**Through the Eyes of the Other II**

Mandelbaum Gate Emile Habibi

On Artistic Freedom in the National Era Salman Massalha

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**Mandelbaum Gate**

**Emile Habibi**

Tell then, tell her that she intends to get out of here, mister,” the Israeli policeman called out. He was standing, arms folded, at one entrance to Mandelbaum Gate when I explained to him that we had come with my mother who intended to go through after being allowed to pass. I pointed over the Jordanian side of the gate.

 That was at the end of the winter. The sun was hinting at spring. The dust between the mounds of rubble was covered in green. Rubble heaps to the right, mounds of rubble to the left. Children with *pe’ot* (side curls) playing amidst the piles and the green stirred a sense of wonder in our children’s hearts. Our kids had come with us in order to say goodbye to their grandmother. “Children and hair braids – how on earth?!”

In the heart of that old neighborhood we always called “Musrara”, there was an expanse of dusty asphalt which formed a wide courtyard. It was marked off by two doorways: the “here” door and the “there” door. These gates were made of stones from ruins and flattened tin, and were whitewashed by plaster. Each was wide enough to ensure proper passage for the “exiting” or the “entering” car.

Stressing the word “exit”, the guard said, as if he wanted to teach me a lesson; “What’s important is leaving the Garden of Eden, not getting in over “there”.” The customs officer did not want us to miss the lesson either. When everyone was kissing mother goodbye, he said: “Whoever exits from here never comes back”.

And I think that such unsettling thoughts also plagued mother during her last days with us. When our close friends and family members gathered the night before the trip to Jerusalem she said, “I lived in order to see my mourners (those who would eulogize me) with my own eyes.” And in the morning when we slid down the sloped alley to the car, she turned her gaze behind and gestured toward the olive and apricot trees at the door of her house, musing, “Twenty years I’ve lived here, and who can count the number of times I’ve gone up and down this alley!”

And when the car passed by the cemetery on the outskirts of town she turned to her deceased dear ones and let out, like an inner whisper, “Why isn’t it my fortune to be buried here? And who will place flowers on my granddaughter’s grave?”

In 1940, when she had gone up to Jerusalem, a fortune teller had told her that it would be her fate to die in the holy city. Would his prophecy come true in the end?

She was seventy-five back then and had not yet experienced this feeling of terror that was taking over her heart and injecting utter emptiness into her soul; a feeling like the pangs of a suffering conscience – missing one’s homeland. And if one were to ask her, for example, to explain the meaning of the word “homeland”, she would undoubtedly become confused just as she did that time she first came across the word in her prayer book and didn’t know whether to say it meant house, or at a minimum, laundry tub. Or perhaps it meant the piece of land – the Kuba crater – that had come down to her from mother (her friends laughed at her when she wanted to take the laundry tub with her but she did not even dare to think of the Kuba crater). Or maybe “homeland” was the cries of the milkman that came with the dawn, or the din-don of the oil vendor’s bell, or her sick husband’s coughing voice, or nights like the nights when her children were home – those who had gone with their families and abandoned her doorstep, leaving her alone.

Of all places, this lintel was her house’s doorstep, the one on which her last gaze rested, and the one that was privy and could attest to the countless times she stood on it, day in, day out – to see her children off, having gladdened their hearts, or to sing them a song; a tender, mother’s song, with tears in her eyes:

Dark-feathered chick, your expression grew

Into that of a bird; to sing and to nest were your teachings

Now you have grown, your wings have lifted your feathers,

You have flown, and I troubled over you for nought.

Even if she were told that “homeland” was each and every one of these things all together, the term’s riddle would not have been solved. But now, when her legs are stepping over to the “no-man’s land” and she is expecting them to let her move and step forward – now she turns to her daughter and says, “How my soul yearned to sit and rest, if only one more time, on that lintel!” Her elderly brother, who had troubled himself to come from the village to part from her, gave an instant nod, his face pained and puzzled. For indeed, this was the mysterious thing which caused him to mourn and his sister to suffer; that which she could not uproot from the ground and take with her – this thing that was most dear to his heart as well. A neighbor of ours said to him: “When all’s said and done you’ll be forced to sign on to their vendor’s contract. The law’s on their side!”

But the old man turned to me and said: “Listen, my dear, one day my father, my younger brother, and I were watching over the field. Suddenly a flock of thrushes engulfed the field. My little brother took a hunting rifle in his hands, to show that he was a real man. A loud laugh burst from my father (you remember how your grandfather laughed, my dear?). When he saw the son of his old age thus, he called out, “Hunting thrushes is a man’s job, my boy!”

