaphors involving the soul. Thus the city is compared to a living organism which allows it to be related to human nature because the soul, the spirit and the organs are essential elements for life. For a more in-depth personification we also use verbs which are usually used with a human subject. For example it is said in songs that Jerusalem is the heart of the world (in Hebrew: *לב עולם* S10, in Arabic: *قلوب الدنيا* S11). The heart represents the interior of the human body, from the outside you cannot see it. So it's something precious hidden inside the body. The heart allows the body to function. So, Jerusalem is precious and the center, the essence of everything. The heart also symbolizes love and desire, but also other types of emotions such as happiness, sadness, anger, bravery, fear, confidence, anxiety, and ambition<sup>19</sup>.

In Hebrew as in Arabic, the word "city" is feminine (עיר and مدينة). Jerusalem therefore is feminine. She is like a woman, the body of a woman whom we love, whom we desire. In the cultures of the Middle East the question of the honor of one's parents is something extremely important. They must be respected. We find a maternal image of the city, so being linked to the parental figure of the mother, we must therefore respect and honor it. Also, the city here is like a mother, a woman that we love, that we adore; and in the same way that we give nicknames to loved ones we give nicknames to this city that we love as marks of affection that we carry within us<sup>20</sup>. The nickname

18. *"Your face"* (S7), *"a loving heart"* (S3), *"Your sons"* (S1), *"you gave birth to"* (S20), *"the eyes of Jerusalem"* (S16), *"your hugs"* (S17), etc.

19. *"you are more beautiful than ever"* (S10), *"the tear"* (S5), *"rebel you"* (S13), *"a heart drowning in its own blood"* (S20).

20. *"city of beauty"* (S10), *"flower of the cities"* (S11).

will be positive if this loved one/this city gives us happiness, loves us in return but the nickname is going to be negative, sad if it gives us suffering, sadness, and anguish. So the Hebrew and Arabic names to designate Jerusalem / al-Quds are positive in general and that reflects the love they have for Jerusalem, the people's attachment to it.

According to Claude-Gilbert Dubois (French professor and literary critic), behind the construction of a city there is the expression of a certain desire to protect it. This is why the fortified cities have an aspect of closed cities, cloistered inside its walls. In the cultures of the Middle East, the woman generally represents the private space, closed like the house in particular<sup>21</sup>. In addition, one of the main objects of desire for men is the body of a woman. Similarly, the city is a body that we want to conquer, dominate and own<sup>22</sup>. Man therefore enters the city in order to conquer it, to make sure it belongs to him. But several men can covet the same woman, the same city and thus this creates conflicts (as it is the case between Israelis and Palestinians about Jerusalem) which can lead sometimes to the destruction of these men. For example in the song "Giv'at HaTahmoshet" even if it is not quoted directly (רציתי להגיע הביתה בשלום) ("I wanted to go home in peace"), we find the image of the mother who sent her son to battle. The mother represents the land of Israel or Jerusalem or the people for whom the soldier is fighting. It reinforces the feeling of belonging to this mother-land.

We find the idea that Jerusalem is a girl in chapter 16 of Ezekiel where Jerusalem is clearly a young girl. Indeed, she has sisters, sons and daughters, she was born, she is naked, she has breasts and hair, she is washed, she has clothes and jewelry, she is incredibly beautiful, she is unfaithful and prostituted. Jerusalem is also very often compared to a mother who has had daughters:

עמוּדָיו, עֲשָׂה כְּסֹף, רְפִידְתּוֹ זָהָב, מְרֻכְבוֹ אַרְגָּמָן; תּוֹכּוֹ רְצוּף אֲהָבָה, מִבְּנוֹת יְרוּשָׁלַם.  
צְאֲנָה וּרְאִינָה בְּנוֹת צִיּוֹן, בְּמִלְךָ שְׁלֵמָה--בְּעֶטְרָה, שְׁעֶטְרָה-לוֹ אִמּוֹ בְּיוֹם חֲתֻנָּתוֹ, וּבְיוֹם, שְׂמֵחַת לְבוֹ.

21. DUBOIS Claude-Gilbert, *L'Imaginaire de la Renaissance*, Paris, Presses Universitaires de France, 1985, p.168.

22. "Don't you want to ألأنهضي وحطمي قيد الطغاة" (S7), "I will bow myself before you" (S7), "Don't you want to get up and crush the reigns of tyranny" (S19).

*“He made the pillars thereof of silver, the top thereof of gold, the seat of it of purple, the inside thereof being inlaid with love, from the daughters of Jerusalem. Go forth, O ye daughters of Zion, and gaze upon king Solomon, even upon the crown wherewith his mother hath crowned him in the day of his espousals, and in the day of the gladness of his heart”. (Song of Songs 3:10-11).*

גילי מאד בת-ציון, הריעי בת ירושלים, הנה מלכך יבוא לך, צדיק ונושע הוא; עני ורכב על-חמור, ועל-עיר בן-אתנות.

*“Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem; behold, thy king cometh unto thee, he is triumphant, and victorious, lowly, and riding upon an ass, even upon a colt the foal of an ass”. (Zechariah 9:9).*

So it is not surprising to find human characteristics for Jerusalem because it is in the Jewish tradition.

## CHAPTER 2

### How Israeli and Arab Songs about Jerusalem can be considered as “Tools of Memory”?

#### **3.1 The Songs as “Tools of Memory”**

First, “tools” of memory are elements / instruments used to present or remind past facts that remain in the memories and minds of people. Singing is not only having written words, but also giving them life by voice through a melody. The song is a means of communication and like any communication tool, it responds to the principle that we have a transmitter (the singer) which transmits a message (lyrics of the song) to a receiver (its audience). Often, we say that we have "a song stuck in my head". The song is therefore a good tool to stimulate memory. The melody facilitates the memorization of words and therefore of what is said through these words. It is easier to remember the words of a song than miles of text in a book about certain memories. Listening to someone singing and speaking about the memories and the conclusions they may have drawn is much more interesting. This allows memories to take on more meaning and come to life. By listening, the text is read to all of us without making the effort to read it for ourselves. Certain songs can evoke events which took place in the past. These memories of the past evoked in the songs can revive feelings, emotions (such as joy, sadness, nostalgia, fear, etc.) and this makes it possible to relive these memories more easily than others. Indeed, if these memories have meant something for the person listening to the song in the past, their evocation in a song will allow us to relive it easily. With the words of a song, the transmitter can place the receiver in front of a reality which will arouse emotions in the latter. Thus, the singer wishes by his message to provoke reactions at the addressees. These reactions can be instructive, that is to say that we want to teach, to make something known. The brain records the things that are important and meaningful to us. The awakening of these memories through music/song therefore makes it possible to relive them again. This is why the song is a good tool to transmit memories and allow to the memory of these memories and not their forgetfulness.

Sometimes it can be a matter of denouncing a fact or event as is often the case for war. The song will therefore be a way to denounce, and to express something. In the case of a conflict or a war, we often try to show the cruelty of the enemy in order to justify our own actions.

As is the case in any artistic field, the artists, who lived through or were informed of a war or a conflict, transmitted in their works their reactions, their feelings, their emotions, and their message. These works are all the more important in that they help to fix these events forever in the memories of each of us, in the hope that such events will never happen again. Thus, the work of art and in this case the song, allows the artist to freeze what the memory cannot keep intact, therefore to participate in the duty of memory but also to denounce, criticize, and therefore to be in an act of engagement. The song therefore allows us to continue to remember and tell.

There are several forms of memory. For example, Bruno Péquignot (French sociologist) says of memory frames that they are "not only" contents "*but also an organization which makes it possible to revive memories of memory as by pulling a thread*"<sup>23</sup>. Bruno Péquignot makes the link between the work of art and the frames of memory, since it is a trigger: "*memory is therefore activated to the extent that our mind is called upon by external stimuli*".

### **3.2 What Memories do Songs about Jerusalem produce?**

The concept of memory is necessary in Israeli and Palestinian cases which constantly trying to reactivate their religious and historical past as proof of their territorial legitimacy. My analysis carried out makes Jerusalem a place of memory. The place of memory is a concept created by the French historian Pierre Nora. According to him, a place of memory in every sense of the word goes from the most material and

23. Original quote: "*non seulement du « contenu » mais également une organisation qui permet de faire venir à la conscience des souvenirs issus de la mémoire comme en tirant sur un fil*" in PEQUIGNOT Bruno, « Mémoire, Arts, Société(s): Maurice Halbwachs », *Maurice Halbwachs: le temps, la mémoire, l'émotion*, Op.cit. p. 196.

concrete object, to the most abstract and intellectually constructed object. It can be a monument, an important figure, a symbol, an event, etc. An object becomes a place of memory when it escapes oblivion and when a community reinvests it in its affect and emotions<sup>24</sup>. Jerusalem (the object) is the subject of a large number of songs. To sing is to speak about something and therefore it is not to forget it. In addition, the songs bring back memories, emotions on Jerusalem through the lyric. So, through songs Jerusalem escapes oblivion. In all this, we can say that Jerusalem is a place of memory and fits into the thesis of Pierre Nora because Jerusalem is a material reality but also a symbolic reality.

### 3.2.1 A Religious Memory

The memory of the city of Jerusalem is based on the idea of belonging to biblical and Koranic places. The presence in the songs talking about Jerusalem of a large number of religious references (biblical and Koranic), even if they do not concern Jerusalem, make it possible to raise Jerusalem to the rank of sacred city, holy city and city which is a source of sacred texts.

We could see that the Israeli songs, composed by Jewish artists, contain a certain number of religious references to Judaism (biblical references and to the main themes of the Jewish tradition such as exile, return and aspiration to Jerusalem) probably to reinforce the sacredness of the city for the Jewish people and to express the fact that the city has belonged to their history for a very long time. Several references to King David, who was the first Jewish king to settle in Jerusalem, link Jerusalem to the Jews<sup>25</sup>. In addition, the main religious themes and symbols of Judaism are evoked in the songs such as the coming of the Messiah, the Western Wall, the Temple, the return to Jerusalem, the royalty, etc. That shows the contrast between exile and the pre-war period of the Six Days when the Jewish people had nothing and the present where Jerusalem is now under their control.

24. NORA Pierre, *Les lieux de mémoire*, Bibliothèque illustrée des histoires, Gallimard, 1984, 720p.

25. For example: עיר דוד "City of David" (S10), מגדל דוד "The tower of David" (S8), עיר מלך "City of the King" (S2).

Arabic songs, composed by Muslim and Christian artists, also include religious references which are the basis of their traditions. References to Jesus Christ and Mary link Jerusalem to Christians because the city witnessed the arrest, crucifixion and resurrection of Christ. The Prophet Muhammad's mention links Jerusalem to Muslims because the city was the site of Prophet Muhammad's night journey.

In a religious context, Arab and Israeli communities are communities in which religion is a central element of daily life. The religious books like the Bible or the Quran allow people to remember because these books trace their history, that is to say their origins. It gives them legitimacy in the present in that they are peoples of God. In the Bible, the people of Israel are constantly asked to remember God and the word of God and to commemorate Him daily so that they do not forget the Covenant. For example:

זָכְרוּ לְעוֹלָם בְּרִיתוֹ - דְּבַר צְוָה לְאַלְפֵי דוֹר

*“Remember His covenant for ever, the word which He commanded to a thousand generations”* (Chronicles 1, 16:15).

The songs mention several times God. This legitimizes their place and marks a continuity between God (and origins) and the present on the land.

We have seen that in the Bible whenever the people of Israel were unfaithful to God, many problems happened to them (exile, destruction). This may be a reason why the religious element is very present in Israeli songs.

In general, in the Middle East we know that religion is a very important element of the collective identity of populations who thus join together when they share the same religion and therefore the same identity. Finally, as the Middle East is the cradle of the three major monotheistic religions, it is normal to find the use of all the possible religious symbols in the songs.

### **3.2.2 A Historic Memory**

In the case of Israel, we know that Israel is a relatively new country that had to use the elements of its past and adapt them to the present in order to legitimize its existence. These events of the past allowed the birth of foundation myths which then

made it possible to constitute the identity of the country and its population. Even today, the population constantly evokes references to events from the past. Young Israelis are often taught the heroic way in which the State of Israel came into being by repelling these enemies. Stories, poems, songs and even monuments evoke this heroic memory which has become the collective memory of an entire people. That is why it is not surprising, I think, to find so many biblical references, references from the past of the Jewish people in Israeli songs. It may be a way to systematically remember the history and origins of the Hebrew people and therefore to legitimize their existence in the Land of Israel and therefore to legitimize their actions to stay there. For example, in the song "Or Yerushalayim" all the verbs are written in the present tense<sup>26</sup>. This therefore marks a link between the past and the present in order to signify that the elements of the past are still relevant in the present.

