

Intellectual Discourse

Volume 34

Number 2

2026



International Islamic University Malaysia
<https://journals.iium.edu.my/intdiscourse/index.php/id>

Intellectual Discourse

Volume 34

Number 2

2026

Editor-in-Chief

Danial Mohd Yusof (Malaysia)

Editor

Tunku Mohar Mokhtar (Malaysia)

Associate Editors

Anke Iman Bouzenita (Oman)

Khairil Izamin Ahmad (Malaysia)

Book Review Editor

Mohd. Helmi Bin Mohd Sobri
(Malaysia)

Editorial Board

Abdul Kabir Hussain Solihu (Nigeria)

Badri Najib Zubir (Malaysia)

Daniel J. Christie (USA)

Habibul H. Khondker (UAE)

Hafiz Zakariya (Malaysia)

Hazizan Md. Noon (Malaysia)

Hussain Mutalib (Singapore)

Ibrahim M. Zein (Qatar)

James D. Frankel (China)

Kenneth Christie (Canada)

Nor Faridah Abdul Manaf (Malaysia)

Rahmah Bt Ahmad H. Osman
(Malaysia)

Serdar Demirel (Turkey)

Shukran Abdul Rahman (Malaysia)

Syed Farid Alatas (Singapore)

Thameem Ushama (Malaysia)

International Advisory Board

Anis Malik Thoha (Indonesia)

Chandra Muzaffar (Malaysia)

Fahimul Quadir (Canada)

Farish A. Noor (Malaysia)

Habib Zafarullah (Australia)

John O. Voll (USA)

Muhammad al-Ghazali (Pakistan)

Muhammad K. Khalifa (Qatar)

Redzuan Othman (Malaysia)

Founding Editor

Zafar Afaq Ansari (USA)

Intellectual Discourse is a highly respected, academic refereed journal of the International Islamic University Malaysia (IIUM). It is published twice a year by the IIUM Press, IIUM, and contains reflections, articles, research notes and review articles representing the disciplines, methods and viewpoints of the Muslim world.

Intellectual Discourse is abstracted in SCOPUS, WoS Emerging Sources Citation Index (ESCI), ProQuest, International Political Science Abstracts, Peace Research Abstracts Journal, Muslim World Book Review, Bibliography of Asian Studies, Index Islamicus, Religious and Theological Abstracts, ATLA Religion Database, MyCite, ISC and EBSCO.

ISSN 0128-4878 (Print); ISSN 2289-5639 (Online)

<https://journals.iium.edu.my/intdiscourse/index.php/id>

Email: intdiscourse@iium.edu.my; intdiscourse@yahoo.com

Published by:

IIUM Press, International Islamic University Malaysia

P.O. Box 10, 50728 Kuala Lumpur, Malaysia

Phone (+603) 6196-5014, Fax: (+603) 6196-6298

Website: <http://iiumpress.iium.edu.my/bookshop>

Intellectual Discourse
Vol. 34, No. 2, 2026

Contents

<i>Note from the Editor</i>	215
Research Articles	
Politics, Wisdom, and Happiness: A Statistical and Comparative Analysis of Greek and Islamic Philosophy <i>Luay Hatem Yaqoob</i>	221
Islamic Influence on Traditional Water Transport and Boat Building in Terengganu from the 13 th to 20 th Century <i>Nur Alia Shamsul Bahri</i> <i>Norazilawati Abd Wahab</i> <i>Arbai 'yah Mohd Noor</i> <i>Mohd Firdaus Abdullah</i> <i>Zuliskandar Ramli</i> <i>Ruzaini Sulaiman</i>	239
Ubuntu and Madani in Dialogue: Ethical Encounters, Lived Experience, and the Moral Realities of Malaysia–Africa Relations <i>Muhammad Danial Azman</i> <i>Kevin Fernandez</i>	265
Mapping Outcome-Based Education Principles to Qur'anic Guidance for Islamic Higher Education <i>Muhammad Irwan Ariffin</i> <i>Afiza Mohamad Ali</i> <i>Nurul Nuha Abdul Molok</i> <i>Khadijah Khalilah Abdul Rashid</i> <i>Hamwira Yaacob</i>	293

Teaching Students with Learning Disabilities in Mainstream Classrooms: The Challenge of Teacher Preparedness <i>Ratnawati Mohd Asraf</i> <i>Harvindar Kaur</i>	319
Language Learning Beliefs in Motion: The Role of Experience and Engagement <i>Alper Fener</i> <i>Ervin Kovačević</i>	339
Fostering National Harmony through Inter-Religious Education: An Analysis of <i>Pendidikan Moral KSSM</i> and <i>Pendidikan Islam KSSM</i> Syllabi <i>Nur Nisa Solehah binti Muhamad Haswazil</i> <i>Fatmir Shehu</i> <i>Ainul Azmin binti Md. Zamin</i>	367
The Spiritual Quest in Contemporary Muslim Speculative Writing: A Reading of <i>Bird Summons</i> (2023) by Leila Aboulela <i>Wan Nur Madiha binti Ramlan</i> <i>Raihan binti Rosman</i>	393
Water Symbolism in <i>Syair Perahu</i> by Hamzah Fansuri: A Reflection of Maritime Life and Islamic Values in the History of Malay Society <i>Mohd Firdaus Abdullah</i> <i>Mardiana Nordin</i> <i>Arba'iyah Mohd Noor</i> <i>Norazilawati Abd Wahab</i> <i>Yusry Sulaiman</i>	415
Eco-political Discourse in Mahmoud Darwish's Poetry of Resistance <i>Hamoud Yahya Ahmed Mohsen</i> <i>Fahad Ibrahim Al-Bakr</i> <i>Ruzy Suliza Hashim</i> <i>Abdulrahman Alosman</i>	439

Mindfulness-Informed Parenting Interventions for Parents
and Caregivers of Children with Atypical Development:

A Scoping Review

Siti Inarah Hasim

Jamilah Hanum Abdul Khaiyom

Mardiana Mohamad

Zunaidah Mohd Marzuki

Jamiah Manap

Nellie Ismail

Nor Hayati Kasim

457

Book Reviews

Patrick Haenni & Jerome Drevon. (2025). *Transformed
by the people: Hayat Tahrir al-Sham's road to power
in Syria* (315 pp.) Hurst & Company. ISBN: 9781805264101
Reviewer: Mohamed Fouz Mohamed Zacky