But the little one was immensely stubborn. He held on to the rifle without relaxing a muscle. Sometime later he came back with a live thrush in the palm of his hand. The wonder of wonders! We were dumbfounded. And he, the little wild thing, was jumping with excitement. He was so proud of this chance to hunt that had come his way. “But we didn’t hear the gun shot!” my father called out, to which the little hunter replied, “I put a spell on the rifle, Dad!” And my father and my father’s fathers made me swear never to tell his secret – which was: he saw the thrush in danger when it was caught between the teeth of a big cat. Without a second thought, the boy bolted after the cat amid the boulders and the corn stalks, until he caught it and rescued the feathered thing from the predatory jaws.. .voila! And they expect me to sign on to a contract to sell (out) these memories? They have no power in their laws to do such a thing – none!

My advice to you is not to come to Mandelbaum Gate with your children. And it’s not because the ruined houses fascinate or entice them to cast about inside for a magic lamp or adventures like Aladdin’s. In fact, it’s not even because of the Hasidim’s waving sidecurls (*pe’ot*) that cause children to ask intriguing questions. They shouldn’t come with you because the road that leads to Mandelbaum Gate does not stop at it, even for a fleeting second, for those entering “there” or exiting “here”. There are American luxury cars whose passengers are healthy and dressed up, either with a blaze of color around their necks or in their army uniforms.

There are the cars of the “cease-fire people”, and of groups of U.N. inspectors. The rest of the passengers are ambassadors and representatives of Western states, with their presidents and their presidents’ cooks, their drinks, and their beautiful women. They do stop briefly by “our gate” so their drivers can exchange greetings with “our” guard — as cultured people do. And after passing through the no-man’s land, they stop briefly by “their gate” and exchange greetings with “their policemen” too, such that in this space of good manners and culture there is a back-and-forth Israeli-Jordanian competition.

The “he who goes from here” death sentence does not fall on these travelers; nor do they come under the Garden of Eden law of “he who enters does not leave.” For this way the honored observer can take lunch at the “Philadelphia” hotel over there, and dinner at the “Eden” hotel on this side, while his smile never skips off his face.

When my sister turned to the soldier – to the one who stands by “our gate,” to ask his permission to accompany mother to the Jordanian gate, he replied: “It’s forbidden Ma’am.” But I see those foreigners entering and leaving as if this were their home!” “Everyone is allowed to pass through these gates except Jews and Arabs. Except for the natives, my good lady.” He then said, “I must ask you to move out of the street. This is a main road bustling with traffic -.” He broke off in mid-sentence to joke with the passengers of a car pulling up (was it an “exiting” or an “entering” car?)

But we didn’t see what was funny here.

“Everything comes to an end, even in a time of parting!” said the customs official. An old woman leaning on a stick set out from “our gate” in the direction of “their gate.” She slowly crossed the “no-man’s land,” turning her head back from minute to minute, waving her hand and advancing further. And why should it be precisely now that her conscience knocks at her?

A soldier in a kaffiya and band burst out from among the ruins on the opposite side. He approached the old woman who was entering and stopped to snatch a bit of conversation with her. The two of them looked over to our side. We stood here with the children waving our hands. A soldier who looked deprived because of his exposed head stood in front of us and talked with us as well. He repeated that it was forbidden to go one step further.

Why did he say, “It’s as if she’s crossed the Valley of Death from which we don’t come back. That’s the reality of war; borders and Mandelbaum Gate. I must ask you to move over to the other side of the U.N. car”?

And suddenly a small body, squirming with life sprang out — leaped like a ball thrust into the air by a soccer game kick, streaking conspicuously towards the rival team’s goal post. The body leaped out and started to run ahead of us, cutting across the “no man’s land.” With a shock we realized that this was none other than my little daughter running after her grandmother, yelling, “Grandma! Grandma!” Look – the “no-man’s land” is already behind her and she’s reaching Grandmother..and Grandma is lifting her up in her arms.

From afar we saw how the soldier in the kaffiya was looking at the ground. My eyes were moist and I can attest that the soldier stood there pecking at the ground with his foot. And as for the soldier who stood with us, he also lowered his head and started scuffing the ground. The guard who was standing by the office doing nothing faded back and went inside. The customs official started looking for something in his pocket which he had apparently lost all of a sudden…

A great miracle happened here. A little girl cut across the Valley of Death from which none return. And see, in spite of everything she does come back to us crowned with triumph over the present reality of war, borders, and Mandelbaum Gate.