With regard to the memories of the Arab countries on the subject of Palestine and therefore of Jerusalem, we know that the end of the Second World War is marked by the independence of many of these Arab countries. These newly independent countries sought to build their power and legitimacy among their peoples. It is at this time that an immense interest in Palestine was formed. The behavior of the Arab countries will therefore be very favorable towards the Palestinian cause which will become the motive for Arab nationalism. It was with the birth of Palestinian nationalism that the symbol of Jerusalem began to be used for political purposes in that it linked the fate of the Palestinians to that of Muslims around the world. Indeed, in Arab culture, Palestine, and more particularly Jerusalem, represents the Holy Land as well as the symbol for the fight against the occupation and colonization in the Arab world. The Arab countries, even today, never accepted the years of colonization by the European powers, considering this as a deepest injustice. The current occupation of Palestine by Israel only reopens a wound that has never really healed. This still open wound brings Arabs together emotionally. In addition, the Arabs cannot go to Palestine because of the Israeli borders, which prevents them from any form of direct relationship with the Palestinians. The relations that they can maintain with Palestine are only possible thanks to satellite channels which make it possible to retransmit in

26. נושקת "embrace", נוגנת "play", נושמת "breathe".

real time what is happening in Palestine and therefore to be able to keep the Palestinian cause in their interest. That is why it is not surprising I think to find so many songs on Jerusalem and on Palestine composed by artists from Arab countries other than Palestine. And Arab singers such as Fairouz or 'Amr Diab have a lot of success in the Arab world. The reception of their songs can have significant impact to the public. They can use their popular singer image in order to reach a large audience. So it can also be strategic to compose songs about Jerusalem which will be sung by them.

Thus, the historical events of the past and the protagonists of these events which are mentioned in the songs show what the members of each community have learned from these events, sometimes even transforming the truth or by omitting certain facts. These events are told by each community in such a way that they do not tarnish the identity of these members, that is to say that the historical events are rethought and rewritten by the groups in order to circumvent their negative characteristics. In other words, when we want to trace a conflict, the events of this conflict will not be constructed and told in the same way by both the winners and the losers. Some will describe an event from their point of view while others will have another perception of this event. This will therefore create an imbalance in the story and weaken the collective memory. But it also makes it possible to establish a complementarity between history and memory. For example, 1967 was the year of the "two Jerusalem": the original (Jerusalem of gold) describing in a sentimental way the religious and national effort, and the parody (Jerusalem of iron) describing for its part in a realistic way the human sacrifices that were necessary for this effort. Naomi Shemer and Méir Ariel each composed on the same event but from a different point of view because they experienced this event in two different realities. On the one hand, for Shemer the reunification of Jerusalem was experienced as an immense feeling of happiness for Israel where we get the image of a city gilded with light. On the other hand, Meir Ariel experienced the reunification as a moment of suffering, filled with shed blood and darkness, where we get the image of a broken, wounded city, of dead. To sum up we have a song which brings the celestial, the divinity on earth and another which makes of Jerusalem a city as terrestrial and normal as any other.

I noticed in Israeli songs that the term "Palestinian" was not used at all. They are invisible in the representation of the past. It is as if there was no interest in the Palestinians, almost as if they did not exist. At the same time, I noticed in Arabic songs that even though it was very often a question of a powerful and awful enemy, the use of the term "Israelis" was not used at all either<sup>27</sup>. It is as if someone refused to name this enemy to show that his name and therefore his existence were not legitimate and that did not recognize his existence.

We could say perhaps that on one side as on the other side they deny history, memory and the existence of others. Without past and without history of such or such community, this one cannot be, cannot exist. So we take away from this or that community its identity and its legitimacy towards the land. We find a historical memory that has been transformed. The challenge is the appropriation of the story. In the context of the Israeli-Palestinian conflict, each camp aims to appropriate the narrative so as to reveal the truth. We find a historical memory based on forgetting. This oversight can be voluntary, that is to say that we omitted something that could disturb us. History and memory use forgetfulness to try to define, reconstruct the past from questions of the present and repair this past in order to preserve the harmony of a community. The memory of the past is built on forgetting, reconstructing and using sources and events.

### **3.2.3 For a Contribution to the Duty of Memory**

The formula "duty of memory" would thus compel a group, a nation, the memory of certain facts or painful situations of the past, such as wars, attacks, genocides, deportations, etc. It is because of the cruelty of these acts that we are obliged to place them in the collective conscience. Thus, we can say that the primary objective of the duty of memory is to contribute to the unity of a people by recalling the events and the pains of the past. However, we can note a paradox in the duty of memory. We have said that the duty of memory is the moral responsibility of States to remind their populations of the sufferings, atrocities and injustices experienced by certain populations at a time in their history. The paradox then arises: it is a question of

27. *القَاتِل* "the murderer" (S13), *المنبطحين* "servile souls" (S20), *الأوغاخ* "the wretched" (S20).

commemorating the memory of the victims but not necessarily of all the victims. For example, regarding the duty of memory of the Six-Day War embodied by Yom Yerushalayim in Israel. This day was established by the State of Israel after the Six-Day War to celebrate the conquest and unification of Jerusalem by the Israeli army (June 7<sup>th</sup>, 1967) and it is celebrated every year. Obviously this day does not commemorate the expulsion of the Palestinians from their lands. This is what I saw in the songs: the Palestinians are never mentioned, as if they did not exist for the Israelis.

Writing the past using different media such as the song allows you to write down the elements you want to remember in order to avoid having to constantly remember them in your head so as not to forget them. This helps to fix the memory. Furthermore, putting these memories in writing is proving that we know them well. These writings also make it possible to construct, directly or indirectly, national narratives which will be presented to the citizens of the country but also to other countries the official history of a country. These national stories make it possible to make the collective past a collective memory. Paul Ricoeur has shown that there is no identity without stories, and no stories without memory<sup>28</sup>. For example regarding Yom Yerushalayim the song "Givat HaTahmoshet" is entirely dedicated to the battle of the Ammunition Hill during this war and describes the battle from the point of view of an Israeli soldier. This battle is an important event in the Israeli collective memory of this war (there is a memorial today about it). This hill had become after the 1948 War of Independence one of the fortified positions of the Jordanians preventing any connection between Mount Scopus (which was an Israeli enclave in the eastern part of the city) and the part of the city which was under Israeli control. The song draw a precise portrait of the conduct of the perfect hero of the Six-Day War<sup>29</sup>. Also the song repeat eight time the expression *גבעת התחמושת* and can reflect the horror of this battle. So this song can be consider as a tool of memory of this war in what it offers a sort of national narrative story of this battle.

28. RICOEUR Paul, *La mémoire, l'histoire, l'oubli*, Seuil Edition, 2003, 736p.

29. בכח של שתי פלוגות "the strength of two groups", איתן לא היסס לרגע "Eitan didn't hesitate for a moment", שלא יפריע לעבור "this will not prevent passing".

The memory of a people and its history is vital for this one. In the case of the Palestinians who had to emigrate outside of Palestine (this was also certainly the case of the Jews during the exile), this memory is perhaps put to greater use by the fact that these people find themselves deprived of the environment that made up this memory. In other words, what was supposed to preserve it no longer exists where it is. Remembering the past of their community allows them to keep their identity even far from their homeland and thus prevent the forgetting of their memory and their existence. Perhaps even more important is the duty to remember. Memory must be safeguarded against threats of individual and collective loss of identity. The memory of exile becomes the gateway to the future of the new generation<sup>30</sup>. This memory which is transmitted in exile can arouse in the following generations a desire to return to the country of origin. Regarding a possible commemorative day of the Six-Day War, the Palestinians commemorate on June 5 (the fifth) the Naksa day (which is the day of the setback), that is to say the expulsion of the Palestinians during the 6 Day War. This commemorative day may perhaps appear as a duty of memory, or perhaps it is rather a memory battle. However in the rest of the Arab world I am not sure that there are commemorative days for Palestine or for Jerusalem. Rather, there are demonstrations to support the Palestinians. At the beginning of the 1970s, the Lebanese singer Fairouz made the album "al-Quds fil bal" about the lost cities after the war (Jerusalem, Jaffa, Bisān/Beit Shean, etc). Fairouz is very famous in the Arab world so the reception of these songs can have a significant scope to the public. So it can contribute to the duty of memory.

The Six-Day War opens a new phase in the construction of the Israeli identity and its memory. One of the first major projects after the war was the project to reconquer the Jewish identity of Jerusalem. In addition, the fear that the Palestinians and other Arab countries have engendered since the War of Independence is greatly weakened by the feeling of security transmitted by a powerful state and army capable of protecting its people. This is why the Israeli songs of my corpus studied show no vocabulary or feeling of fear but rather a vocabulary showing the sign of a return to the

30. VATZ LAAROUSSI Michèle and RACHEDI Lilyane, "Les migrants de la mémoire et de l'histoire: des témoins de la culture arabo-musulmane", *Insaniyat* [Online], 32-33|2006. URL: <http://journals.openedition.org/insaniyat/3353>

lands of origins and particularly to Jerusalem. The Hebrew songs show that they wish to turn the page of the past and move forward, take a new start. They are in victory and reconstruction while remaining anchored or attached to their traditions and history. We find this for example in: *אני רוצה להיות הילד הראשון, שיתעורר בירושלים* " *I want to be the first child who wake up in the other Jerusalem*" (S8), *מבקשים* " *We ask to find tranquility in your breast city of beauty*" (S10), *באנו להרחיב גבולך ולמגר אויב* " *We came to widen your borders and defeat the enemy*" (S3). It is like once it is done and that the goal of conquering the city is fulfilled so now they move on. The majority of the Israeli songs of my corpus were composed in the years following the unification of Jerusalem in 1967. This may reflect years of euphoria and the needs of an era to gather this young Israeli people together around emotions and feelings towards Jerusalem. In the 1970s, students at school were encouraged to write additional song verses about Jerusalem in order to bring remarkable new events in the history of the city to be remembered. This may be one of the reasons why there are very few Israeli songs about Jerusalem after 1973 (out of 25 Hebrew songs about Jerusalem that I know there are only 9 composed between 1978 and 2001 and everything else that is before). But after that they want a new city that is to say they wish a city without conflict or war and also wish a new start for the city, the beginning of a new chapter. So maybe the songs of my corpus seem to belong to another generation, that is to say that nowadays they don't seem to have any importance (or less importance) with the young generation or that this new generation has moved on. Moreover, regarding Yom Yerushalayim, nowadays this day is controversial. Indeed, some leftist parties and Arab public in Israeli see in this day the conquest of the West Bank and the Gaza Strip. There is also the example of a song, "Yerushalayim sheli" sung by Yehoram Gaon (composed by Dan Almagor) in 1969, which does not stop at the old city of Jerusalem (i.e. on the historic side of the city) but extends to neighborhoods beyond the walls of the old city.

Conversely, the songs in Arabic express the idea that they live in the future, in resentment over past events and that revenge seems to be the only project they have regarding Jerusalem. We find this for example in: *ثور على العدا وتمرّد ثور ما تهاب الموت* " *Revolt against the hostility, rebel and don't fear death*" (S13), *أنهضي و حطّمي قيد الطغاة* " *Revolt against the hostility, rebel and don't fear death*" (S13).

*Rise up and crush the tyranny*” (S19), القدس لازم هناخذها “ *we must take back Jerusalem*” (S18).

In Arabic we cannot find the same kind of songs than in Hebrew because both communities are not in the same situation. In Arabic these are the songs that are often used to record and broadcast the feelings and aspirations of a dispossessed people. The songs want to denounce the situation and the broken promises. Arabic songs more or less express the same anger at oppression, and the same hope for liberation. These are revolutionary songs. In general we find Arabic songs about the land of Palestine/for Palestine and not songs only about Jerusalem. So it looks like the main Arab project concerns Palestine in general. It is with the second intifada that Jerusalem seems to gain importance and arouse more interest among the Arab people. Before that, a lot of Palestinian and Arabic songs were composed about Palestine or in support of Palestine and not on Jerusalem. Basically, after the 6 Day War the main interest is the land of Palestine and the denunciation of the Israeli occupation and Jerusalem is only in the background. The songs in my corpus reflect this feeling. Sometimes Jerusalem is reality the land of Palestine and not the city of Jerusalem itself. For example in the song “al-Quds al-Atika”:

مریت بالشوارع شوارع القدس العتيقة، قدام الدكاكين. الي بقيت من فلسطين

*“I went through the streets, the streets of **old Jerusalem**, in front of the shops which remain of **Palestine**”.*

Because it is probably more symbolic or powerful to describe or represent the land of Palestine from a strong and symbolic element such as Jerusalem.

## CONCLUSION

I first wondered about the way in which Israeli and Arab songs establish Jewish, Christian and Muslim visions as well as Israeli and Arab visions of Jerusalem. I also wanted to know how these songs contribute to the memory of each of the groups discussed. So, my thesis offers a portrait of Jerusalem based on a lexical analysis of Arabic and Israeli songs dedicated to the city of Jerusalem. The lexical analysis allowed me to identify an asymmetrical city or a multifaceted city. Without being able to offer formal results, I nevertheless suggest a portrait of Jerusalem over a limited period of time.

The Israeli and Arab songs studied develop many common themes which have common points and divergences.

For example, the songs in Hebrew show a more joyful aspect of the music.

The land of Jerusalem is the heart of the world; but this land is damaged.

The dream presents the city as a captive city of dreams (S1).