489

Al-Kassimi, Khaled. (2022). *International law, Necropolitics,
and Arab lives: The legalization of creative chaos in Arabia*
(1st ed., 318 pp.). Routledge. ISBN 978-1-032-30714-5.
Reviewer: Nath Aldalala'a

494

Roundtable Report

Understanding Islamophobia: Structural Dynamics,
Internal Challenges, and Strategic Responses

Michelle R. Kimball

499

Transliteration Table: Consonants

Arabic	Roman		Arabic	Roman
ب	b		ط	ṭ
ت	t		ظ	ẓ
ث	th		ع	‘
ج	j		غ	gh
ح	ḥ		ف	f
خ	kh		ق	q
د	d		ك	k
ذ	dh		ل	l
ر	r		م	m
ز	z		ن	n
س	s		ه	h
ش	sh		و	w
ص	ṣ		ء	’
ض	ḍ		ي	y

Transliteration Table: Vowels and Diphthongs

Arabic	Roman		Arabic	Roman
اَ	a		اَ، آ، اِيَّ	an
اُ	u		اُوَّ	un
اِ	i		اِيَّ	in
آ، آَ، اِيَّ، اِيَّ	ā		اُوَّ	aw
اُوَّ	ū		اِيَّ	ay
اِيَّ	ī		اُوَّ	uww, ū (in final position)
			اِيَّ	iyy, ī (in final position)

Source: ROTAS Transliteration Kit: <http://rotas.iium.edu.my>

Eco-political Discourse in Mahmoud Darwish's Poetry of Resistance

Hamoud Yahya Ahmed Mohsen*

Fahad Ibrahim Al-Bakr**

Ruzy Suliza Hashim***

Abdulrahman Alosman****

Abstract: Resistance remains the central theme in the poetry of the Palestinian poet, Mahmoud Darwish. This article explores aspects of the eco-political discourse in Darwish's poetry that bind ecology and politics for resisting colonialism. The study argues that Darwish employs ecological imagery drawn from the Palestinian nature to advance his political narrative of resistance. Through the lens of eco-politics, the analysis reveals how the elements of nature, such as trees, stones, rocks, hills, mountains, valleys, rivers, animals, fruits, the sky, the cold, the rain, the sun, and the moon, function as potent symbols of resistance. These natural forms become both witnesses to and participants in the struggle. Just as Palestinian landscape persists despite human transgressions, so too do the poet and Palestinians remain steadfast in their quest for freedom. The study offers new insights into eco-politics as

*Assistant Professor, Department of English Language and Literature, AbdulHamid AbuSulayman Kulliyah of Islamic Revealed Knowledge and Human Sciences, International Islamic University Malaysia. Email: hamoud@iium.edu.my

**Professor, Department of Arabic Language and Literature, College of Literature and Art, University of Hail, Kingdom of Saudi Arabia. Email: f.albakar@uoh.edu.sa

***Professor, School of Humanities and Fine Arts, VIZJA University, Warsaw, Poland. Email: rs.hashim@vizja.pl

****Assistant Professor, Department of Arabic Language and Literature, AbdulHamid AbuSulayman Kulliyah of Islamic Revealed Knowledge and Human Sciences, International Islamic University Malaysia. Email: abdulrahman@iium.edu.my. *Corresponding author.*

a literary approach and a fresh pathway for reading resistance in Arabic and Palestinian literature.

Keywords: Resistance, ecology, politics, eco-political discourse, poetry, Mahmoud Darwish, Palestine

Abstrak: Tema penentangan adalah teras utama dalam puisi penyair Palestin, Mahmoud Darwish. Artikel ini meneroka aspek wacana eko-politik dalam puisi Darwish yang menghubungkan ekologi dan politik dalam usaha menentang kolonialisme. Kajian ini berhujah bahawa Darwish menggunakan imejan ekologi yang diambil daripada alam semula jadi Palestin untuk mengukuhkan naratif politik penentangannya. Melalui lensa eko-politik, analisis ini memperlihatkan bagaimana unsur-unsur alam seperti pokok, batu, bongkah, bukit, gunung, lembah, sungai, haiwan, buah-buahan, langit, kesejukan, hujan, matahari dan bulan berfungsi sebagai simbol penentangan yang kuat. Bentuk-bentuk semula jadi ini menjadi saksi dan pada masa yang sama turut serta dalam perjuangan tersebut. Sebagaimana landskap Palestin terus kekal walaupun berdepan pelanggaran manusia, demikian juga penyair dan rakyat Palestin tetap teguh dalam usaha mereka mencapai kebebasan. Kajian ini menawarkan perspektif baharu terhadap eko-politik sebagai pendekatan sastera serta laluan segar untuk memahami penentangan dalam kesusasteraan Arab dan Palestin.

Kata kunci: Penentangan, ekologi, politik, wacana eko-politik, puisi, Mahmoud Darwish, Palestin.

Introduction

Resistance poetry in Arabic literature emerged as a powerful political response to Western colonial domination in the twentieth century. Resistance poetry first took root in Palestine, which has remained the epicentre of Arab cultural and political struggle. As Deshazer (1994) notes, “poetry is a genre frequently chosen by both first and third world resistance writers as a fugitive means of expression” (p. 13). More than any other literary form, poetry stirs collective consciousness, inspiring steadfastness in the face of oppression. The twentieth century was marked by some political and historical incidents that overshadowed the Arab World, including the colonisation of many Arab countries. However, almost all Arab colonised countries obtained their independence or forced the colonisers to leave their lands except Palestine (Ahmed & Hashim, 2014).

Historically, the Arab poets have at no time in history been free from political and social commitments. Since the pre-Islamic period, Arab poets have played a very important role in their societies. A poet was the voice of the tribe and people (Mattawa, 2008). Alshaer (2011) argues that Darwish can be considered the greatest Palestinian poet whose poetry of resistance shaped the history of Palestine. He occupies a distinctive position among Palestinian writers for his devotion and poetic production. Therefore, the present study is an attempt to explore how the poetry of Darwish is viewed through the lens of eco-politics that binds ecology and politics within the Palestinian context in which nature is employed not merely as a setting, but as an active agent of resistance against colonialism, offering some insights into the inseparable relationship between ecology and politics in the Palestinian literary and political contexts.