A girl ignorant of all of this, who doesn’t understand the real difference between the soldier in the kaffiya, and this one here with no head covering. A small, innocent girl! And because in those days there were no open hostilities towards the remote lands, how could the silly little one not think, as she was accustomed to, that she was still in her country? Here she saw her father stand on one side and her grandmother on the other. Here were cars galloping back and forth across the “no-man’s land” just like they did by her house. Here people speak Hebrew, there they speak Arabic. And therefore she speaks in the two languages, in the one with her great-grandson and in the other with his horse. The customs official despaired, it seemed, of finding the thing he had lost (there is an end to everything, even to embarrassment), for he suddenly stopped the exhausting search, moved in his place, and said to the soldier as if to comfort him: “an innocent child.” “I must ask you, good people, to move away from the street lest one of your children fall between the wheels of the stampeding cars.”

And he moved back first.

Do you understand, therefore, why I advised you not to come to Mandelbaum Gate accompanied by your children? Their logic is so simple and uncomplicated, but so healthy!

\*Translated from Arabic into Hebrew by Sasson Somekh, 1955

Translated from Hebrew into English by Stacy N. Beckwith, August 1999

Salman Massalha

ON ARTISTIC FREEDOM IN THE NATIONAL ERA

Because I am not a state, I have no

Secure borders, or an army guarding

Its soldiers’ lives night and day. And

There is no colored line drawn by a dusty

General in the margins of his victory.

As I am not a legislative council,

a dubious parliament, wrongly called

a house of representatives. As I am not

a son of the chosen people, nor am I

an Arab mukhtar. No one will falsely

accuse me of being, supposedly,

a fatherless anarchist who spits into the

well around which the people feast

on their holidays. Rejoicing at their

patriarchs’ tombs. Because I am not

a fatalist, or a member of an underground

that builds churches, mosques and synagogues

in the hearts of children. Who will no doubt die

for the sake of the Holy Name in Heaven.

Because I am no excavation contractor or earth

merchant, not a sculptor of tombstones polishing

memorials for the greater glory of the dead.

Because I have no government, with or

without a head, and there is no chairman

sitting on my head. I can, under such

extenuating circumstances, sometimes

allow myself to be human,

A bit free.

**Salman Masalha**  
  
**In Haifa by the Sea**   
*(In memory of Emile Habibi)*  
  
In Haifa, by the sea, the smells of salt  
rise from the earth. And the sun  
hanging from a tree unravels wind.  
In a row of trees bathed in stone  
men, women and silence have been  
planted. Tenants in an apartment  
block called homeland.  
Jews whose voices I haven't heard,  
Arabs whose meaning I haven't understood.  
And other such melodies I couldn't  
identify in the moment that went silent.  
  
  
There in Haifa, by the sea,  
he had them all. Poet, exile  
in the wind, seeking the past  
in a question blessed with answers.  
Pulling words out of the sea and  
throwing them back to the waves  
that, like Messiah, will return eternally.  
A poet has returned to a poem he never wrote  
in the night of captivity, and hasn't yet returned  
to the place that he drew as a child in a cloud.  
  
  
There in Haifa, by the sea, at the end  
of the summer that broke on the treetop,  
a moon unfurled. I return to the  
silence I had split with my lips.  
I return to the words asleep inside  
the paper. Moist clods of earth  
and a salty path have forever wrapped  
the fisherman's pole. Little  
words lay down to rest, and a poem  
went silent there in Haifa, by  
the sea.  
  
  
*Translated from the Hebrew by Vivian Eden*  
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בחיפה מול הים  *לזכרו של אמיל חבּיבּי*  
  
בְּחַיְפָה, מוּל הַיָּם, רֵיחוֹת הַמֶּלַח  
עוֹלִים מִתּוֹךְ הָאֲדָמָה. וְשֶׁמֶשׁ  
הַתּוֹלָה עַל עֵץ פּוֹרֶמֶת רוּחַ.  
בְּתוֹךְ שְׁוּרַת עֵצִים טוֹבֶלֶת אֶבֶן,  
נִטְּעוּ גְבָרִים, נָשִׁים וְאֵלֶם. דַּיָּרִים  
בְּבֵית דִּירוֹת וּשְׁמוֹ מוֹלֶדֶת.  
יְהוּדִים שֶׁלא שָׁמַעְתִּי אֶת קוֹלָם,  
עֲרָבִים שֶׁלֹּא יָדַעְתִּי אֶת פִּשְׁרָם.  
וְעוֹד כָּאֵלֶּה מַנְגִּינוֹת שֶׁלֹּא יָדַעְתִּי  
לְזַהוֹת בְּתוֹךְ הָרֶגָע שֶׁדָּמַם.  
  