The return is accompanied by the idea that peace will one day return to Jerusalem.

There are also references to the religious traditions of the communities.

The gates and the wall of the old city of Jerusalem indicate the possibility of coming and going but also indicate a blocked city in which it is difficult if not impossible to enter.

The stones are diverse and varied as are the uses made of them (religion, constructions, tombs, war).

These songs make distinctions between several types of lights at different times of the day: morning and evening light, dawn and dark.

The most common theme is that of the war / conflict and the enemy with the presence of weapons, battles and deaths.

The songs also use different expressions to designate Jerusalem as well as many expressions of personification thus making it alive. Indeed, Jerusalem whose name is

different in Hebrew and Arabic (Yerushalaym VS al-Quds) is often described as a woman's body, a protective mother.

The songs also speak of places that seem to be the main places of the **old** city, symbolic places such as the old city, the Temple Mount / Dome of the rock, the Western Wall, the Mount of Olives, the al-Aqsa mosque, etc.

The lexical analysis of these themes thus revealed a semantic map of Jerusalem from the Jewish, Christian, Muslim, Israeli and Arab points of view. In other words, we were able to represent how these communities perceive the city.

Subsequently, it was possible for me to analyze the symbolism of these common themes from from Jewish, Muslim and Christian religious traditions. This analysis allowed me to establish a definition of Jerusalem from the point of view of these songs. Religion is associated with each of these themes and therefore this definition of Jerusalem is based there, that is to say on the religious traditions of these communities, and thus makes it a holy city.

The songs define Jerusalem as a city of contrasts. It is a beautiful city physically but whose body (its land) is damaged by wars and conflicts. The conflicts that act in the city make it a city exposed to pain and sorrow but it is also a city of joy and love for those who live there. It is an important city in the heart of communities / people but the importance of the city seems to be limited to the old city. It is a living city, a human when it is described as a woman but it is also a divine city that is to say a city in which God seems to live. All these contrasts make Jerusalem a unique city. The representations of Jerusalem are based on religious and historical references that are not told in the same way if they are told by Israeli singers or by Arab singers. All these references make it possible to constitute a religious and a historical memory of these communities. Through the songs the collective memory reconstructs the past and can contribute to the duty of memory of these communities and their past.

Finally, Israeli and Arab songs about Jerusalem can be considered as "tools" of the memories of the Jewish, Muslim and Christian communities and Israeli and Arab communities. If we rely on the Christian tradition of the heavenly Jerusalem (the city of God) and the earthly Jerusalem (the city of the Jews), we can say that there are indeed

two Jerusalem: the earthly Jerusalem in which s 'confront civilizations and the celestial Jerusalem which could be those of the representations which are made of it. For those who cannot get to Jerusalem the representation of Jerusalem in their minds is the only way for the city to exist. Songs are a means by which to make and propagate images of Jerusalem. We have seen that the religious references of the past were the most numerous and that they were reused to justify the present. But certain references to historical events and to actors of these events are also part of the texts of these songs. Besides, these events are not told in the same way if they are told by Israeli singers or by Arab singers. From the analyzes of Jerusalem carried out through songs it can be said that Jerusalem contains the old and the new. Both, Hebrew and Arabic songs remain strongly attached to their past but some Hebrew songs show a desire to turn the page of the past while in Arabic songs revenge seems to be the only project for the future. We were able to see that the Hebrew songs, composed from a Jewish point of view, contain a certain number of religious references from Judaism probably in order to reinforce the sacredness of the city for the Jewish people and to express the fact that the city belongs to their history for a very long time. The songs also include geographical descriptions of Jerusalem as well as references to poems and traditional Jewish themes (exile, return, aspiration to Jerusalem...). The Arabic songs are mostly sung to solemn, military or conquering tunes in order to accentuate the tragic side in which the city is and their goal of reconquest seems to connote political aspirations. It is all these juxtaposed references, religious and historical, which make it possible to constitute a religious memory and a historical memory of these communities. Society thus moves from religious memory and historical memory to collective memory by arranging its memories so that they are in line with the conditions of the moment, constantly reorganizing its territory. Collective memory, whether religious or historical, reconstructs the past but sometimes it is transformed for the benefit of certain groups and interests of the present. The collective memory of the Jewish, Muslim and Christian groups can diverge on some elements (for example: the Six-Day War which corresponds to the loss of Jerusalem for some and its taking for others, etc.). These memories contribute to the duty of memory of these communities and of their past, that is to say they contribute to remember certain facts or painful situations from the past to a certain group of people (a community, a nation, etc.). However, we have seen

that memory and forgetfulness are complementary. In other words, remembering something sometimes means forgetting other things from the past. The lyrics of the songs fix the memory and ultimately tend to reflect the concerns of societies and individuals at a given time, in a specific culture. Memory is therefore a faculty whose products are memories and oblivion. These memories can be considered as instrumentalized by the songs which reactivates affects.

From a scientific point of view I think this is a relatively new topic and that it might generate interest for future research. Indeed, there are many other songs about Jerusalem in Hebrew and some in Arabic and also in other languages like English, French or even Italian and German and also songs from other registers like liturgical songs for example. It was difficult, if not impossible, for me to find contemporary songs for or about Jerusalem dated after 2001. It might be interesting to find explanations for what appears to be lack of interest in the city these days or if it is simply because of the priorities and concerns regarding Jerusalem are no longer the same as before. In addition, it might be interesting to compare songs and the type of speech when the situation was reversed between Palestinians and Israelis regarding Jerusalem. That is to say before 1967 when Jerusalem was under Palestinian or Jordanian administration and the Israelis were outside the city. For example, to analyze if the Hebrew vocabulary speaks about hope of return or about anger or fear regarding the future of Jerusalem. And also, songs are accompanied by more and more visual media like video clips and it could also be interesting to study the representations of Jerusalem in these video clips.

## APPENDICES

### Voice/Music

In the song	Translation	Main Root/Term	Translation
<p><b>הלא לכל שיריך אני כינור</b> (S1)</p> <p><b>שרו לך אלפי שירים</b> (S10)</p> <p><b>במחולות ושיר</b> (S5)</p> <p><b>אל השירה הקשיבו</b> (S5)</p> <p><b>שרות לך</b> (S2)</p> <p><b>שרים לך אהבה</b> (S10)</p> <p><b>לשיר לך</b> (S1)</p> <p><b>שיר רחוק</b> (S10)</p>	<p>- Behold I am a violin for all your songs</p> <p>- They sang you thousands of songs</p> <p>- Dance and song</p> <p>- They listened to the song</p> <p>- They sing for you</p> <p>- We sing love to you</p> <p>- To sing to you</p> <p>- A distant song</p>	<p><b>שיר</b> - To sing poems</p> <p><b>כנר</b> - Violin</p> <p><b>קשב</b> - To listen</p>	
<p><b>שופר</b> (S1)</p>	<p>- Shofar/ram's horn</p>		
<p><b>ותותחינו מרעימים לך שיר</b> (S2)</p> <p><b>מזמור</b> (S2)</p> <p><b>מתנגנים המזמורים</b> (S6)</p> <p><b>ומתמזגים מעל העיר הניגונים</b> (S6)</p> <p><b>והיא נוגנת בי כנבל העשור</b> (S9)</p> <p><b>מזמור</b> (S2)</p>	<p>- And our cannons thunder an anthem for you</p> <p>- The anthems are played</p> <p>- Melodies merge above the city</p> <p>- And it plays the 10-strings harp in me</p> <p>- Anthem</p>	<p><b>זמר</b> - To sing an instrument</p> <p><b>מזג</b> - To mix</p> <p><b>נגן</b> - Music, to sing</p>	
<p><b>מקול מרגמותיו רווינו</b> (S3)</p> <p><b>פעמוני הזמן קמים בך להלום</b> (S2)</p> <p><b>קול המואזין</b> (S6)</p> <p><b>עונים פעמונים</b> (S6)</p> <p><b>עם קול פעמונים</b> (S1)</p>	<p>- From the sound of your mortars</p> <p>- The bells of time rise in you to deal a blow</p> <p>- The Muezzin's voice</p> <p>- The bells answer</p> <p>- With the bells' sound</p>	<p><b>הלם</b> - To interpret (a text)</p> <p><b>פעם</b> - To beat</p>	

(S8) <b>عبرית צרודה</b>	- A hoarse Hebrew	<b>צרד</b>	- To make hoarse, a hoarse voice
(S8) <b>ערבית ניחרת</b>	- A snoring Arabic	<b>נחר</b>	- To snore, to sniff

In the song	Translation	Main Root/Term	Translation
(S12) <b>الغنية</b>	- The song	<b>غنى</b>	- To sing
(S12) <b>عواصف وهدير</b>	- Storm and howl	<b>هدر</b>	- To scream, to howl, to bellow, to thunder
(S12) <b>يا صوتي</b> <b>كل العالم يسمع صوتنا</b> (S15) <b>صوتك وانت في موتك</b> (S15) <b>عالي</b> <b>و لتسمع الصوت</b> (S19) <b>السماء</b> <b>غرد تحدي بعالي</b> (S13) <b>الصوت</b> <b>كان صوت الحق</b> <b>بصرخة طفل في حضن</b> (S16) <b>الموت</b> <b>تنهيدة أب في آخر</b> (S16) <b>نظرة وآخر صوت</b>	- Oh my voice - The whole world hear our voice - Your voice is loud [even] while you are dying - Let the sky hear the voice - Tweet out loudly - The voice of truth was the cry of a child within death - The sigh of a father at the last look and last sound of his voice	<b>صات</b> <b>سمع</b> <b>صرخ</b> <b>تنهد</b> <b>غرد</b>	- To scream, to make a noise, to product a sound - To listen, to hear - To scream, to bawl, to exclaim - To sigh - To sing, to twitter
(S20) <b>والصخرة ترثي وا أسفا</b>	- And the rock moans, oh what a pity!	<b>رثي</b>	- To mourn, to pronounce a funeral oration, to deplore, to offer one's condolences, to moan
(S17) <b>سنرتل آيات النصر</b>	- We will sing the verses of victory	<b>رتل</b>	- To chant psalms, to speak elegantly

## Land

In the song	Translation	Main Root/Term	Translation
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(S3) <b>גבולך</b> - Your borders	<b>גבל</b> - To limit, to restrict
(S2) <b>בין גדרות התייל</b> - Between barriers and barbed wire	<b>גדר</b> - To enclose, to keep, to distinguish <b>תיל</b> - Wires (to lay)
(S7) <b>מחרבותייך</b> - From your ruins	<b>חרב</b> - To destroy, to fall into ruin
(S10) <b>לב עולם</b> - Heart of the world	

In the song	Translation	Main root	Translation
(S11) <b>وطن السلام</b>	- The homeland of peace	<b>سلب</b>	- To snatch, to take, to seize, to rob, to loot
(S19) <b>الوطن السليب</b>	- The looted homeland	<b>وطن</b>	- Homeland, country, home
(S11) <b>البيت لنا</b>	- The house is ours	<b>بات</b>	- To spend the night, to sleep
(S15) <b>ارضنا</b>	- Our land	<b>أرض</b>	- Land, territory, earth, ground
(S17) <b>أرض فلسطين</b>	- The land of Palestine		
(S17) <b>الأرض لنا</b>	- The land is ours		
(S12) <b>فلسطين</b>	- Palestine		
(S19) <b>أرض السماح</b>	- The land of generosity		
(S12) <b>أرض</b>	- Land		
(S15) <b>امنا</b>	- Our mother	<b>أم</b>	- To become mother
(S15) <b>دمنا</b>	- Our blood	<b>دم</b>	- Blood
(S19) <b>ترابك الحبيب</b>	- Your beloved soil	<b>تراب</b>	- Dust, land, ground, soil
		<b>تربة</b>	- Ground, land, graveyard, grave
(S11) <b>قلوب الدنيا</b>	- Hearts of the world		

## Dream

In the song	Translation	Main Root/Term	Translation
אלפי דורות חלמתי עלייך (S7) שבוייה בחלומה (S1) וחלום (S3) עיר חלומות (S2) את חלום (S10) ורוקמים איתך חלום (S10)	- I dreamed about you over thousands of generations - Captive in her dream - And a dream - City of dreams - You are a dream - And they embroider a dream with you		<b>חלם</b> - To dream, to cure, good health

In the song	Translation	Main Root/Term	Translation
כל المدن بتنام غرقانة في الاحلام (S16) جاء ظالم وسرق احلامهم (S15) حلم كبير (S16)	- All cities sleep drowned in the dreams - An unjust/oppressor/tyrant came and stole their dreams - A big dream		<b>חלם</b> - To dream, to think of

## The Return

In the song	Translation	Main Root/Term	Translation
חזר הבחור עם חומר הנפץ (S4) חזרנו אל העיר (S4) חזרנו אל בורות המים (S1)	- The young boy came back with the explosives - We came back to the city - We came back to the wells		<b>חזר</b> - To come back, to repeat, to bring back, to renounce, to answer, to give back
נשוב נרד אל ים המלח	- We come back and go back down to the Dead Sea by the Jericho road		<b>ירד</b> - To go down - To come back, to give