The Poet and Poems in Political Context

Mahmoud Darwish (1941-2008) was born in a small village about nine kilometres from the port of Acre called Al-Birwa in the Western part of Galeel in Palestine on March 13, 1941. (Alshaer, 2011). Rahman (2008) argues that his poetry was highly preoccupied with imagery drawn from his homeland of Palestine. In this sense, Darwish emerges not only as a literary activist but also as a pioneer of eco-political discourse in the Arab literature in general and in Palestinian Literature in particular. As Kanafani (1987) notes, "resistance through poetry is no less valuable than the armed resistance" (p. 11), and Darwish's eco-political verse displays the enduring capacity of words to resist the occupation of the homeland through the various forms of nature surrounding him.

The focus on Darwish's eco-political discourse is both necessary and timely. While postcolonial readings of Palestinian resistance literature are numerous, few have explored the role of ecological imagery as a vital political strategy. The integration of ecological and political narratives in Darwish's work has not been examined within the broader field of eco-political criticism. Moreover, the contemporary ecocritical scholarship developed primarily in America and Britain has centred on poets from English-speaking contexts, often excluding Arab voices, even though much of the Arab World remained under colonial rule until the mid-twentieth century. The eco-political discourse in Darwish's poetry of resistance is still unaddressed. Therefore, the current study is meant to address this gap by the analysis of selected poems of resistance using

an authorised translation of Darwish's poetry by Fady Joudah in 2007. By placing Darwish's work within the eco-political discourse, the study contributes to both ecocriticism and postcolonial studies, offering a new perspective on how literature can merge environmental consciousness with the politics of freedom.

Literature Review

The current study is an attempt to explore Darwish's unique connection to his homeland, where every aspect of Palestinian nature seems to be documented in the lines of Darwish's poetry and utilised as a form of resistance to the colonisers of his homeland. He records his personal portrayal of Palestinian nature that becomes a collective memory that merges the past, present, and future of Palestinian resistance. He also bears witness to the loss of his land and home by highlighting the smallest details of Palestinian nature that he used as a form of resistance. The use of the imagery of nature provides a way for resistance proper in his poetry. Furthermore, Darwish seems to be its stones and sand, its plants and trees, and its soil and water. Furthermore, he is a part of Palestinian nature, but a part that makes nature a source of life and struggle. To him, the Palestinian nature is the companion and the supporter of Palestinians in the whole tragedy of resistance. In other words, Darwish and his people have become integral to the very nature of Palestine in the whole scene of resistance to the occupiers of their land. This idea has been reflected clearly in Darwish's public speech on the 50th anniversary of the occupation of Palestine, in which he declares, "We, the Palestinians, offspring of this sacred land, declare our resounding presence in time and place. We have refused to adopt their version of our history. In addition, we remain advocates and witnesses of the authentic narrative of Palestinian fortitude and will to live" (Hamidi, 2011, p.34). This declaration reveals the ripening sense of the Palestinian resistance and their robust faith in their rights to live peacefully on their land. Not only this, but they are closely related to their homeland and their own history. Accordingly, they will continue their struggle until they gain their independence and repossess their land. Moreover, Darwish explicitly emerges as a man and citizen of Palestine, who has a strong sense of resistance as a way to free his homeland. He opens new vistas for resistance by using nature as a form of resistance against the colonisers. Indeed, Darwish was the first Arab poet to give shape to resistance through nature in his poetry.

The pioneering academic studies of resistance poetry are regarded as prior studies to resistance literature in the Arab World in general and to the resistance poetry in particular because they introduce the term resistance literature to the Arab World and provide a distinctive definition for resistance poetry in Arab literature. The most important of which is the study conducted by Ghassan Kanafani, who is the pioneer in the field of resistance literature in the Arab World. For Barbara (1987), "the term resistance first applied in the description of Palestinian literature in 1966 by the Palestinian writer and critic Ghassan Kanafani in his study *Literature of Resistance in the Occupied Palestine 1948-1966*" (p.13).

Palestinian resistance poetry was coined by the Palestinian critic Kanafani in the third chapter of this study, which provided some illustrative poems of resistance poetry. The second study was conducted by Kanafani (1968), in which he provides a broader definition of resistance poetry and makes a distinction between resistance poetry written by the Palestinian poets who are inside Palestine, like Darwish, and those who are in exile. For Kanafani (1968), "the political and literary resistance" (p.204) is considered an inexhaustible resource of the armed resistance. He adds that "the extreme importance of the cultural form of resistance is no less valuable than the armed resistance itself" (as cited in Barbara 1987: 11). In addition, he has not analysed the poems of Darwish to display the aspects of his eco-political discourse of resistance. He neglects entirely the way in which Darwish utilises nature as a form of political resistance to the colonisers of his homeland. Therefore, the current article is intended to fill this gap and address the aspects of eco-political discourse in Darwish's work.

Al-Khatib (1986) addressed Darwish's poems, focusing on situational and natural conditions rather than thematic concerns. His study covered only two poems by Darwish addressing the poet's political stance towards specific groups, such as the Kurds in Iraq. Marwah (1986) also viewed Palestinian poetry as cultural and public rather than a means of struggle and resistance. Shukri (1970) defined Darwish's poetry as the poetry of political opposition with three interconnected dimensions, namely, human, social, and national. He argued that Darwish is the typical voice of Palestinian struggle who has devoted his life and literary talent to resisting the occupation of his homeland. Al-Naqqash (1969), in his study entitled "Mahmoud Darwish: The Poet of the Occupied Land," addresses more explicitly the

link between Darwish's homeland and his poetry of resistance. To him, natural images of the poet's homeland shaped the imagery of his poetic production. However, he did not fully articulate the aspects and how the forms of nature are used as a form of Darwish's political discourse in his poetry of resistance. Furthering and deepening this discussion, Tawfiq (1991) highlighted Darwish's romantic aspect of using nature in his poetry rather than addressing it as an iconic form of political resistance inherent in his natural imagery. Elmessri (1981) explicitly connected Darwish's images to the deep rootedness of Palestinian with their occupied homeland.