שָׁם בְּחַיפָה, מוּל הַיָּם,  
כֻּלָּם הָיוּ לוֹ. מְשׁוֹרֵר, גּוֹלֶה  
בָּרוּחַ, מְחַפֵּש אֶת הֶעָבָר  
בִּשְׁאֵלָה בְּרוּכַת תְּשׁוּבוֹת.  
שׁוֹלֶה מִלִּים מִתּוֹךְ הַיָּם,  
וְשׁוּב מַשְׁלִיךְ אֶל הַגַּלִּים אֲשֶׁר  
יָשׁוּבוּ, כְּמוֹ מָשִׁיחַ, לְעוֹלָם.  
מְשׁוֹרֵר חוֹזֵר לָשִׁיר שֶׁלֹּא כָּתַב  
בְּלֵיל הַשֶּבִי, וְטֶרֶם שָׁב אֶל  
הַמָּקוֹם אוֹתוֹ צִיֵּר כְּיֶלֶד בְּעָנָן.  
  
שָׁם בְּחַיְפָה, מוּל הַיָּם, בִּקְצֶה  
הַקַּיִץ שֶׁנִּשְׁבַּר עַל רֹאשׁ הָעֵץ,  
לִבְלֵב יָרֵחַ. אֲנִי חוֹזֵר אֶל  
הַשְּׁתִיקָה אֲשֶׁר פָּצַעְתִּי בִּשְׁפָתַי.  
אֲנִי חוֹזֵר אֶל הַמִּלִּים הַיְּשֵׁנוֹת  
בְּתוֹךְ נְיָר. רִגְבֵי עָפָר לַחִים  
וּשְׁבִיל מָלוּחַ לָפְתוּ לָעַד אֶת  
חַכָּתוֹ שֶׁל הַדַּיָּג. מִלִּים  
קְטַנוֹת שָׁתְקוּ לָנוּחַ, וְשִׁיר  
נָדַם שָׁם בְּחַיְפָה, מוּל  
הַיָּם.  
  
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מתוך: **אחד מכאן**, עם עובד (2004).

**Revenge** Taha Muchamad Ali

At times … I wish   
I could meet in a duel   
the man who killed my father   
and razed our home,   
expelling me  
into  
a narrow country.  
And if he killed me,   
I’d rest at last,   
and if I were ready —   
I would take my revenge!

\*

But if it came to light,   
when my rival appeared,   
that he had a mother   
waiting for him,   
or a father who’d put  
his right hand over   
the heart’s place in his chest   
whenever his son was late   
even by just a quarter-hour   
for a meeting they’d set —   
then I would not kill him,  
even if I could.

Likewise … I   
would not murder him   
if it were soon made clear   
that he had a brother or sisters  
who loved him and constantly longed to see him.   
Or if he had a wife to greet him  
and children who   
couldn’t bear his absence   
and whom his gifts would thrill.  
Or if he had   
friends or companions,   
neighbors he knew   
or allies from prison   
or a hospital room,   
or classmates from his school …  
asking about him   
and sending him regards.

\*

But if he turned   
out to be on his own —   
cut off like a branch from a tree —   
without a mother or father,   
with neither a brother nor sister,   
wifeless, without a child,   
and without kin or neighbors or friends,   
colleagues or companions,   
then I’d add not a thing to his pain   
within that aloneness —   
not the torment of death,   
and not the sorrow of passing away.   
Instead I’d be content   
to ignore him when I passed him by  
on the street — as I   
convinced myself   
that paying him no attention   
in itself was a kind of revenge.

**נקמה**

לִפְעָמִים

מִתְחַשֵּׁק לִי לְהַזְמִין לְדוּ-קְרָב  
אֶת הָאִישׁ  
שֶׁרָצַח אֶת אָבִי  
וְהָרַס אֶת בֵּיתִי  
וְשִׁלֵּחַ אוֹתִי עֵירֹם וְעֶרְיָה  
לְכָל הָרוּחוֹת שֶׁל עוֹלַם  
הַבְּרִיּוֹת הַצַּר.  
שֶׁאִם יַהַרְגֵנִי  
וּמָצָאתִי מְנוּחָה נְכוֹנָה  
וְאִם אֲחַסְּלֵהוּ  
מָצָאתִי נְקָמָה.