<p>(S1) <b>בדרך יריחו</b></p> <p><b>עכשיו אפשר אל ים המלח</b></p> <p>(S3) <b>בדרך יריחו</b></p> <p><b>ואין יורד אל ים המלח</b></p> <p>(S1) <b>בדרך יריחו</b></p> <p>(S8) <b>שבים האוהבים</b></p> <p><b>עכשיו אפשר אל הר הבית</b></p> <p>(S3)</p>	<p>- Now it's possible to come back to the Dead Sea by the Jericho road</p> <p>- And no one goes down to the Dead Sea by the Jericho road</p> <p>- The lovers are coming back</p> <p>- Now it's possible to come back to the Temple Mount</p>	<p><b>שוב</b></p> <p><b>אל</b></p>	<p>back, to answer</p> <p>- Directional preposition</p>
<p>(S7) <b>יבוא המשיח</b></p>	<p>- The Messiah will come</p>	<p><b>בוא</b></p>	<p>- To come, to bring, to arise</p>
<p><b>רציתי להגיע הביתה בשלום</b></p> <p>(S4)</p>	<p>- I wanted to come back home in peace</p>	<p><b>נגע</b></p>	<p>- To touch, to arrive, to reach</p>

In the song	Translation	Main Root/Term	Translation
<p><b>جايينك جيل الغضب</b></p> <p>(S13)</p> <p><b>جايينك فرسان</b></p> <p>(S13)</p> <p><b>جايينك ثوار</b></p> <p>(S13)</p>	<p>- The generation of anger is coming to you</p> <p>- The knights come to you</p> <p>- The revolutionaries are coming to you</p>	<p><b>جاء</b></p>	<p>- To arrive, to come</p>
<p>(S13) <b>يرجعوك تارك</b></p>	<p>- They will revenge for you</p>	<p><b>رجع</b></p>	<p>- To be back, to come back, to leave again</p>
<p>(S17) <b>ستجمعنا</b></p>	<p>- It will gather us</p>	<p><b>جمع</b></p>	<p>- To gather, to group together, to collect</p>
<p>(S16) <b>عود</b></p> <p><b>سنعود لأحضانك</b></p> <p>(S17)</p>	<p>- Come back</p> <p>- We will come back to your arms/embrace</p>	<p><b>عاد</b></p>	<p>- To come back, to get back, to restart, to be done again</p>
<p>(S11) <b>للقدر سلام آت</b></p> <p><b>آتون غداً يا قدس</b></p> <p>(S17) <b>غداً</b></p>	<p>- Peace will come to Jerusalem</p> <p>- We are coming tomorrow, tomorrow oh Jerusalem</p>	<p><b>أتى</b></p>	<p>- To arrive, to come, to reach</p>

## Religious Traditions

In the song	Translation	Main Root/Term	Translation
(S5) מלאך צחור (S1) שרף	- A white angel - An angel (a seraph)	שרף	- To burn
אם אשכחך ירושלים ) (S1/S10) (S10) לא תשכח גם ימיני	- If I forget thee Jerusalem - Don't let my right hand forget its ability	שכח	- To forget
(S12) עיר מלך ונביא ) מקדש, מלך, עיר מלוכה ) (S7) (S10) מלכות (S10) עיר הקודש (S5) תרי עשר (נביאים) (S8) בכ נביאים (S8) חוזיך שניבאו בך (S8) המלכות	- City of the king and the prophet - Temple, king, royal city - Royalty/kingdom - The Holy city - 12 prophets - Prophets are in you - Your visionaries who prophesied in you - The royalty/kingdom	מלך קדש חזה תרה נבא	- To reign, king, to think about, to consult - To devote, to sanctify - To see, to show, to predict - To inform/to warn - To prophesy
(S2) כהניך ולווייך	- Your cohens and your levis (priests)	כהן לוה	- Priest - To lend, to accompany
(S2) הבית השלישי	- The third Temple		
(S7) אשתחוה	- I will bow down/I will kneel	שחו	- To prostrate
(S7) ברכות	- Benedictions	ברך	- To bless, to kneel
(S7) יבוא המשיח	- The Messiah will come	משח	- To anoint, to coat
(S6) אבני החושן	- The Hoshen stones		
(S6) בנויה לתלפיות (S5) כנף תפילתה	- Built for prayers - Wing of prayer	כנף פלל	- Wings, to gather - To pray, to judge
(S5) מואזין	- Muezzin		
(S5) כנסיות	- Churches	כנס	- To gather, to enter, to bring back
(S5) התפילין	- Tefilin		

(S10) <b>عולים لרגل</b> - Pilgrims	<b>עלה</b> - To go up
(S10) <b>עיר דוד</b> - City of David	
(S10) <b>שכינה</b> - Divine presence	<b>שכן</b> - To establish, to install, to live
(S10) <b>מנחת</b> - Offering	<b>מנח</b> - Gift
(S8) <b>ירושלים האחרת</b> - The other Jerusalem	

In the song	Translation	Main Root/Term	Translation
(S11) <b>مدينة الصلاة</b> - City of prayer		<b>صلى</b> - To pray	
(S11) <b>أصلي</b> - I pray			
(S13) <b>نصلي</b> - We pray			
(S16) <b>صلاة</b> - Prayer			
(S19) <b>كم أتوق إلى الصلاة</b> - How much I want to pray			
(S14) <b>صلّيت حتى ذابت الشموع</b> - I prayed until the candles melted			
(S11) <b>أروقة المعابد</b> - The corridors of the temples		<b>عبد</b> - To worship, to venerate	
(S11) <b>الكنائس</b> - The churches		<b>كنس</b> - Church, synagogue	
(S11) <b>المساجد</b> - The mosques		<b>جمع</b> - To gather, to group together, to collect <b>سجد</b> - To kneel, to prostrate	
(S14) <b>حزينة مآذن الجوامع</b> - The minarets of the mosques are sad			
(S11) <b>يا ليلة الإسراء</b> - Oh night of al-Isra'			
(S11) <b>الطفل في المغارة و أمه مريم</b> - The child is in the cave and his mother Mary			
(S11) <b>وجه الله</b> - The face of God		<b>شرع</b> - To make a law/a project/a plan, to start	
(S13) <b>الله</b> - God			

(S15) <b>في ايدين الله</b>	- In the hands of God		
(S15) <b>الدين لله</b>	- Religion is for God		
(S15) <b>شرع الله والدين</b>	- The law of God and the religion		
(S18) <b>ربنا</b>	- Our Lord		
(S14) <b>عن مُحَمَّدٍ فِيكَ وَعَن يَسُوعَ</b>	- About Muhammad and Jesus in you		
(S16) <b>في سبيل الله</b>	- For the cause of God/on behalf of God		
(S11) <b>بمياه قدسية</b>	- By the holy waters	<b>قدس</b>	- To be holy/pure
(S13) <b>خليك على الاسلام</b>	- Stay with Islam		
(S13) <b>حميت نبيه</b>	- You protected the prophet	<b>رسل</b>	- To send, to express
(S13) <b>غار الرسول</b>	- The cave of the prophet	<b>نبأ</b>	- To announce, to inform
(S15) <b>محمد اصحابه</b>	- Muhammad and his companions		
(S15) <b>يا محمد</b>	- Oh Muhammad		
(S17) <b>آيات النصر</b>	- The verses of Victory	<b>نصر</b>	- To give the victory (God)

## Gate

In the song	Translation	Main Root/Term	Translation
(S2) <b>עומדות רגלינו בשעריך</b>	- Our legs stand at your gates	<b>שער</b>	- Concierge, porter, to imagine, to estimate
(S6) <b>מאה לה שערים</b>	- It has hundreds of gates/doors		
(S5) <b>שער הדמעות</b>	- The gate of tears		
(S5) <b>שער יפו</b>	- Jaffa Gate		
(S5) <b>שער הפרחים</b>	- Herod's Gate		
(S5) <b>שער שכם</b>	- Damascus Gate		

(S5) <b>שער ציון</b>	- Zion Gate		
(S5) <b>שבעה שערים</b>	- Seven gates		
(S5) <b>מבוא האריות</b>	- Lions' Gate/the entry of the lions	<b>בוא</b>	- To come, to bring, to arise

In the song	Translation	Main Root/Term	Translation
(S12) <b>أوقف عباب بواب</b>	- I stopped in front of the doors	<b>باب</b>	- Door, chapter, title
(S12) <b>خَلَعَت البواب</b>	- They broke down the doors		
(S11) <b>لن يقفل باب مدينتنا</b>	- The door of our city will not close		
(S11) <b>سأدق على الأبواب</b>	- I will knock on the doors		
(S16) <b>باب القدس</b>	- Jerusalem's door / gate		
(S11) <b>المدخل</b>	- The entries	<b>دخل</b>	- To enter, to get in, to come in

## Stone

In the song	Translation	Main Root/Term	Translation
(S7) <b>אבנך</b>	- Your stone	<b>אבן</b>	- To petrify, stone
(S6) <b>אבן מסותת</b>	- Chiseled stone		
(S6) <b>אבני החושן</b>	- The stones of the Hoshen		
(S10) <b>אבנייך</b>	- Your stones		
(S5) <b>אבני השקט</b>	- The stones of silence		
(S8) <b>אבני הכותל החמות</b>	- The hot stones of the Western Wall		
(S1) <b>אבן</b>	- Stone		

In the song	Translation	Main Root/Term	Translation
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<p>فَأَعْلَىٰ خَلَاصِكَ فِي حَجَرٍ (S20)</p> <p>(S13) خَلَّى الحجارَة</p> <p>(S15) بيتحول احجار</p> <p>واحنأ بأحجار حنخلي ظلام الغدر يفوت (S16)</p> <p>حزينة حجارة الشوارع (S14)</p>	<p>- Maybe you will owe your salvation to a stone</p> <p>- Keep the stones</p> <p>- Stones are spinning</p> <p>- And through the stones we will let the darkness of betrayal fail</p> <p>- The street stones are sad</p>	<p>حجر</p>	<p>- To petrify, stone</p>
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## Peace

In the song	Translation	Main Root/Term	Translation
<p>הלא תשאלני לשלום בחוריך (S2)</p> <p>עיר שלום (S2)</p> <p>ישכון שלום (S3)</p> <p>רציתי להגיע הביתה בשלום (S4)</p> <p>מביאים מנחת שלום (S10)</p> <p>בקשנו מכבר, לשלום ירושלים (S5)</p> <p>ירושלים של שלום (S8)</p>	<p>- Wouldn't you ask for peace for your young men</p> <p>- City of peace</p> <p>- Let Peace reside</p> <p>- I wanted to come back home in peace</p> <p>- Bringing a peace offering</p> <p>- We have been asking for a long time for the peace of Jerusalem</p> <p>- Jerusalem of peace</p>	<p>שלם</p>	<p>- To pay, to perfect, to bring back together, peace, complete, intact, loyal</p>
<p>יונים לבנות (S5)</p> <p>מעופן של היונים (S8)</p>	<p>- White doves</p> <p>- The flight of the doves</p>		

In the song	Translation	Main Root/Term	Translation
<p>وَأَسْتَشْهَدُ السَّلَامَ فِي وَطَنِ السَّلَامِ (S11)</p> <p>بايدينا للقدس سلام آت (S11)</p>	<p>- Peace has been martyred in the homeland of peace</p> <p>- Peace will come back to Jerusalem through our</p>	<p>سلم</p>	<p>- To be intact/ safe and sound, to be doing well</p>

(S20) <b>يا قُدُسُ سَلامًا</b> (S15) <b>سَلم بِسَلم</b>	hands - Peace to you Jerusalem - Peace by Peace		
<b>حمامٌ – يا رسولَ النّورِ</b> (S20)	- Doves, messengers of light		
(S13) <b>حمام القدس</b>	- Doves of Jerusalem		

## Names

In the song	Translation	Main Root/Term	Translation
(S8) <b>ירושלים של שלום</b> (S2) <b>עיר שלם</b> (in all the songs) <b>ירושלים</b>	- Jerusalem of peace - City of Salem - Jerusalem		<b>שלם</b> - To pay, to perfect, to bring back together, peace, complete, intact, loyal
<b>ירושלים של ברזל ושל עופרת ושל שחור</b> (S3)	- Jerusalem of iron and lead and darkness		<b>זהב</b> - To gild <b>אור</b> - To light, to shine, to turn on
<b>ירושלים של זהב ושל עופרת וחלום</b> (S3)	- Jerusalem of gold and lead and dream		<b>נחש</b> - Copper/brass
<b>ירושלים של זהב ושל נחושת ושל אור</b> (S1)	- Jerusalem of gold and copper/brass and light		<b>עפר</b> - Dust <b>שחר</b> - To go black <b>ברזל</b> - To shoe/to fit steel tips to <b>חלום</b> - To dream
(S2) <b>ציון</b>	- Zion		
(S10) <b>עיר דוד</b>	- City of David		
(S10) <b>לב עולם</b>	- Heart of the world		
(S10) <b>עיר יפיפה</b>	- City of beauty		<b>יפה</b> - Beautiful, to embellish