Nasser (2011) argued that Darwish's poetry can be regarded as a transitional mark of resistance, observing that his use of natural images to portray the ongoing struggle for freedom was obvious throughout his works. Jaggi (2002) highlighted that Darwish's poetic imagery embodied the homeland in exile, while Saith (2005) echoed that Darwish's resistance is inseparable from the land itself. Ashqar (2005) also argued that the imagery and symbolism in Darwish's poetry of resistance were directly drawn from the natural and physical realities of the homeland of Palestine. Thus, the previous studies on Darwish's work have clearly revealed a tenacious yet underexplored gap for the study of the eco-political discourse of his poetry of resistance, which the current study is intended to scrutinise within Palestinian literary and political contexts.

Theoretical Framework

The current study applies the eco-political discourse as a central analytical framework, merging the theoretical currents of ecocriticism and postcolonial theory to interrogate Mahmoud Darwish's poetry of resistance. Eco-political discourse, in this context, shows the inseparable interplay between environmental representation and political struggle, where images of land, nature, and ecology are utilised as means of decolonisation. Although ecocriticism, emerging in the early 1990s as a critical approach exploring human-environment relationships, has secured a notable place in Western scholarship (Glottfelty & Fromm, 1996), it remains underdeveloped in Arabic literary studies and academia. This gap is particularly visible in the study of Palestinian resistance poetry, where the ecological dimensions of Darwish's imagery have rarely been examined as thoughtful and strategic icons

of political resistance (Ashqar, 2005). Postcolonial theory, on the other hand, exposes the cultural, political, and literary legacies of colonialism, highlighting the ways in which texts resist imperial narratives and reclaim indigenous epistemologies (Said, 1993). It interrogates the structural and ideological mechanisms through which domination is enacted and sustained, and how literary texts work to undermine such systems (Young, 2001).

While Darwish's work has been examined through postcolonial readings (Allen, 2000), critical engagement with Arabic resistance poetry has declined in recent decades, especially in the aftermath of 9/11. In this period, securitisation discourse has increasingly framed Arab identity in reductive and politically charged ways (Suleiman, 2004). Such shifts have diverted attention away from the cultural and ecological registers of resistance, further marginalising interpretive approaches that foreground the land as a central site of struggle (Mamdani, 2004). By synthesising ecocriticism and postcolonial theory, eco-political discourse emerges here as a critical lens that redefines the Palestinian landscape in Darwish's poetry as an active agent in the struggle for freedom and independence. Nature is not a static backdrop, but a living entity that bears witness to displacement, preserves collective memory of resistance, and resists erasure (Gana, 2013). Nature becomes a form of political speech, ecological imagery transforms into an archive of identity, and the physical terrain evolves into a site of contestation, endurance, and hope (Yahya, 2012). This integrative framework not only deepens the interpretation of Darwish's poetry but also advances a non-Western, interdisciplinary methodology for reading resistance literature in the Arab World.

Analysis and Discussion

The following sections will briefly examine and analyse the three key aspects of the representations of eco-political discourse, highlighting how Darwish's poetry of resistance forges a profound connection between ecology and politics.

Naturalistic Aspect

By the naturalistic aspect, we mean the way in which Darwish employs various forms of nature to signify the maturity of his resistance upon returning home, such as the sea, the sun and moon, the wind, flora,

and fauna. This facet of Darwish's maturity of eco-resistance remains obvious in many poems upon returning home such as "A Cloud from Sodom," "Two Stranger Birds In Our Feathers," "If You Return Home," "To Our Land," "Nothing but Light," "The Strangers' Picnic," "Housework," "A State of Siege," "Mural," "The Traveler," and "Two Olive Trees."

For instance, in the following lines of the poem entitled "The Strangers' Picnic," the poet implicitly expresses his protest through the image of the sea, as can be explored in the following lines:

*Take me to the sea during the sunset
To listen to what the sea complains to us
I will join the sea waves and
Request the sea to take them away
From our land.* (Darwish, 2000, p. 610).

The images of the sea at sunset, the complaint of the sea to the poet, and joining the sea waves are a series of complementary images that expose the naturalistic aspect of the poet's maturity of resistance. The use of the imagery of the sea indicates the massiveness of their opposition to the colonisers of the land. His assertion to join the sea-waves and make an appeal to them to help him dismiss the occupiers of the land to whom he refers as "them" is insightful of the continuity and vividness of the poet's poetic voice of resistance. The poet's listening to the sea complaining is a mark of his maturity, which is followed by the image of the dual act of the poet and the sea to end the occupation. The tone is mellow and reveals a mature mode of resistance through the imagery of the sea.

Similarly, the imagery of the naturalistic aspect of the poet's eco-political discourse shifts from the sea to the river that is also depicted as a supportive agent of Palestinians in their struggle to regain their homeland, as in the poem entitled "The Strangers' Picnic," when Darwish observes that:

*Take me to the river
It remains the source of defiance
Its banks are my long way
Everything in it will keep on
Supporting us until
They leave our land.* (Darwish, 2007, p. 610).

In this stanza, the poet refers to the Jordan River, which separates the occupied Palestine from Jordan. The West Bank is a Palestinian part that has been occupied, and the East Bank is a Jordanian part, which is not occupied. By using the image of the river, the poet symbolically shows the mellowness of his resistance in this period because the river flows gently. The whole image is a clear attack on the two situations on the river's banks. The first situation is that of the West Bank of the river, which is entirely occupied, along with a continuous battle and struggle on the part of the Palestinians. However, the other bank is in a peaceful situation on the East Bank of the river. However, the poet, like the river that is a flowing source of water, will remain a streaming source of opposition.

The poem entitled "A State of Siege" presents another illustration of the poet's imagery of the naturalistic aspect of eco-political discourse in Darwish's poetry. The symbolic use of the sky reveals the poet's mature mode of eco-resistance upon returning home, as can be shown in the following lines when he says:

*The sky is leaden at twilight
Orange at night and it has remained
For the hearts like fence flowers.* (Darwish, 2007, p.121).