אֲבָל…  
אִם יִתְגַּלֶּה לִי  
בְּמַּהֲלָךְ הַדּוּ-קְרָב  
שֶׁיֵּשׁ לִירִיבִי  
אִמָּא  
שֶׁמַּמְתִּינָה לוֹ  
אוֹ אַבָּא  
שֶׁמַּנִּיחַ אֶת כַּף יְמִינוֹ  
עַל כִּבְרַת הַלֵּב בְּחָזֵהוּ  
בְּכָל פַּעַם שֶׁהַבֵּן שֶׁלּוֹ מְאַחֵר  
אֲפִלּוּ רֶבַע שָׁעָה  
מֵעֵבֶר לְמוֹעֵד שׁוּבוֹ –  
אוֹ אָז  
לֹא אֲהַרְגֵהוּ  
אִם הִכְנַעְתִּי אוֹתוֹ.

זֹאת וְעוֹד…  
לֹא אֲחַסְּלֵהוּ  
אִם יִתְבָּרֵר לִי  
שֶׁיֵּשׁ לוֹ אַחִים וַאֲחָיוֹת  
שֶׁנּוֹטִים לוֹ אַהֲבָה  
וּמִתְגַּעְגְּעִים עָלָיו בְּלִי הֶרֶף;  
אוֹ שֶׁיֵּשׁ לוֹ  
אִשָּׁה הַשָּׂשָׂה לִקְרָאתוֹ  
וִילָדִים  
שֶׁאֵינָם אוֹהֲבִים כְּשֶׁהוּא נֶעֱדָר  
וּשְׂמֵחִים בַּמַּתָּנוֹת שֶׁלּוֹ  
אוֹ שֶׁיֵּשׁ לוֹ  
יְדִידִים וּקְרוֹבִים

שְׁכֵנִים וּמַכָּרִים  
חֲבֵרִים לְתָא-הַמַּעֲצָר  
שֻׁתָּפִים לַחֶדֶר בְּבֵית-הַחוֹלִים  
רֵעִים לְסַפְסַל-הַלִּמּוּדִים –  
שֶׁמִּתְעַנְיְנִים בְּמַעֲשָׂיו  
וּמַקְפִּידִים לוֹמַר לוֹ שָׁלוֹם.

אֲבָל אִם יִהְיֶה עֲרִירִי  
כְּרוּת עֵץ-מִשְׁפָּחָה  
שֶׁאֵין לוֹ לֹא אִמָּא וְלֹא אַבָּא  
לֹא אַחִים וְלֹא אֲחָיוֹת  
לֹא אִשָּׁה וְלֹא יְלָדִים  
בְּלִי חֲבֵרִים וּקְרוֹבִים וּשְׁכֵנִים  
בְּלִי מַכָּרִים  
בְּלִי רֵעַ אוֹ עָמִית, בְּלִי יָדִיד לִרְפוּאָה…  
לֹא אוֹסִיף  
לִמְצוּקַת עֲרִירוּתוֹ  
לֹא יִסּוּרֵי גְוִיעָה  
וְלֹא עֶצֶב כִּלָּיוֹן.  
רַק בָּזֹאת אֶסְתַּפֵּק:  
אַעֲלִים עַיִן מִמֶּנּוּ  
כְּשֶׁאֶתָּקֵל בּוֹ בָּרְחוֹב  
וַאֲשַׁכְנֵעַ אֶת עַצְמִי  
שֶׁהִתְעַלְּמוּת,  
בִּפְנֵי עַצְמָהּ, גַּם הִיא  
סוּג שֶׁל נְקָמָה.

מערבית: אנטון שמאס

**Qasim**, Taha Muchamad Ali  
I wonder now  
where you are....  
I haven't forgotten you  
after all these years,  
long as the graveyard  
wall is long. I always  
ask the grass of the field  
about you, and the dirt paths.  
  
Are you alive,  
with your poise,  
your cane, and memories?  
Did you marry?  
Do you have a tent of your own,  
and children?  
Did you make it to Mecca?  
Or did they kill you  
at the foot of the Hill of Tin?  
  