In the song	Translation	Main Root/Term	Translation
(S11) <b>مدينة الصلاة</b>	- City of prayer		<b>صلى</b> - To pray
in all) <b>القدس / قدس</b> (the songs)	- Jerusalem (= The Holy)		<b>قدس</b> - To be holy/pure

(S15) <b>ارضنا</b> - Our land	<b>أرض</b> - Earth, land, ground, territory
(S15) <b>دمنا</b> - Our blood	<b>دمي</b> - To bleed
(S15) <b>امنا</b> - Our mother	<b>أم</b> - To be mother
(S14) <b>مدينة الأحزان</b> - City of sadness	<b>حزن</b> - To be sad, to sadden
(S13) <b>انت الصمود العربي</b> - You are the Arab steadfastness	<b>صمد</b> - To be steadfast
(S11) <b>قلوب الدنيا</b> - Hearts of the world	

## Wall

In the song	Translation	Main Root/Term	Translation
(S9) <b>החומות</b> - The walls			
(S3) <b>חומתייך</b> - Your walls			
(S1) <b>חומה</b> - Wall			
(S2) <b>לכותל המערבי</b> - To the Western Wall			

In the song	Translation	Main Root/Term	Translation
(S20) <b>حُم على الأسوار</b> - Glide above the walls (fence)		<b>سور</b>	- To enclose, to surround with a railing or wall, fence in

## Light

In the song	Translation	Main Root/Term	Translation
(S4) <b>השמש במזרח גבהה</b> - The sun rose in the east		<b>זרח</b>	- To shine, to light, to appear
(S1) <b>אלפי שמשות זורחות</b> - Thousands of suns shine			

<p><b>הנה הנך באור ערביים כמעט כולך זהב</b> (S3)</p> <p><b>ירושלים של זהב</b> (S1)</p> <p><b>צבעי זהב</b> (S10)</p>	<p>- Here in the light of twilight you are almost all golden</p> <p>- Jerusalem of gold</p> <p>- Gold colors</p>	<p><b>זהב</b></p>	<p>- To gild</p>
<p><b>שחר קם</b> (S3)</p> <p><b>עמוד השחר עוד לא קם</b> (S4)</p> <p><b>של שחור</b> (S3)</p> <p><b>משמי הערב</b> (S9)</p> <p><b>הצל</b> (S9)</p> <p><b>האופק החוויר במזרח</b> (S4)</p> <p><b>קטיפת שחקים רסיס אחרון מחויר</b> (S9)</p>	<p>- The dawn rose</p> <p>- The dawn hasn't risen yet</p> <p>- Of darkness</p> <p>- From the evening sky</p> <p>- The shadow</p> <p>- The horizon paled in the east</p> <p>- The last pale moment of the sunset</p>	<p><b>ערב</b></p> <p><b>צלל</b></p> <p><b>חור</b></p> <p><b>שחר</b></p>	<p>- To make dark, to dim, to fade</p> <p>- To shade</p> <p>- To fade, to light up, to lighten</p> <p>- To go black, early (to get up)</p>
<p><b>הוא רק עלה, עוד לא הלבין הוא וכבר היה אדום</b> (S3)</p> <p><b>קרן אדומה</b> (S9)</p> <p><b>פרושה אדרת השקיעה סמוקת שוליים</b> (S8)</p>	<p>- It only rose, it wasn't yet white that already it became red</p> <p>- Red ray</p> <p>- It's like a nice sunset reddening</p>	<p><b>לבן</b></p> <p><b>קרן</b></p> <p><b>פרש</b></p> <p><b>סמק</b></p> <p><b>שקע</b></p> <p><b>אדם</b></p>	<p>- To lighten, to whiten</p> <p>- To shine forth</p> <p>- To lighten</p> <p>- To redden, to blush</p> <p>- To sink/decline, to settle</p> <p>- To redden</p>
<p><b>לראות, לזכות, באור פניך</b> (S7)</p> <p><b>עיני האור</b> (S9)</p> <p><b>עיר עוטפת אור</b> (S9)</p> <p><b>אור ניצת עולה בהיר</b> (S10)</p> <p><b>אור צעיר</b> (S9)</p> <p><b>רוב האור בעיר</b> (S5)</p> <p><b>האור</b> (S5)</p> <p><b>של אור</b> (S1)</p>	<p>- To see, to win the light of your face</p> <p>- Eyes of the light</p> <p>- A city wrapping a light</p> <p>- A bright light turns on and goes up</p> <p>- A young light</p> <p>- The majority of the light is in the city</p> <p>- The light</p> <p>- Of light</p>	<p><b>בהר</b></p> <p><b>אור</b></p>	<p>- To lighten, to make dark</p> <p>- To shine, to light, to delight</p>
<p><b>להט</b> (S9)</p>	<p>- Burning</p>	<p><b>להט</b></p>	<p>- To shine, to set fire to</p>
<p><b>קשת</b> (S9)</p>	<p>- Rainbow</p>	<p><b>קשת</b></p>	<p>- To bend</p>

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In the song	Translation	Main root	Translation
(S19) <b>الغروب و الصبح</b>	The twilight/sunset and the morning	<b>غرب</b> <b>صبح</b>	To leave, to disappear To appear, to reveal itself
(S20) <b>يانورا شع ببحر ظلام</b>	Oh bright light in a sea of darkness	<b>أنا</b>	To shine
(S20) <b>يا رسول النور</b>	Oh messenger of light		

## Main Places

In the song	Translation
(S1) <b>הר הבית</b>	Temple Mount
(S1) <b>בְּעִיר הָעֵתִיקָה</b>	In the Old City
(S2) <b>שיך ג'ראח</b>	Sheikh Jarrah
(S2) <b>נבי סמואל</b>	Prophet Samuel
(S2) <b>הכותל המערבי</b>	Western Wall
(S2) <b>הר הזיתים</b>	Mount of Olives
(S4) <b>בית הנכות</b>	Beit Ha-Nakhot (Bezalel)
(S7) <b>הר הצופים</b>	Mount Scopus
(S4) <b>גבעת התחמושת</b>	Ammunition Hill
(S4) <b>בית הספר לשוטרים</b>	School of police
(S5) <b>שער הדמעות</b>	Gate of tears
(S5) <b>שער הפרחים</b>	Herod's Gate
(S5) <b>שער יפו</b>	Jaffa's Gate
(S5) <b>שער שכם</b>	Damascus Gate
(S5) <b>שער ציון</b>	Zion Gate

(S5) <b>מבוא האריות</b>	- Lions' Gate
(S8) <b>מגדל דוד</b>	- Tower of David
(S6) <b>כנסיות</b>	- Churches
(S6) <b>הצריח</b> (וקול המואזין עולה מן הצריח)	- the tower (the minaret in this context)

In the song	Translation
(S12) <b>القدس العتيقة</b>	- Old City
(S20) <b>الصخرة</b>	- The Rock
(S15) <b>الاقصى</b>	- al-Aqsa (Mosque)

## A Woman/a Mother

In the song	Translation
(S7) <b>פנייך</b>	- Your face
(S7) <b>האירי פנייך</b>	- Let your face light up
(S7) <b>אשתחוה לך אפיים</b>	- I will bow myself before you
(S7) <b>ברוכה</b>	- Blessed you are
(S7) <b>למסור לידי את מפתחותייך</b>	- To give your keys into my hands
(S7) <b>השרי נא שלום</b>	- Let peace reign
(S2) <b>לא תשאלי לשלום בחוריך</b>	- Wouldn't you ask for peace for your young men
(S9) <b>היא נוגנת בי כנבל העשור</b>	- It plays in me like the harp with 10 strings
(S9) <b>בדממת אשמורת אחרונה נושמת</b>	- It breaths in the silence of the last guardian
(S1) <b>בתרדמת</b>	- In sleep
(S1) <b>שבוייה בחלומה</b>	- Captive in her dream
(S3) <b>לב אוהב</b>	- A loving heart
(S1) <b>בליבה חומה</b>	- A wall is in her heart

לכל שיריך (S1)	- For all your songs
בצבעי זהב קשרנו לראשך כתרי מלכות (S10)	- We tied the crowns of the queen in golden colors to your head
לך לקשור כתרים (S1)	- We tie crowns to you
ישבת בדד (S2)	- You sat down alone
בנייך (S1)	- Your sons
בחיקך (S10)	- In your breast/lap
יפה את מתמיד (S10)	- You are more beautiful than ever
הדמע (S5)	- The tear
פצעי החפירות (S8)	- The wounds of excavations
תפרים (S8)	- Stitches
צועק הרחוב (S8)	- The street screams

In the song	Translation
قلبا يغرق في دمه (S20)	- A heart drowning in its own blood
فلمن تشكو والقوم نيام (S20)	- Can your distress reach the sleepers
والصخرة ترثي واأسفا (S20)	- And the rock laments, "Alas!"
لعل خلاصك في حجر (S20)	- Maybe you will owe your salvation to a stone
أنجبت (S20)	- You gave birth to
ارجعلك بأبن جديد (S18)	- I will come back to you with a new son
الام ايه اللي يفيدها (S18)	- What benefit it is to the mother
لو خدت منها ضناها تموت (S18)	- If you take her posterity she will die
القبب جيعان (S13)	- The domes are hungry
ثور (S13)	- Revolt
تمرد (S13)	- Rebel you
ما تهاب الموت (S13)	- We don't fear death

القدس حتبقى ومش حتموت (S16)	- Jerusalem will stay and won't die
الا عيون القدس صاحية ولا بتنام (S16)	- Only the eyes of Jerusalem are awake and don't sleep
آتون غداً يا قدس غداً (S17) يا تعود القدس (S16)	- We are coming tomorrow oh Jerusalem - Oh Jerusalem will come back
غداً القدس ستجمعنا (S17)	- Tomorrow Jerusalem will gather us
يا أرض فلسطين ابترسمي (S17)	- Oh land of Palestine smile
نصرُك (S17)	- Your victory
أحضانك (S17)	- Your hugs
جبينك سيظل العالي (S17)	- Your forehead will stay high
ألا أنهضي و حطمي قيد الطغاة (S19)	- Don't you want to get up and crush the reigns of tyranny
و أرجعي لأهله الوطن السليب (S19)	- And restore the pillaged nation to its people

## War/Conflict/Enemy

In the song	Translation	Main root	Translation
תותחינו (S2)	- Our cannons		
המדים והחגור (S2)	- The uniform and the belt	חגר	- To put on
מקלע, ורימון בשעריך (S2)	- A machine gun and a grenade at your gates	זרק	- To throw
נזרק רימון (S4)	- A grenade was thrown	קלע	- To throw, to fire/shot
מקלעון (S4)	- Machine gun		
זרקו רימון (S4)	- They threw a grenade		
בדמנו חיי (S2)	- Live in our blood	דם	- To bleed, to destroy
דם (S8)	- Blood	חרב	- To destroy, to fall into ruin
דם ועשן כולו (S3)	- All blood and smoke		
שכבה בדם (S4)	- Laid in blood	עשן	- To smoke
עשן (S4)	- Smoke		

(S8) <b>את הדם ואת החרב</b>	- You are the blood and the sword		
(S8) <b>דם ועצב</b>	- Blood and sadness		
(S2) <b>חרב</b>	- Sword		
(S2) <b>בין גדרות התייל</b>	- Between barriers and barbed wire	<b>תיל</b>	- Wires (to lay)
(S3) <b>להרחיב גבולך</b>	- To widen your borders	<b>גבל</b>	- To limit, to restrict
(S4) <b>הגדרות והמוקשים</b>	- The barriers and the mines	<b>רחב</b>	- To widen
		<b>גדר</b>	- To enclose, to keep, to distinguish
(S2) <b>פטישים</b>	- Hammers		
(S2) <b>מאכלת</b>	- A slaughtering knife		
(S3) <b>למגר אויב</b>	- To crush the enemy	<b>איב</b>	- To hate, to detest
		<b>מגר</b>	- To slaughter, to crush
(S3) <b>הגדוד, רגום, פרץ</b>	- The stoned battalion burst out	<b>גדד</b>	- To cut, to slice
(S4) <b>מרגמות</b>	- Mortars	<b>רגם</b>	- To stone to death
		<b>פרץ</b>	- To revolt, to break, to burgle
(S3) <b>הוסיף הגדוד ללחום</b>	- The battalion continued to fight	<b>לחם</b>	- To beat/defeat
(S4) <b>היום השני למלחמה</b>	- The second day of the war	<b>קטל</b>	- To kill, to massacre
(S4) <b>עיצומו של הקרב</b>	- Middle of the battle	<b>קרב</b>	- To sacrifice, to move closer
(S4) <b>לחמנו שם</b>	- We fought there		
<b>התנהל קרב עקשני, קטלני</b>	- An obstinate and murderous battle took place		
(S4/S9) <b>קרב / לחימה</b>	- Battle		
(S3) <b>צלף</b>	- Sniper	<b>צלף</b>	- To flog, to snipe at
(S4) <b>חיילים</b>	- Soldiers	<b>חיל</b>	- To recruit
(S4) <b>נהרגו</b>	- They were killed	<b>הרג</b>	- To kill, to massacre
(S4) <b>שדה האש והמוקשים</b>	- Field of fire and mines	<b>מקש</b>	- To sap/undermine
(S4) <b>יעד מבוצר</b>	- Fortified target	<b>בצר</b>	- To restrict, to prevent/stop, to fortify