The image of the leaden sky at twilight suggests the naturalistic aspect of the eco-political discourse in Darwish's poetry. It is made overt from his reaction to the Israeli ground siege of the city of Ramallah. He feels that he is not besieged by the land siege of the occupiers. Instead, his heart is encircled by the sky of his homeland that protects and empowers him. The image of the fence of flowers evokes the ripeness of eco-resistance at this stage. The poet perceives the Palestinians under siege as the flowers fenced. The siege here symbolises the poet's restricted activism upon returning home, and it evokes the poet's sense of matured resistance and the mellowness of the tone of the poems of this period.

Similarly, the poet expands the imagery of the sky at sunset, which is symbolic of the poet's eco-political discourse and the mellow tone of his poems upon returning home, as can be traced in the following lines of the poem entitled "Housework," Darwish declares that:

*The red and golden sunset
Shinned in my blood and
Made me defend the land.* (Darwish, 2007, p. 55).

The image of the red and golden sunset, which refers to the point at which the sun is seen completely below the horizon, marking the beginning of the twilight, is a symbol of the mature imagery of resistance through nature at home. The colour of his blood and the colour of the sunset are the same to evoke the ripening of the poet's eco-resistance. When the sun is golden, it marks the end of the day and implies mellowness of the poet's resistance. This is representative of old age as well as the length of time the poet has been speaking against colonisation. Then, the poet turns to express his struggle through the moon as can be traced in the following lines of his "A State of Siege," when he asserts that:

*If you are not a stone
Be a moon in the lover's sleep
I can see the moon sleeping
Beneath each stone.* (Darwish, 2007, p.127).

The poet implicitly expresses his sense of eco-political discourse by using the words "a stone" and "a moon." The use of "a stone" symbolises the Palestinian resistance (which is known as "the children of stones" in the Palestinian Intifada). However, the use of "a moon" symbolises a Palestinian martyr who has been killed by the occupation forces during the Palestinian *Intifada*. The image "I can see the moon sleeping beneath each stone" evokes that there are many Palestinians martyrs who have sacrificed their lives to defend their land, and they are described as the moon to show their noble deeds in defending their land. Additionally, it shows that the Palestinian opposition has developed to show the comported public uprising against the occupiers.

Darwish used the olive tree as a symbolic form of resistance to the occupation in all his poetic stages of resistance. In the poem "The State of Siege," the poet addresses the Palestinian resistance upon returning home as his love because Darwish's love of his homeland implies his struggle to free his beloved land and describes the olive tree as a producer of the seeds of resistance:

*If you are not a rain my love
Be a tree
Soaked with fertility
Be an olive tree
That makes the seeds of resistance.* (Darwish, 2007, p.139).

This excerpt reveals the ripeness of Darwish's eco-political discourse upon returning homeland as he addresses the Palestinian struggle symbolically as "my love." He calls on his people to be as steady and strong on their land as trees that are at the best of their productivity. What makes his voice of resistance overt and ripe is the use of the olive tree, which represents the Palestinian defiance. The tree has its roots embedded in the ground, and its seeds will sprout more trees. This reproductive aspect of the tree demonstrates Darwish's desire to appeal to his countrymen and countrywomen to be rooted firmly in their resistance against illegal encroachment of their land.

Similarly, Darwish utilises the wheat for resistance in almost all three stages of his poetic output. Remarkably, he uses the wheat to reflect both the ripening and immortalisation of his eco-resistance, as can be proved by a close look at the following lines that have been extracted from his poem entitled "Mural" in which Darwish states that:

*I am a grain of wheat
That has died to live again
My death makes a new life.* (Darwish, 2000, p.732).

The use of the metaphor "I am a grain of wheat" indicates clearly the intimate attachment with the homeland where he feels renewed and invigorated. Therefore, the ability of the wheat to regenerate is symptomatic of the Palestinian will to remain in existence and a sign of Darwish's attempt to immortalise the Palestinian resistance. In the literary context, a grain of wheat has been used by many literary writers to symbolise people seeking independence. For instance, a Kenyan novelist Ngugi Wa Thiong'o wrote a novel that weaves events during the state of emergency in Kenya's resistance against the colonial forces. The novel was entitled as "A Grain of Wheat." Similarly, Darwish's use of "a grain of wheat that has died to live again" evokes the eco-political discourse in Darwish's poetry implicitly. The expression "my death" is symbolic of Darwish's mode of resistance. This kind of resistance will remain active, as it is a step towards the immortalisation of the Palestinian resistance in the sense that it will remain influential even after his death.

Interconnected Aspect

This aspect is meant to show the representation of the poet's eco-political discourse as an attachment with his homeland in the context of

the struggle against the occupation of the land as revealed in the poems of the last phase of his poetry. The imagery of Darwish's resistance through nature arrives at the state of a full interconnectedness between people and land. This matured form of the interconnected resistance upon the poet's returning home as can be illustrated in many poems of this period such as "Low Sky," "The Stranger," "In My Mother's House," "On A Day Today," "And We Have a Land," "You will Be Forgotten," "Cadence Chooses Me," "Nothing but Light," and "To Our Land." For instance, in the poem entitled "The Stranger," the poet describes Palestinians and their land as one. This oneness of both people and land evokes the sense of a close attachment between them in front of the colonisers, as can be traced in the extract below:

*We are one in two
There is no name for us, when the stranger,
Stumbles upon himself in the stranger
Of our garden behind us we have
The force of shadow.* (Darwish, 2007, p. 27).

The poet depicts the inclusive interconnections between Palestinians and their land within the occupied homeland. The pronoun "we" refers to both people and land, as one existing force, and they are nameless since they are two parts of the same body that has one name, called Palestine. The image "of our garden behind us we have / the force of shadow" suggests the sense of hindrance made by Palestinians to defend their land from the occupation. The use of the shadow is insightful of the implied meaning. The shadow is the area where straight light from the light source cannot reach due to the barrier of another object. Thus, the lines show that Darwish arrives at a full form of interconnectedness between people and land in their struggle against the invaders of the land in the final stage of his poetic output.