Or maybe you never grew up,  
Qasim, and managed to hide,  
behind your mere ten years,  
and you're still the same old Qasim,  
the boy who runs around  
and laughs  
and jumps over fences,  
who likes green almonds  
and searches for birds' nests.  
  
But even if they did it,  
Qasim,  
if, shamelessly,  
they killed you,  
I'm certain  
you fooled your killers,  
just as you managed  
to fool the years.  
For they never discovered  
your body at the edge of the road,  
and didn't find it  
where the rivers spill,  
or on the shelves  
at the morgue,  
and not on the way to Mecca,  
and not beneath the rubble.  
  
As no one saw you  
concealing your corpse,  
so no one will ever set eyes on you,  
and no earthly breeze  
encounter a bone of your body,  
a finger of your hand,  
or even a single shoe  
that might fit you.  
Qasim, you fooled them.  
  
\*  
  
I always envied you, Qasim,  
your skill at hiding  
in the games of hide-and-seek we played—  
barefoot at dusk—forty years ago—  
when we were little boys.

**Ayat Abou Shmeiss**

**Homeland**

I don’t want to write about homeland  
And about land  
I don’t want to write about an identity that has been stolen  
And about a girl who was killed  
I don’t want to write  
About humiliation oppression or anger  
I don’t want to write about discrimination  
I don’t want to write about love  
Of an Arab man and a Jewish woman  
Or a Jewish man and an Arab woman  
I don’t want to talk about a wonderful friendship  
And not just friendship  
I don’t want to write about a dream to have peace  
I don’t want to write about any warrior  
And any hero  
I want to write about the birds  
That are not in the sky  
Whose wings have been clipped

לֹא רוֹצָה לִכְתֹּב עַל מוֹלֶדֶת  
וְלֹא עַל אֲדָמָה  
לֹא רוֹצָה לִכְתֹּב עַל זֶהוּת שֶׁנִּגְנְבָה  
וְלֹא עַל יַלְדָּה שֶׁנֶּהֶרְגָה  
לֹא רוֹצָה לִכְתֹּב  
עַל הַשְׁפָּלָה דִּכּוּי אוֹ כַּעַס  
לֹא רוֹצָה לִכְתֹּב עַל אַפְלָיָה  
לֹא רוֹצָה לִכְתֹּב עַל אַהֲבָה  
שֶׁל עַרְבִי וִיהוּדִיָּה  
אוֹ יְהוּדִי וְעַרְבִיָּה  
לֹא רוֹצָה לִכְתֹּב עַל יְדִידוּת מֻפְלָאָה  
וְלֹא סְתָם יְדִידוּת  
לֹא רוֹצָה לִכְתֹּב עַל חֲלוֹם שֶׁל שָׁלוֹם  
לֹא רוֹצָה לִכְתֹּב עַל אַף לוֹחֵם  
וְאַף גִּבּוֹר  
רוֹצָה לִכְתֹּב עַל הַצִּפֳּרִים  
שֶׁלֹּא בַּשָּׁמַיִם  
שֶׁגָּזְרוּ לָהֶם אֶת הַכְּנָפַיִם

**Sex**I won't write about sex  
Because I'm embarrassed  
Religion  
I won't write about religion  
Because it's banned    
Power  
I won't write about power  
Because it weakens the soul  
Murder  
It revives my pain  
Politics  
It's a bit messy  
Identity  
I already know what I am  
Love  
Is boring  
I'll write about  
Me  
Ayat –  
Verses from the Quran.

סֶקְס  
אֲנִי לֹא אֶכְתֹּב עַל סֶקְס  
כִּי אֲנִי מִתְבַּיֶּשֶׁת  
דָּת  
אֲנִי לֹא אֶכְתֹּב עַל דָּת  
כִּי חָל אִסּוּר  
כֹּחַ  
אֲנִי לֹא אֶכְתֹּב עַל כֹּחַ  
כִּי אֶת הַנְּשָׁמָה זֶה מַחְלִישׁ  
רֶצַח  
זֶה מְחַיֶּה לִי אֶת הַכְּאֵב  
פּוֹלִיטִיקָה  
זֶה קְצָת מְלֻכְלָך  
זֶהוּת  
אֲנִי כְּבָר יוֹדַעַת מָה אֲנִי  
אַהֲבָה  
זֶה כְּבָר מְשַׁעֲמֵם  
אֲנִי אֶכְתֹּב  
עָלַי  
אִיאָת –  
פְּסוּקִים מֵהַקּוּרְאָן