<p>(S4) <b>נפגענו</b> - They were hurt</p> <p><b>נפגע בראשו ונפל פנימה</b> (S4) - He was hurt in his head and fell inside</p> <p>(S8) <b>פצעים</b> - Wounds</p>	<p><b>פגע</b> - To reach, to offend/upset, to beg</p> <p><b>פצע</b> - To hurt, to chop/split open</p>
<p>(S4) <b>אל המוות במחילות</b> - To death in the forgiveness</p>	<p><b>מות</b> - To die</p>
<p>(S4) <b>מי שהלך ראשון נפל</b> - The one who went first fell</p> <p>(S4) <b>מי שנפל נסחב אחור</b> - The one who fell was dragged away/pulled back</p> <p><b>שלא יפריע לעבור עד שנפל הבא בתור</b> (S4) - So that he won't prevent passing until the next one falls in turn</p>	<p><b>עבר</b> - To pass, to cross</p> <p><b>פרע</b> - To punish, to wild, to avenge</p> <p><b>נפל</b> - To fall</p>
<p><b>פוצץ את הבונקר שלהם</b> (S4) <b>בבזוקה</b> - Explode their bunker with a bazooka</p> <p>(S4) <b>חומר נפץ</b> - Explosives</p>	<p><b>פצץ</b> - To explode, to bomb, to break</p>
<p>(S4) <b>נשאר שם בני עשרים</b> - 20 years old people remained there</p>	<p><b>שאר</b> - To stay</p>
<p>(S2) <b>רעים</b> - The evils</p>	
<p>(S3) <b>אויב</b> - Enemy</p>	
<p>(S4) <b>הירדנים</b> - Jordanians</p>	
<p><b>הם</b> - They</p>	

In the song	Translation	Main root	Translation
<p><b>سال الحقد بفيّة البيوت</b> (S12)</p>	<p>Hated spilled on the houses</p>	<p><b>حقد</b></p>	<p>- To hate, to detest</p>
<p><b>خَلَعَت البواب</b> (S12)</p>	<p>They broke down the doors</p>	<p><b>خَلَع</b></p>	<p>- To snatch/pull out, to lay bare, to rob, to withdraw</p>
<p><b>فاصل الشوك والنار</b> (S12) <b>والإيديين السوداء</b></p> <p><b>في إيديهم نار</b> (S16)</p>	<p>An obstacle of fire, thorns and black hands</p> <p>- Fire is in their hands</p> <p>- The answer stays the</p>	<p><b>أنار</b></p> <p><b>فصل</b></p>	<p>- To shine, to set fire</p> <p>- To expel, to detach, to separate, to spread</p>

	fire		
ويبقى الرد نيران (S15)			
لأجل من دافع و أستشهد (S11)	- For those who defended and died as martyrs	شهد	- To see, to be witness, to attend
شهداء، من خير الأجناد (S20)	- Martyrs among the best fighters	جند	- To recruit, to brigade
بألف شهيد (S18)	- Thousand martyrs	هزم	- To beat, to defeat
دماء الشهداء (S19)	- Martyrs' blood	دافع	- To resist, to protect, to defend
فالويل لجند المنهزم (S17)	- Woe unto the soldiers of the defeated		
هوت مدينة القدس (S11)	- Jerusalem fell		
في قلوب الدنيا أستوطنت الحرب (S11)	- War has colonized the hearts of the world	حرب	- To fight, to struggle, to get angry
حرب بحرب (S15)	- War by war	جاش	- To be furious, to rage
بتحارب جيش (S15)	- It fight an army		
أثار القدم الهمجية (S11)	- The traces of the barbaric foot	مات	- To die
ثايرين ونموتوا على مبدانا (S13)	- We revolt and die in our principle	مرد	- To revolt, to rebel
ثور على العدا و تمرد ثور ما تهاب الموت ) (S13)	- Revolt against the hostility, rebel and don't fear death	ثار	- To rise up
يرجعوك تارك (S13)	- They will come back to you for your revenge		
ثورة (S13)	- Revolution		
وموت حتى براءته ) (S15)	- That killed his innocence		
وان مات ملايين مننا ) (S15)	- And even if millions of us die		
حلفت تاخذ بالثار (S15)			

<p>(S15) ان الثورة كفاح</p> <p>(S16) ومش حتموت</p> <p>طفل في حضن الموت )</p> <p>(S16)</p> <p>موته (S18)</p>	<p>- I swore revenge</p> <p>- Revolution is a struggle</p> <p>- And it won't die</p> <p>- A child within death</p> <p>- His death</p>		
<p>(S20) دمه</p> <p>(S13) تلقي الدماء</p> <p>(S15) سال الدم الطاهر</p>	<p>- Its/his blood</p> <p>- Get the blood</p> <p>- His pure blood has shed</p>	دمى	- To bleed
<p>فَلْأَهْلِكَ فِي</p> <p>الْبُؤْسَى جَدِّ يَفْدُونَ</p> <p>جَمَاكَ بِكُلِّ ثَمِينٍ )</p> <p>(S20)</p>	<p>- Steadfast in adversity they sacrifice the most precious to you</p>	جلد بلى	- To fight, to struggle, to flay - To be worn, to wear out, to be struck by misfortune
<p>شِيبًا وشبابًا قد</p> <p>(S20) صمدوا</p> <p>انت الصمود العربي )</p> <p>(S13)</p>	<p>- Old and young stoodfast</p> <p>- You are the Arab steadfastness</p>	صمد	- To resist
<p>أَعَلَّ خَلَاصَكَ فِي</p> <p>(S20) حَجَرٍ</p>	<p>- Maybe you will owe your salvation to a stone</p>	خلص	- To pay, to purify, to liberate, to free from
<p>لا يَرْهَبِينَ رَدَى لا</p> <p>عَسْفَ الْعَسْكَرِ لا</p> <p>(S20) الْأَصْفَادُ</p>	<p>- Fearing not the death or the violence of the soldier or the chains</p>	أردى عسف عسكر صفد	- To destroy/slaughter someone - To oppress, to commit injustices - To militarize, to camp - To handcuff
<p>بدت القنابل دمعتك</p> <p>(S13) سكابا</p>	<p>- The bombs seemed to torture you</p>	دمع قتبل	- To cry - To bomb
<p>(S19) وحطمي قيد</p> <p>الطغاة</p>	<p>- Rise up and crush the tyranny</p>	طغى	- To let oneself be overwhelmed, to be in

(S13) لئي طغى	- Those who oppressed (us)		rage, to seethe
(S13) جايينك جيل الغضب	- The generation of anger is coming to you	غضب جاء	- To be/get angry, - To come
(S13) جايينك فرسان	- The knights come to you		
(S13) دمرُوا برج اليمامة	- They destroyed the tower al-Yamama	دمر	- To destroy, to ravage, to devastate
(S13) مقتول حقتك في عيون القتال	- Your right was killed in the eyes of the murderer	قتل	- To kill, to murder, to massacre
(S17) في ساح نزال وقتال	- On the battlefield		
(S13) قتلوا الزاجل واحرقوا الرسائل	- They killed the messengers and burned the messages		
(S13) اللحم	- The flesh	لحم	- To link together
(S13) تحرق المحتلين	- Burn the occupants	قطع حرق	- To break, to cut - To burn, to torch
(S13) حرقو حقول القمح قطعوا ايدي	- They burnt the wheat fields and cut hands		
(S13) تلقي الفدائي بالشرع	- Get the guerrilla in the sailing (boat)	فدى	- To pay a ransom, to love until the sacrifice
(S15) انطلق الغدر	- The betrayal happened	غدر	- To betray
(S15) اقوى سلاح	- The strongest weapon	سلاح	- To arm (oneself)
(S15) سلاح	- Weapon		
(S17) النصر	- The victory	نصر	- To help, to rescue, to give the victory (God)
(S17) سيف الأبطال	- Sword of the heroes	بطل	- To act like a hero
(S17) القدس لازم هناخذها	- We must take back	أخذ	- To take, to seize/grab

(S18) Jerusalem			
و أرجعي لأهله الوطن (S19) السليب	- And restore the pillaged homeland to its people	سلب	- To snatch, to strip, to pillage/loot
كيف لنا أن نسكت (S19) نزف الجراح	- How can we stop bleeding from wounds	جرح	- To hurt, to traumatize
واعداك اشباح (S15) من يوقف (S14) العدوان	- Your enemies are ghosts - Who will stop the aggression	عدا	- To run, to be hostile/enemy, to assault
فكل اطفال العرب يرمون في مقبرة (S14) واحده	- All Arab children are thrown in one cemetery	قبر	- To bury
(S14) يدفن	- They are buried	دفن	- To hide, to bury, to keep a secret
(S12) الإيدى السوداء	- The black hands		
(S12) فاصل	- Obstacle/Separation		
(S11) أثار القدم الهمجية	- Traces of the Barbaric foot		
(S20) المنبطحين	- Servile souls		
(S13) المحتلين	- The occupants		
(S20) العسكر	- The soldiers/army		
(S20) الأوغاد	- The wretched		
(S13) القاتل	- The murderer		
(S13) العدا	- Enemy		
هم	- They		
(S13) اللي يستوطنوا	- Those who settled		
(S15) الغدر	- The betrayal		
(S15) ظالم	- The unjust		
(S15) غيرنا	- The others		

(S17) غاصِبَ	- Usurper		
(S15) جيش	- Army		
(S19) قيد الطغاة	- Reigns of tyranny		

## Appendice 1

Jerusalem of Gold (ירושלים של זהב) – Naomi Shemer (1967)

אזכור הרים צלול כיון  
ורח אורנים  
נישא ברוח הערביים  
עם קול פעמונים.

ובתרדמת אילן ואבן  
שבועיה בחלומה  
העיר אשר בדד יושבת  
ובליבה חומה

ירושלים של זהב  
ושל נחושת ושל אור  
הלא לכל שיריך  
אני כינור...

איכה יבשו בורות המים,  
כזר העיר ריקה  
ואין פוקד את הר הבית  
בעיר העתיקה

ובמערות אשר בסלע,  
מיללות רוחות  
ואין יורד אל ים המלח  
בדרך יריחו

אך בבואי היום לשיר לך  
ולך לקשור כתרים  
קטונתי מצעיר בניך  
ומאחרון המשוררים.

כי שמך צורב את השפתיים  
כנשיקת שרף  
אם אשכחך ירושלים  
אשר כולה זהב

חזרנו אל בורות המים  
לשוק ולכיכר  
שופר קורא בהר הבית  
בעיר העתיקה.

ובמערות אשר בסלע  
אלפי שמשות זורחות  
נשוב נרד אל ים המלח  
בדרך יריחו.

## Appendice 2

On your gates Jerusalem (בשערייך ירושלים) – Yehoram Gaon (1967)

עומדות רגלינו בשערייך, ירושלים,  
ותותחינו מרעימים לך שיר מזמור.  
ורק דמעות הגאווה שבעיניי  
נוטפות דומם, על המדים והחגור

ציון, הלא תשאלי לשלום בחוריך.  
ציון, זה האושר שואג בחזנו, פראי  
למנצח מזמור על מקלע, ורימון בשערייך  
בדמנו חיי, בדמנו חיי

משיך ג'ראח עד נבי סמואל, ליל ליל,  
היו רוחות תש"ח שרות לך, בדרכן:  
"אם אשכחך, אם אשכחך, ירושלים"  
אך לא שכחנו - והרי אנחנו כאן!