The poem entitled "A State of Siege" is one of the longest poems of Darwish. It is written in the Palestinian city of Ramallah, where the poet settles down when he comes back from exile. As the title suggests, it is written in the context of a siege when the Israeli occupation forces besiege the city of Ramallah. It is a direct attack and a portrayal of the inhuman siege and the nonstop curfew in the occupied land. However, the tone of the poem remains mellow to reflect a mature aspect of interconnectedness. The following lines can illustrate the interconnected aspect of maturity between the poet and the homeland:

*I am she until the end
That is our love begins.
And when it ends
"She and I" (Darwish, 2007, p.155).*

These lines expose the poet's intimate seamlessness with his homeland, which he describes in human terms as a female beloved. Darwish arrives at the level of being the land itself, and the land is Darwish. The oneness of Darwish and land is revealed by the image of "she and I," which is insightful of the poet's interconnectedness with the land. This ultimate seamlessness in their connection is insightful of the poet's attempt to immortalise his eco-resistance upon returning home. As can be understood, the imagery of the poet-land attachment in the final phase seems to be completely different from that of the previous two phases. The analysis of Darwish's poems over the three stages reveals that the interconnectedness between the poet and land is perceived and depicted differently. In the early poems, the poet-land attachment is depicted metaphorically in terms of being from the family of the plough when he remarks that "my father belongs to the family of plough." In the poems of exile, the poet-land interconnectedness grows to be organic and intimate and is depicted as "our land and we are a bone and flesh". However, in the final phase, the poet-land interrelations arrive at the state of complete seamlessness as being one "She and I".

In addition, the interconnected aspect of his eco-political discourse is represented in his resistance upon returning home, as can also be illustrated in the poem entitled "Cadence Chooses Me" when the poet demonstrates communicative moments between him and the aspects of nature in the homeland, such as the stones and birds, as can be understood from his remarks:

*Whenever I listen to the stone, I hear
The cooing of a white pigeon
Grasp in me:
My brother! I am your little sister
So, I cry in her name the tears of speech. (Darwish, 2007, p.179).*

The images of listening to the stone and hearing the white pigeon communicating with the poet upon returning home reflect the maturity in the poet's sense of the interlock between Palestinians and their land. The white pigeon is always known as the release dove for celebrating

events such as weddings or sporting events. Although the white pigeons look like doves, they have increased in fame for such ceremonies. The white pigeons are also cared for pigeon racing purposes. However, the most important features about the white pigeons are that they can identify their homes and find the way home in the shortest possible distance. The cooing of the white pigeons reminds the poet of the displaced Palestinians who are interlocked with their homeland, and they can find their homes one day.

Similarly, in the poem “You Will Be Forgotten,” the poet’s undying involvement with the land is depicted as the future of the young generations in the occupied Palestine, as shown below:

*I am the road to the land
For those who will follow my footsteps
Those who will follow me to the end
Will be free at home by tomorrow.* (Darwish, 2007, p. 234).

The image of the road in which the poet describes himself as the road to land is insightful of his tendency to immortalise the Palestinian resistance as the only way to free the land. The portrayal of the poet as the road shapes a signpost for the upcoming Palestinian generations, inside and more keenly the displaced Palestinians outside, to strive, to find, and not to yield in their struggle to regain their lost homeland. His tone is suggestive of his role that there will be no end to their resistance until the country is free.

Furthermore, Palestine remains beautiful despite its years of war and struggle. When he touches the land of Palestine, he affirms that:

*O’ Palestine
You are the name of people
You are the name of the soil
You are the name of the sky
You will be victorious.* (Darwish, 2007, p. 306).

This stanza provides a comprehensive portrayal of the poet’s maturity of eco-resistance upon returning home. The people, the land, and the sky are bonded together to construct the name of Palestine. The word “victorious” is inclusive and revealing of the poet’s resistance within the full image of Palestine – people and land. This matured interconnectedness is expanded when the poet freely acknowledges his

devotion to his homeland when he declares his matured organic integrity with the land in the poem "The Subsistence of Birds."

Centric Aspect

Darwish's eco-political discourse is also manifested in the form of centric resistance. The poet's self and the forms of nature are concentrated among the poems, and they are manifested in the recurring use of the pronoun "I" for both human and naturalistic references. The poems such as "We are Missing a Present," "Why Did You Leave the Horse Alone?," "I Waited for No One," "I Do not Know Your Name," and "I Did not Apologise to the Well" provide illustrations of the aspects of Darwish's resistance in its centric form. For instance, the following lines of the poem entitled "Why Did You Leave the Horse Alone" can be regarded as an example of this aspect of centric resistance to the occupation of the land in which Darwish declares that:

*I looked upon the trees that guard our nights
I looked upon the winds that
Protect their homeland
I look upon a procession of ancient prophets
As the climb barefoot toward Orshalim
And I ask: is there a new prophet for this new age.* (Darwish,
2000, p.595)

The poet is presented as a gazer of the natural scenes of the occupied homeland. The repeated use of the pronoun "I" and the verb "look" in "I look..." reveals that the poet's defiance has arrived at the stage of maturity. He seems to be a judicious and sensible observer of the forms of nature performing their opposing role in the whole scene of Palestinian conflict. The natural images depicted expose the poet's centric sense of resistance in employing the forms of nature for resisting the colonisers of his homeland. Similarly, in the poem entitled "In My Mother's House," the poet portrays the ripeness of his eco-political discourse through the images of home, where he captures his own experience of the past and present. The metaphor of a photograph represents the irrevocable change to the poet himself when he was a young man. This reversal transforms the poet's opposition into a site of memory that evokes the aspect of his centric resistance. Therefore, as he gazes at his lost youth, the photo in turn regards Darwish as the "guest." This stanza reveals a state of being estranged. The question of the gazing photo is repeated

several times before he depicts his symbiotic relations with the nature surrounding him:

*I said: I am you
But I jumped over the wall to see
What would happen if the unknown saw me
Respectfully plucking a violet
From its hanging garden
Perhaps it would have greeted me and said:
Return safely. (Darwish, 2007, 187)*

The poet highlights the ripening of his symbiotic relations with his homeland, along with his long experience of struggling, which generates his mature mode of protest upon returning home. His leap over the wall symbolises both Palestinian perseverance and hope for freedom. In the poem entitled “Do not Apologise for What You Have Done,” the symptom of the ripeness of his eco-political discourse upon returning home is shown through the portrait of the poet’s readiness to apologise to his motherland for being away from it for such a long period of time. This can be illustrated in the following lines when Darwish celebrates a moment of reproach to himself for being away from his motherland.

*I am the mother who gave birth to him
But the wind brought him up
I said to my other
Never apologise except to your mother. (Darwish, 2007, 179).*

The use of the pronoun “I” refers to both the motherland and the poet in their dualistic form of the symbiotic relations at home. The first “I” refers to the land that is described in human terms as the poet’s mother, whereas the second “I” refers to the poet who is alienated from the homeland for a long time. The image of the wind that brings him up evokes the centric aspect of the eco-political discourse of Darwish because he is described as the son of the wind. This metaphor is insightful of the strength and perseverance of the Palestinian resistance through the image of the symbiotic attachment between the poet and the wind at returning home.

Conclusion

This study has displayed the eco-political discourse of Darwish’s poetry of resistance, particularly in the final phase of his poetic production

that spanned the last twelve years upon returning home. The analysis of the selected poems has revealed that Darwish utilises the various forms of nature, such as trees, stones, rocks, hills, mountains, valleys, rivers, animals, fruits, the sky, the cold, the rain, the sun, and moon, and all other forms of flora and fauna as vital icons for resistance against the occupation of his homeland. The discussion has highlighted three distinctive aspects of the eco-political discourse in his poetry of resistance: the symbiotic attachment between the poet and nature; the organic unity between the poet and the land in opposing colonial dispossession; and the transformation of the natural environment into a living participant in the collective struggle. Darwish's self-identification as a grain of wheat that dies to give new life shapes his ultimate poetic philosophy, where resistance transcends literature to achieve political and ecological discourse. Nature ceases to be a mere metaphor and becomes a political force sustaining both land and people. Therefore, Darwish's poetry redefines resistance as an eco-political act, where the liberation of the homeland is inseparable from the preservation of its natural environment.

References

- Ahmed, H & Hashim, R. (2014) Resisting Colonialism Through Nature: An Ecopostcolonial Reading of Mahmoud Darwish's Selected Poems. *Holy Land Studies*, 13, 50-65.
- Al-Khatib, Y. (1968). *The Palestinian Resistance Poetry*. Research Center of the PLO.
- Al-Naqqash, R. (1969). *Mahmoud Darwish: The Poet of the Occupied Land*. Dar al-Hilal.
- Alshaer, A. (2011). Identity in Mahmoud Darwish's Poem "Dice Player." *Middle East Journal of Culture and Communication*, 1, 90-110.
- Ashqar, A. (2005). *Mahmoud Darwish: The Poet of Palestine*. Dar al-Hilal.
- Barbara, H. (1987). *Resistance Literature*. Methuen.
- Darwish, M. 2000. *Dewan Mahmoud Darwish 1-3*. Baghdad: Dar Al-Hurairh for Publishing.
- Darwish, M. 2007. *The Butterfly's Burden*. F. Joudah (trans.). Washington: Copper Canyon Press.
- Deshazer, M. K. (1994). *A Poetics of Resistance: Women Writing in El Salvador, South Africa, and the U.S.A*. University of Michigan Press.

- Elmessiri, A. (1983). The Palestinian Wedding: A Bilingual Anthology of Contemporary Palestinian Resistance. *Journal of Palestine Studies* 12, 77-99.
- Gana, N. (2013). In Search of Andalusia: Reconfiguring Arabness in the Wake of the Arab Spring. *Interventions: International Journal of Postcolonial Studies*, 15, 686-706. <https://doi.org/10.1080/1369801X.2013.849449>
- Glotfelty, C., & Fromm, H. (Eds.). (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press.
- Hamidi, T. (2011). Bearing Witness in Palestinian Resistance Literature. *Race and Class*, 52, 21-42.
- Jaggi, M. (2002). Poet of the Arab World: Mahmoud Darwish. *The Guardian*. <https://www.theguardian.com>
- Kanafani, G. (1987). *Literature of Resistance in Occupied Palestine: 1948-1966*. Institute for Arabic Research.
- Mamdani, M. (2004). *Good Muslim, Bad Muslim: America, the Cold War, and the Roots of Terror*. Pantheon Books.
- Marwah, H. (1986). *Critical Studies*. The Company of Arabic Research and Publication.
- Mattawa, K. (2008). *When the Poet Is a Stranger: Poetry and Agency in Tagore, Walcott, and Darwish*. Duke University Press.
- Nasser, H. (2011). Darwish and the Need for a New Poetry of Resistance for The Arab Spring. *Near East Quarterly*, 1, 1-7.
- Rahman, N. (2008). Threatened Longing and Perpetual Search: The Writing of Home in the Poetry of Mahmoud Darwish. In H. Khamis & N. Rahman (Eds.), *Mahmoud Darwish: Exile's Poet* (pp. 41-56). Olive Branch Press.
- Said, E. (1993). *Culture and Imperialism*. Alfred A. Knopf.
- Saith, A. (2005). *Mahmoud Darwish: Hope as Home in the Eye of the Storm*. Arts & Media.
- Shukri, G. (1970). *Resistance Literature*. Cairo: Dar Al-Ma'arif.
- Tawfiq, H. (1991). *Mahmoud Darwish*. House of Scientific Books.
- Yahya, H., Lazim, Z., & Vengadasamy, R. (2012). Ecoresistance in the Poetry of Mahmoud Darwish. *3L: The Southeast Asian Journal of English Language Studies*, 18, 75-85.

GUIDELINES FOR AUTHORS

Intellectual Discourse is an academic, refereed journal, published twice a year. Four types of contributions are considered for publication in this journal: major articles reporting findings of original research; review articles synthesising important deliberations related to disciplines within the domain of Islamic sciences; short research notes or communications, containing original ideas or discussions on vital issues of contemporary concern, and book reviews; and brief reader comments, or statements of divergent viewpoints.

To submit manuscript, go to <http://www.iium.edu.my/intdiscourse>

The manuscript submitted to *Intellectual Discourse* should not have been published elsewhere, and should not be under consideration by other publications. This must be stated in the covering letter.