איכה ישבת בדד, שסועה בין גדרות התייל  
ואיך נשבענו לך, עיר מלך ונביא,  
כי לא נישק נערותינו על שפתיים  
עד אם נישק לכותל המערבי

הר הזיתים יוריק, נכון יהיה הר הבית  
ופטישים יהדהדו בך, חי נפשי!  
ירושלים, כהנייך ולווייך  
בדם בונים בך את הבית השלישי

עיר חלומות ואבן, מאכלת ואיל,  
פעמוני הזמן קמים בך להלום:  
את עיר שלם היית בטרם גבול ותיל  
ואת תהיי מעיר שלם לעיר שלום

ציון, הלא תשאלי לשלום בחוריך.  
ציון, זה רעי שנפלו היוקדים בבכיי.  
למנצח מזמור על כתות - חרבות בשערייך  
בזכות אלה תחיי, בזכות אלה תחיי

### Appendice 3

Jerusalem of iron (ירושלים של ברזל) - Meir Ariel (1967)

במחשכיך ירושלים  
מצאנו לב אוהב  
עת באנו להרחיב גבוליך  
ולמגר אויב

מקול מרגמותיו רווינו  
ושחר קם פתאום -  
הוא רק עלה, עוד לא הלבין הוא  
וכבר היה אדום

ירושלים של ברזל  
ושל עופרת ושל שחור  
הלא לחומותייך  
קראנו דרור

הגדוד, רגום, פרץ קדימה,  
דם ועשן כולו  
ובאו אמא אחר אמא  
בקהל השכולות

נושך שפתיו ולא בלי יגע,  
הוסיף הגדוד ללחום  
עד שסוף סוף הוחלף הדגל  
מעל בית הנכות

נפוצו כל גדודי המלך,  
צלף - נדם צריחו  
עכשיו אפשר אל ים המלח  
בדרך יריחו

עכשיו אפשר אל הר הבית  
וכותל מערב  
הנה הנך באור ערביים,  
כמעט כולך זהב

ירושלים של זהב  
ושל עופרת וחלום -  
לעד בין חומותיך  
ישכון שלום

## Appendice 4

Givat HaTachmoshet (גבעת התחמושת) – Yoram Taharlev (1967)

היה אז בוקר היום השני למלחמה בירושלים.  
האופק החוויר במזרח, היינו בעיצומו של הקרב על גבעת התחמושת.  
לחמנו שם מזה שלוש שעות.  
התנהל קרב עקשני, קטלני, הירדנים נלחמו בעקשנות.  
זה היה יעד מבוצר בצורה בלתי רגילה.  
בשלב מסוים של הלחימה נשארו לידי ארבעה חיילים בלבד.  
עלינו משם בכח של שתי פלוגות.  
לא ידעתי היכן האחרים, כיוון שהקשר עם דודיק המ"פ ניתק עוד בתחילת הקרב.  
באותו רגע חשבתי שכולם נהרגו.  
בשתיים, שתיים ושלושים נכנסו דרך הטרשים לשדה האש והמוקשים של גבעת התחמושת.  
מול בונקרים מבוצרים ומרגמות מאה עשרים מאה וכמה בחורים על גבעת התחמושת.  
עמוד השחר עוד לא קם חצי פלוגה שכבה בדם אך אנו כבר היינו שם בגבעת התחמושת.  
בין הגדרות והמוקשים השארנו רק את החובשים ורצנו אבודי חושים אל גבעת התחמושת.  
באותו רגע נזרק רימון מבחוץ. בנס לא נפגענו.  
חששתי שהירדנים יזרקו רימונים נוספים.  
מישהו היה צריך לעלות למעלה ולהשגיח.  
לא היה לי זמן לשאול מי מתנדב, שלחתי את איתן.  
איתן לא היסס לרגע, עלה למעלה והתחיל להפעיל את המקלעון.  
לפעמים היה עובר אותי והייתי צריך לצעוק לו שיישאר בקו שלי.  
ככה עברנו איזה שלושים מטר.  
איתן היה מחפה מלמעלה ואנחנו טיהרנו את הבונקרים מבפנים,  
עד שנפגע בראשו ונפל פנימה.  
ירדנו אל התעלות אל הכוכים והמסילות ואל המוות במחילות של גבעת התחמושת.  
ואיש אי אנה לא שאל מי שהלך ראשון נפל צריך היה הרבה מזל על גבעת התחמושת.  
מי שנפל נסחב אחור שלא יפריע לעבור עד שנפל הבא בתור על גבעת התחמושת.  
אולי היינו אריות אך מי שעוד רצה לחיות אסור היה לו להיות על גבעת התחמושת.  
החלטנו לנסות לפוצץ את הבונקר שלהם בבזוקה.  
הבזוקה עשתה כמה שריטות לבטון.  
החלטנו לנסות בחומר נפץ. חיכיתי מעליהם עד שחזר הבחור עם חומר הנפץ.  
הוא היה זורק לי חבילות חבילות, ואני הייתי מניח את החבילות אחת אחת בפתח  
הבונקר שלהם.  
להם היתה שיטה: קודם זרקו רימון, אחר כך ירו צרור, אחר כך נחו.  
אז בין צרור לרימון, הייתי ניגש לפתח הבונקר שלהם ושם שם את חומר הנפץ.  
הפעלתי את חומר הנפץ והתרחקתי כמה שיכולתי.  
היו לי ארבעה מטר לתמרון, כי גם מאחורי היו לגיונרים.  
אני לא יודע למה קיבלתי צל"ש, בסך הכל רציתי להגיע הביתה בשלום.  
בשבע, שבע ועשרים אל בית הספר לשוטרים אספו את כל הנשארים מגבעת התחמושת.  
עשן עלה מן הגבעה השמש במזרח גבהה חזרנו אל העיר שבעה מגבעת התחמושת.  
חזרנו אל העיר שבעה עשן עלה מן הגבעה השמש במזרח גבהה על גבעת התחמושת.  
על בונקרים מבוצרים ועל אחינו הגברים שנשארו שם בני עשרים על גבעת התחמושת.

## Appendice 5

Seven gates (שבעה שערים) – Osnat Paz (1969)

בקשנו מכבר,  
לשלום ירושלים,  
ובאנו פתח שער הדמעות.  
שם כל תרי עשר,  
פרשו לנו כפיים,  
ושחו כי שלום לה עד מאוד.

אז באנו לשאול,  
לכבוד ירושלים,  
מלאך צחור, בשער הפרחים.  
כבוד לה גדול,  
השיב לבן כנפיים,  
ובשערנו שם זרים צחים.

שבעה שערים,  
שבעה שערים,  
הדמע והאושר ואבני השקט.  
שבעה שערים,  
שבעה שערים,  
הדמע והאושר והאור.

בשער יפו,  
ילדה תכולת עיניים,  
אמרה לנו כי רב האור בעיר.  
הלכנו, אפוא,  
מול תכלת השמיים,  
אל שער שכם, במחולות ושיר.

יונים לבנות,  
אל השירה הקשיבו  
והמייתן הייתה כענבלים.  
במבוא האשפות,  
פרחי אביב הרהיבו,  
ורוח דבש נשבה בין העלים.

צנחן באדמון  
ונהדר כתפיים,  
במבוא האריות חיך דומם.  
משער ציון,  
פרשה ירושלים,  
כנף תפילתה, על פני כל העולם.

## Appendice 6

This is Jerusalem (זאת ירושלים) – Nahum Heyman (1970)

גגות של בניינים ואבן מסותתת  
וברחובות המיית שלוה כמוסה.  
ומשבים רעננים, צמרת מרטטת,  
וצחוק בחצרות בינות חבלי כביסה.

זאת ירושלים של אבני החושן  
זאת ירושלים הבנויה לתלפיות.  
זאת ירושלים של אבני החושן  
זאת ירושלים הבנויה לתלפיות.

מאה לה שערים, סביבה עצי הזית,  
בסמטאות זרקה כבר השיבה.  
ומתנגנים המזמורים מעבר הר הבית.  
בדרך היורדת אל המצלבה.

וקול המואזין עולה מן הצריח,  
מכנסיות עונים פעמונים.  
ונער קט עם התפילין את תפילתו שוטח,  
ומתמזגים מעל העיר הניגונים.

## Appendice 7

Above Mount Scopus (מעל פסגת הר הצופים) – Avigdor Hameiri (1973)

מעל פסגת הר הצופים  
אשתחוה לך אפיים  
מעל פסגת הר הצופים  
שלום לך ירושלים!  
אלפי דורות חלמתי עלייך,  
לראות, לזכות, באור פנייך!

ירושלים, ירושלים,  
האירי פנייך לבנך!  
ירושלים, ירושלים,  
מחרבותייך אבנך!

מעל פסגת הר הצופים  
אשתחוה לך אפיים  
מעל פסגת הר הצופים  
שלום לך ירושלים!  
באלפי ברכות היי ברוכה!  
מקדש, מלך, עיר מלוכה!

ירושלים, ירושלים,  
אני לא אזוז מפה!  
ירושלים, ירושלים,  
יבוא המשיח, יבוא!

## Appendice 8

The other Jerusalem (ירושלים האחרת) - Izhar Cohen (1973)

אהובתי על מגדלייך הגבוהים,  
פרושה אדרת השקיעה סמוקת שוליים  
קשה קשה שלא להיות בך נביאים,  
או לפחות משוררים ירושלים.  
אך בין חזי"ך שניבאו בך נואשות,  
את המלכות ואת הדם ואת החרב  
אני רוצה להיות הילד הראשון,  
שיתעורר בירושלים האחרת.

ירושלים, ירושלים, ירושלים של שלום.  
ירושלים, ירושלים, ירושלים של שלום.

אהובתי מול בית הספר לשוטרים,  
ומול אותה גבעת תחמושת דם ועצב  
את כל פצעי החפירות כמו בתפרים,  
חובש הזמן בתחבושות קרירות של עשב.  
ובשוקי הצבעונין צועק הרחוב,  
עברית צרודה כזאת וערבית ניחרת  
כשהעתידי על החשבון פורע חוב,  
במפרעה לירושלים האחרת.

אהובתי אבני הכותל החמות,  
משננות אחרי אלפי פתקים של צער  
את מעופן של היונים על החומות,  
עם המחר המתהלך בך צעד צעד.  
ומול מגדל דוד שבים האוהבים,  
ימין משה ואבו טור אט אט וחרש  
פשוט לקטוף בך אשכולות של כוכבים,  
אז לילה טוב לירושלים האחרת

## Appendice 9

The light of Jerusalem (אור ירושלים) - Yehoram Gaon (1982)

השקט שוב צונח כאן משמי הערב  
כדאיית דיה מעל התהומות  
וקרן אדומה נושקת להט חרב  
את הפסגות, המגדלים והחומות.

ראיתי עיר עוטפת אור  
והיא עולה בשלל צבעי הקשת  
והיא נוגנת בי כנבל העשור  
ראיתי עיר עוטפת אור.

הנה זוחל הצל מבין גבעות האורן  
קרב בסתר כאוהב אל השכונות.  
ומול פניו קריצות, ריבוא עיני האור הן,  
לפתע נפקחו עיניו כנפעמות.

בדממת אשמורת אחרונה נושמת,  
ובקטיפת שחקים רסיס אחרון מחויר,  
אך שחר כבר כיפת זהב שלה אודמת  
למגעו החם, הרך של אור צעיר.

## Appendice 10

We make a pilgrimage to Jerusalem (עולים לרגל לירושלים) – Choir Lahakat Tslile Emunah  
(2001)

מעל פסגת הר הצופים  
שרו לך אלפי שירים  
אם אשכחך ירושלים  
איך חיכינו שנות אלפיים

בצבעי זהב קשרנו  
לראשך כתרי מלכות  
שיר רחוק איתו מביא לי  
געגוע של ילדות

כך באים עולים לרגל  
מארבע רוחות שמים  
עיר דוד ועיר הקודש  
לב עולם - ירושלים  
כך באים עולים לרגל  
מביאים מנחת שלום  
מניפים קושרים לך דגל  
ורוקמים איתך חלום

מן הכפר ומן העיר  
אור ניצת עולה בהיר  
על עירי ירושלים  
שם שכינה תפרוש כנפים

כאן שרים לך אהבה  
מבקשים למצוא שלוחה  
בחיקך עיר יפיפה  
כל הטוהר המופלא

את חלום ואת ממש  
והלב הומה נרגש  
הררייך אבנייך  
אש תמיד ירושלים

על חומותיך עיר דוד  
היום יפה את מתמיד  
אשמור כעל בבת עיני  
ולא תשכח גם ימיני

## Appendice 11

Flower of the cities (زهرة المدائن) – Fairouz (1967)

لأجلك يا مدينة الصلاة أصلي  
لأجلك يا بهية المساكن يا زهرة المدائن  
يا قدس يا قدس يا مدينة الصلاة  
عيوننا إليك ترحل كل يوم  
تدور في أروقة المعابد  
تعانق الكنائس القديمة  
و تمسح الحزن عن المساجد  
يا ليلة الأسراء يا درب من مروا إلى السماء  
عيوننا إليك ترحل كل يوم و أنني أصلي

الطفل في المغارة و أمه مريم وجهان بيكيان  
لأجل من تشرذوا  
لأجل أطفال بلا منازل  
لأجل من دافع و أستشهد في المداخل  
و أستشهد السلام في وطن السلام  
سقط الحق على المداخل  
حين هوت مدينة القدس  
تراجع الحب و في قلوب الدنيا أستوطنت الحرب  
الطفل في المغارة و أمه مريم وجهان بيكيان و أنني أصلي

الغضب الساطع أت و أنا كلي إيمان  
الغضب الساطع أت سأمر على الأحزان  
من كل طريق أت بجياد الرهبة أت  
و كوجه الله الغامر أت أت أت  
لن يقفل باب مدينتنا فأنا ذاهبة لأصلي  
سأدق على الأبواب و سأفتحها الأبواب  
و ستغسل يا نهر الأردن وجهي بمياه قدسية  
و ستمحو يا نهر الأردن آثار القدم الهمجية  
الغضب الساطع أت بجياد الرهبة أت  
و سيهزم وجه القوة  
البيت لنا و القدس لنا  
و بأيدينا سنعيد بهاء القدس  
بأيدينا للقدس سلام أت

## Appendice 12

The Old Jerusalem (القدس العتيقة) – Fairouz (1971)

مریت بالشوارع ... شوارع القدس العتيقة  
قدام الدكاكين ... الي بقيت من فلسطين  
حكينا سوى الخبرية ... وعطيوني مزهرية  
قالوا لي هيدي هدية ... من الناس الناطرين

ومشيت بالشوارع ... شوارع القدس العتيقة  
أوقف عباب بواب ... صارت وصرنا صحاب  
وعنيهن الحزينة ... من طاقة المدينة  
تاخذني وتوديني ... بغربة العذاب

كان في أرض وكان ... في إيدين عم بتعمّر  
عم بتعمّر تحت الشمس وتحت الريح  
وصار في بيوت وصار ... في شبابيك عم بتزهر  
وصار في ولاد وبأيديهن في كتاب

وبليل كلو ليل سال الحقد بفيّة البيوت  
و الإيدين السودا خلّعت البواب وصارت البيوت بلا صحاب  
بينن وبينن بيوتن فاصل الشوك والنار والإيدين السودا

عم صرّخ بالشوارع ... شوارع القدس العتيقة  
حلّ الغنية تصير ... عواصف وهدير  
يا صوتي ضلك طاير ... زوبع بهالضمائر  
خبّرهن عاللي صاير ... بلكي بيوعى الضمير

## Appendice 13

The doves of Jerusalem (حمام القدس) - Julia Boutros, Amal Arafa, Sausan Hamami (1990)

حمام القدس نوح نوح فوق القيب جيعان  
مالك على ايش مروح برجك عمد دخان  
ياحمام القس نوح نوح

بعد السنابل والطعام الصابا ياحمام القدس في رحاب القدس  
بدت م القنابل دمعتك سكابا ياحمام القدس في رحاب القدس  
خليك صامد على القيب \*\*خليك واثق بالعرب  
خليك على الاسلام \*\*خليك واثق فيه  
يحميك يا حمام \*\*كيف ما حميت نبيه  
ياحمام يا حمام

ياحمام القدس كبر كبر عمّر بيوت الله  
للي طغى واتجبر قولّه الدوام لله  
ياحمام القدس كبر كبر  
خلي الكرامة والشهامة زادك \*\*يا حمام القدس في رحاب القدس  
خلي الأمل في أولادنا و أولادك \*\*يا حمام القدس في رحاب القدس

خليك صامد على القيب \*\*جايبينك جيل الغضب  
جايبينك فرسان فراسيين تعرف هلهم  
تلقي الدماء وديان أروي وخوذ أولهم

ياحمام ياحمام

دمروا برج اليمامة ما نجا منهم خضين  
صادروا مال اليتامي ما ندي منهم جبين  
ياحمام القدس نوح نوح  
قتلو الزاجل واحرقوا الرسائل يا حمام القدس في رحاب القدس  
مقتول حقك في عيون القاتل يا حمام القدس في رحاب القدس  
خليك صامد على القيب خليك واثق فالعرب  
خليك على الإسلام خليك واثق فيه  
يحميك يا حمام كيف ما حميت نبيه  
ياحمام يا حمام

ياحمام القدس عربي عربي الدم واللحم والریش  
انت الصمود العربي مبدأ تموت أتعيش  
ياحمام القدس عربي عربي  
رفيق عمر من غار الرسول معانا يا حمام القدس في رحاب القدس  
ثابرين ونموتوا على ميدانا يا حمام القدس في رحاب القدس  
خليك صامد على القيب خليك واثق في العرب  
يجي يوم تزهي فيه وتنسى مآسي الأمس  
واللي أنهدم نبنيه نصلي سوا في القدس  
ياحمام يا حمام

ياحمام القدس غرد غرد تحدي بعالي الصوت  
ثور على العدا و تمرد ثور ما تهاب الموت

يا حمام القدس غرد غرد  
كنا رفاقة وكننت تاكل بيدي يا حمام القدس في رحاب القدس  
حرقو حقول القمح قطعوا ايدي يا حمام القدس في رحاب القدس  
عيش بعراجين النخل واحمي اولادك بالجبل  
جايبك ثوار ثايرين كيف ثوارك  
ما يرقدوا عالثار ويرجعولك ثارك  
يا حمام يا حمام

يا حمام القدس ثورة ثورة في كل فلسطين  
خبي الحجارة بمثابة جمرة تحرق المحتلين

يا حمام القدس ثورة ثورة

شق السحاب وشوف وانت طابر يا حمام القدس في رحاب القدس  
تلقي الفدائي بالشراع الطاير كاتب عليه القدس في رحاب القدس

دله علي اديار العدو وأرعب اللي يستوطنوا  
قول للخليل خليل وديار هلنا فيه

## Appendice 14

Jerusalem (القدس) - Latifa and Kazem al-Safer (1998)

بكيثُ حتى انتهت الدموع  
صلّيت حتى ذابت الشموع  
سألتُ عن مُحَمَّدٍ فيكِ وعن يسوع  
يا قدس يا مدينة الأحران.  
من ينقذ الإنسان؟  
من يوقف العدوان؟  
حزينة حجارة الشوارع  
حزينة مآذن الجوامع  
يا قدس ان الموت بيننا موزعُ  
فكل اطفال العرب يرمون في مقبرةٍ واحده  
فبعضهم يدفن في الجنوب في لبنان  
وبعضهم يرقد تحت هضبة الجولان  
وبعضهم تاكلهم الأسماك في دجلة والفرات  
وبعضهم محاصرٌ في ليبيا بالجوع والأحران

## Appendice 15

Jerusalem will come back to us (القدس حترجع لنا) - Hisham Abbas, Hakim, Anoushka, and al. (2000)

كان شاييل الوانه, كان رايج مدرسته  
ويبحلم بي حصانه, وبلعبه وطيارته  
ولما انطلق الغدر وموت حتى براءته  
سال الدم الطاهر على كراسته  
كلنا بنقول ارضنا  
ارضنا .. دمننا .. امننا  
وان مات ملايين مننا  
القدس حترجع لنا

أب مد بخوف ايديه, يحمي بعمره ضناه  
ولما ارتعش الجسد الطفل, وبقي في ايدين الله  
بكت العزراء الام وصرخت, قالت يا ولداه  
عاش الظلم المر الغادر, سقط العدل وناح  
كلنا بنقول ارضنا  
ارضنا .. دمننا .. امننا  
وان مات ملايين مننا  
القدس حترجع لنا

كان طفل فلسطيني دا بيته, ودا كل اللي جناه  
دا تاريخ وتاريخ اجداده, ودي ارضه وسماه  
هنا جرجس ومحمد اصحابه, والدين الله  
جاء ظالم وسرق احلامهم, كل املهم راح  
كلنا بنقول ارضنا  
ارضنا .. دمننا .. امننا  
وان مات ملايين مننا  
القدس حترجع لنا

سلم بسلم و حرب بحرب, شرع الله والدين  
وازاي نار تحرق في القلب, ونفضل ساكتين  
يا عرب لمو الصف كفاية, واقرو صلاح الدين  
عمره ما فرط مره في حقو, ودا كلن اقوى سلاح  
كلنا بنقول ارضنا  
ارضنا .. دمننا .. امننا  
وان مات ملايين مننا  
القدس حترجع لنا

صبرا وشاتيلا وشهداء الاقصى, الف حصار وحصار  
وعيال كبرت قبل او انها, حلفت تاخذ بالثار  
غضب القلب المر الدامي, بيتحول احجار  
والعصافير بتحارب جيش, بس ما ليها سلاح  
كلنا بنقول ارضنا  
ارضنا .. دمننا .. امننا  
وان مات ملايين مننا  
القدس حترجع لنا

لو جاء ظالم مرة وطردك, من بيتك ورماك  
وبيزرع على ارضك حقد, ومن دمك الشواك  
مش نار ظلمه وجرحك, لازم تتحول لهلاك  
وتعلم اولاد اولادك, ان الثورة كفاح

كلنا بنقول ارضنا  
ارضنا .. دمنا .. امنا  
وان مات ملايين مننا  
القدس حترجع لنا  
لما نمد ايدينا لغيرنا, ويبقى الرد نيران  
لازم يبقى سلاحنا في ايدينا, عشان العدل يبان  
كل العالم يسمع صوتنا, الطالع من الاحزان  
من يستشهد يطلع غيره, والموت للسفاح  
كلنا بنقول ارضنا  
ارضنا .. دمنا .. امنا  
وان مات ملايين مننا  
القدس حترجع لنا  
الارض عشان نزرع فيها, يا محمد ونموت  
بكرة الحق حيرجع ليها, ملعون اي سكوت  
صوتك وانت في موتك عالي  
حيجول جلدك بكرة, واعداءك اشباح  
كلنا بنقول ارضنا  
ارضنا .. دمنا .. امنا  
وان مات ملايين مننا  
القدس حترجع لنا

## Appendice 16

On the door of Jerusalem (على باب القدس) - Hani Shaker (2000)

كل المدن بتنام  
غرقانة في الاحلام  
الا عيون القدس صاحية ولا بتنام  
كان صوت الحق بصرخة طفل في حضن الموت  
تنهيدة أب في آخر نظرة وآخر صوت  
وعيون بتقول القدس حتبقى ومش حتموت  
على باب القدس وعود وأماني وحلم كبير  
وصلاة بتخلي الشوك في طريقنا كأنه حرير  
في إيديهم نار واحنا بأحجار حنخلي ظلام الغدر يفوت  
في سبيل الله ارخصي يا حياة يا تعود القدس يا إما نموت  
يا تعود القدس يا إما نموت  
كان صوت الحق بصرخة طفل في حضن الموت  
تنهيدة أب في آخر نظرة وآخر صوت  
وعيون بتقول القدس حتبقى ومش حتموت

## Appendice 17

Jerusalem is for us (القدس لنا) – Hakim (2000)

الأرض لنا والبيت لنا - وغداً القدس ستجمعنا  
وإليها معاً سنعود غداً - عنها لا غاصب يمنعنا

يا أرض فلسطين ابترمي - نصرتك مخطوطاً بالقلم  
سنعود لأحضانك يوماً - فالويل لجند المنهزم  
الأرض لنا والبيت لنا - وغداً القدس ستجمعنا

سنرتل آيات النصر - وسنعلن للعالم أجمع  
أنا من صنوي إرادتنا - شعب جبار لا يركع  
الأرض لنا والبيت لنا - وغداً القدس ستجمعنا

ماساوم سيف الأبطال - في ساح نزال وقتال  
أتون غداً يا قدس غداً - وجبيئك سيظل العالي  
الأرض لنا والبيت لنا - وغداً القدس ستجمعنا

## Appendice 18

Jerusalem is our land (القدس دي أرضنا) – Amr Diab (2001)

آخر كلام عندنا القدس دي أرضنا  
والحق ده حقنا والحق حق ربنا  
وابني اللش شاف موته  
وانا شايفه بالف شهيد  
حالف لاخذ تاره  
وارجعلك بأبن جديد  
القدس لازم هناخدها  
وده حق مش محتاج لسكوت  
والام ايه اللي يفيدها  
لو خدت منها ضناها تموت

## Appendice 19

O Jerusalem (يا قدس) – Nawal Elzoghbi (2001)

يا قدس كم أتوق إلى الصلاة  
حيث الرجاء في تراكبك الحبيب  
ألا أنهضي و حطمي قيد الطغاة  
و أرجعي لأهله الوطن السليب

أنت لنا أنت لنا في الغروب و الصباح  
أنت لنا كيف لنا أن نسكت نرف الجراح  
أنت لنا أنت لنا يا قدس يا أرض السماح

هذي يدي خذ بيدي  
نكتب للقدس الوفاء  
يوم غد في الموعد  
لها دماء الشهداء  
يبقى لنا إيمانن  
ا و لتسمع الصوت السماء

## Appendice 20

The protectors of Jerusalem (حماة القدس) – Nur Qamar (2018)

يا قُدُسُ سلامًا ألفَ سلامٍ يا نورا شِعْ بِبحرِ ظلامٍ  
يا قلبًا يغمرُ في دمه قَلِمَنُ تشكُّو والقومُ نيامَ عفووا يا قدس ألسَتِ تَرى ذهبُتُ بكرامتنا  
الأَيامُ  
والصخرة تراثي وا أسفًا بيستعث بخسًا في سوق لئام  
ا حمام – يا رسول النور – مَرَقِ الدَّيْجُورُ يا بشيرَ الأنسِ يا حمام – حُمُ على الأسوار – نادِ في الأحرارُ انهضوا  
للقدس،

لكن في القلب تطلَّ مَكِينُ يا قدسُ برغم المنبطحين  
فلأهلك في البلوى جلدُ يفدون جمالك بكلِّ ثمين  
شيبًا وشبابًا قد صمدوا نقرأ للأقصى مُنتصرين  
فلعلَّ خلاصك في حجرٍ به يُقرعُ كبرُ المُعنَّصين

فَهنيئًا يا وطنَ الأمجادِ لك بالأجدادِ وبالأحفادِ  
أنجبتِ العبودةَ والدرةَ شهداءً، من خير الأجنادِ  
وبناتٍ لا يزهبن ردى لا عسف العسكرِ لا الأصقادِ  
والفخرُ لأم قد وادت "عهدًا" لتغيظ بها الأوغادِ

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