1. Original research and review articles should be 5,000-8,000 words while research notes 3,000-4,000 words, accompanied by an abstract of 100-150 words. Book review should be 1,000-1,500 words.
2. Manuscripts should be double-spaced with a 1-inch (2.5 cm) margins. Use 12-point Times New Roman font.
3. Manuscripts should adhere to the *American Psychological Association* (APA) style, latest edition.
4. The title should be as concise as possible and should appear on a separate sheet together with name(s) of the author(s), affiliation(s), and the complete postal address of the institute(s).
5. A short running title of not more than 40 characters should also be included.
6. Headings and sub-headings of different sections should be clearly indicated.
7. References should be alphabetically ordered. Some examples are given below:

Book

In-text citations:

Al-Faruqi & al-Faruqi (1986)

Reference:

Al-Faruqi, I. R., & al-Faruqi, L. L. (1986). *The cultural atlas of Islam*. New York: Macmillan Publishing Company.

Chapter in a Book

In-text:

Alias (2009)

Reference:

Alias, A. (2009). Human nature. In N. M. Noor (Ed.), *Human nature from an Islamic perspective: A guide to teaching and learning* (pp.79-117). Kuala Lumpur: IIUM Press.

Journal Article

In-text:

Chapra (2002)

Reference:

Chapra, M. U. (2002). Islam and the international debt problem. *Journal of Islamic Studies*, 10, 214-232.

The Qur'ān

In-text:

(i) direct quotation, write as 30:36

(ii) indirect quotation, write as Qur'ān, 30:36

Reference:

The glorious Qur'ān. Translation and commentary by A. Yusuf Ali (1977). US: American Trust Publications.

Ḥadīth

In-text:

(i) Al-Bukhārī, 88:204 (where 88 is the book number, 204 is the ḥadīth number)

(ii) Ibn Hanbal, vol. 1, p. 1

Reference:

(i) Al-Bukhārī, M. (1981). *Ṣaḥīḥ al-Bukhārī*. Beirut: Dār al-Fikr.

(ii) Ibn Ḥanbal, A. (1982). *Musnad Aḥmad Ibn Ḥanbal*. Istanbul: Cagri Yayinlari.

The Bible

In-text:

Matthew 12:31-32

Reference:

The new Oxford annotated Bible. (2007). Oxford: Oxford University Press.

Transliteration of Arabic words should follow the style indicated in ROTAS Transliteration Kit as detailed on its website (http://rotas.iium.edu.my/?Table_of_Transliteration), which is a slight modification of ALA-LC (Library of Congress and the American Library Association) transliteration scheme. Transliteration of Persian, Urdu, Turkish and other scripts should follow ALA-LC scheme.

Opinions expressed in the journal are solely those of the authors and do not necessarily reflect the views of the editors, or the publisher. Material published in the *Intellectual Discourse* is copyrighted in its favour. As such, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, or any information retrieval system, without permission in writing from the publisher.

IIUM Press (Marketing Unit)
Research Management Centre
International Islamic University Malaysia
P.O. Box 10, 50728 Kuala Lumpur, Malaysia
Phone (+603) 6196-5014, Fax: (+603) 6196-4862
E-mail: intdiscourse@iium.edu.my; intdiscourse@yahoo.com.
Website: <http://iiumpress.iium.edu.my/bookshop>

In This Issue

Note from the Editor

Research Articles

Luay Hatem Yaqoob

Politics, Wisdom, and Happiness:
A Statistical and Comparative Analysis of Greek and Islamic Philosophy

Nur Alia Shamsul Bahri, Norazilawati Abd Wahab, Arbai'yah Mohd Noor, Mohd Firdaus Abdullah, Zuliskandar Ramli & Ruzaini Sulaiman

Islamic Influence on Traditional Water Transport and Boat Building in
Terengganu from the 13th to 20th Century

Muhammad Danial Azman & Kevin Fernandez

Ubuntu and Madani in Dialogue: Ethical Encounters, Lived Experience,
and the Moral Realities of Malaysia–Africa Relations

Muhammad Irwan Ariffin, Afiza Mohamad Ali, Nurul Nuha Abdul Molok, Khadijah Khalilah Abdul Rashid & Hamwira Yacob

Mapping Outcome-Based Education Principles to Qur'anic Guidance
for Islamic Higher Education

Ratnawati Mohd Asraf & Harvindar Kaur

Teaching Students with Learning Disabilities in Mainstream Classrooms:
The Challenge of Teacher Preparedness

Alper Fener & Ervin Kovačević

Language Learning Beliefs in Motion: The Role of Experience and Engagement

Nur Nisa Solehah binti Muhamad Haswazil, Fatmir Shehu & Ainul Azmin binti Md. Zamin

Fostering National Harmony through Inter-Religious Education:
An Analysis of *Pendidikan Moral* KSSM and *Pendidikan Islam* KSSM Syllabi

Wan Nur Madiha binti Ramlan & Raihan binti Rosman

The Spiritual Quest in Contemporary Muslim Speculative Writing:
A Reading of *Bird Summons* (2023) by Leila Aboulela

Mohd Firdaus Abdullah, Mardiana Nordin, Arba'yiah Mohd Noor, Norazilawati Abd Wahab & Yusry Sulaiman

Water Symbolism in *Syair Perahu* by Hamzah Fansuri: A Reflection
of Maritime Life and Islamic Values in the History of Malay Society

Hamoud Yahya Ahmed Mohsen, Fahad Ibrahim Al-Bakr, Ruzy Suliza Hashim & Abdulrahman Alosman

Eco-political Discourse in Mahmoud Darwish's Poetry of Resistance

Siti Inarah Hasim, Jamilah Hanum Abdul Khaiyom, Mardiana Mohamad Zunaidah Mohd Marzuki Jamiah Manap, Nellie Ismail & Nor Hayati Kasim

Mindfulness-Informed Parenting Interventions for Parents and Caregivers of
Children with Atypical Development: A Scoping Review

Book Reviews

Roundtable Report

ISSN 0128-4878 (Print)

ISSN 2289-5639 (Online)

