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Modes of Green Resistance in Mahmoud Darwish's Poetry of Exile

Modus Rintangan Hijau dalam Puisi Pengasingan Mahmoud Darwish

Hamoud Yahya Ahmed Mohsen*, Tanja Jonid and Homam Altabaa

Abstract

The article explores the green modes of resistance in the Palestinian poet Mahmoud Darwish's poetry of exile, focusing on how the natural images are utilized as an iconic tool of resistance to the occupation of the homeland left behind. Darwish's poetry, often centered on themes of loss, displacement, and the yearning for homeland, uses evocative natural metaphors and landscapes to transcend physical borders, fostering a connection to the homeland that is both threatened and idealized. By employing nature as a vital means of resistance, his poetry of exile presents a unique ecological perspective within postcolonial literature, where plants, trees, and landscapes become powerful symbols of endurance and identity for the displaced people of Palestine. The analysis of the selected poems of exile displays the modes of Darwish's green resistance to the occupation of his homeland that has flourished in exile to the highest level and manifested in three major modes. The first is the centric resistance in exile that blossomed in a bond of humans and nature used as a resistance force against the occupiers of the land. The sun and the poet, the moon and the poet and the wheat and the poet are among the most important forms of Darwish's centric resistance in exile. The second major mode of green resistance in exile is interconnected resistance in exile. The third mode is defiance shown through the forms of nature that have been utilized as a vital means of resistance from a distance. The analysis showed that Darwish's green resistance has markedly flowered in the forms of nature that range

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from pure nature to nature that has been cultivated. Therefore, the current article displays the modes of green resistance and how he remains emotionally and psychologically bound to Palestine even though he is physically estranged from it. His struggle to free his land from the clutches of the regime gains momentum through his employment of nature identified with his land. Like the sun that never sleeps, Darwish is the Palestinian poet that could never sever his umbilical cord with his motherland, even though he writes from a distance. By explicating the modes of green resistance in Darwish's poetry of exile, we hope to provide new insights into man's connection to land as a strategy to defy colonial rule.

Keywords: Resistance, Exile, Ecocriticism, Poetry, Mahmoud Darwish, Palestine.

Abstrak

Artikel ini meneroka cara-cara hijau perlawanan dalam puisi pengasingan penyair Palestin Mahmoud Darwish, dengan memberi tumpuan kepada bagaimana imej-imej alam digunakan sebagai alat ikonik perlawanan terhadap pendudukan tanah air yang ditinggalkan. Puisi Darwish, yang sering berpusat pada tema kehilangan, pengusiran, dan kerinduan terhadap tanah air, menggunakan metafora dan landskap alam yang menggugah untuk melampaui sempadan fizikal, memupuk hubungan dengan tanah air yang terancam dan diidealkan. Dengan menggunakan alam sebagai cara penting untuk menentang, puisi pengasingan beliau mempersembahkan perspektif ekologi yang unik dalam kesusasteraan pascakolonial, di mana tumbuhan, pokok, dan landskap menjadi simbol kuat ketahanan dan identiti bagi rakyat Palestin yang terasing. Analisis puisi-puisi terpilih tentang pengasingan memaparkan cara-cara penentangan hijau Darwish terhadap pendudukan tanah airnya yang telah berkembang dalam pengasingan ke tahap tertinggi dan terwujud dalam tiga cara utama. Yang pertama adalah penentangan berpusat dalam pengasingan yang berkembang dalam ikatan manusia dan alam yang digunakan sebagai kekuatan penentangan terhadap penjajah tanah. Matahari dan penyair, bulan dan penyair serta gandum dan penyair adalah antara bentuk-bentuk paling penting dalam penentangan berpusat Darwish dalam buangan. Mod utama kedua penentangan hijau dalam buangan adalah penentangan saling berkait dalam buangan. Mod ketiga adalah penentangan yang

ditunjukkan melalui bentuk-bentuk alam yang telah digunakan sebagai cara penting untuk menentang dari jauh. Analisis menunjukkan bahawa penentangan hijau Darwish telah berkembang dengan ketara dalam bentuk-bentuk alam yang merangkumi dari alam semula jadi tulen hingga alam semula jadi yang telah dibudayakan. Oleh itu, artikel semasa ini memaparkan cara-cara penentangan hijau dan bagaimana beliau kekal terikat secara emosi dan psikologi dengan Palestin walaupun secara fizikal terasing daripadanya. Usahanya untuk membebaskan tanahnya daripada cengkaman rejim semakin mendapat momentum melalui penggunaan alam yang dikenali dengan tanahnya. Seperti matahari yang tidak pernah tidur, Darwish adalah penyair Palestin yang tidak pernah dapat memutuskan tali pusatnya dengan tanah airnya, walaupun dia menulis dari jauh. Dengan menjelaskan cara-cara penentangan hijau dalam puisi pengasingan Darwish, kami berharap dapat memberikan pandangan baru tentang hubungan manusia dengan tanah sebagai strategi untuk menentang pemerintahan kolonial.

Kata Kunci: Rintangan, Pengasingan, Ekokritik, Puisi, Mahmoud Darwish, Palestin.

Introduction

Palestine and Palestinian nature remained at the heart of Mahmoud Darwish's poems of resistance written during his exile. In fact, by utilizing nature as a form of resistance to the occupation of his homeland, Darwish's poems are intimately connected to Palestine from which he was displaced for about twenty-six years. His poetic resistance to the occupation of the homeland was an effective means in the political mobilization of Palestinians in the years of exile from 1970 until 1995. Frangieb (2008)¹ asserts that Mahmoud Darwish has indeed played a leading role in his political commitment to Arab national causes and in enriching the modern Arab poetics as a whole. With the emergence of Darwish and his extensive writing over a span of fifty years, an immeasurably rich voice of resistance was added to the Arab world in

¹ Frangieb, B. *Modern Arabic Poetry: Vision and Reality*. In H. Khamis & N. Rahman (Eds.), *Mahmoud Darwish: Exile's Poet* (pp.11-40). Northampton: Olive Branch Press. 2008.

general and to Palestine in particular. Rahman (2008:41)² remarks "as a poet of exile, Darwish's poetry has long been preoccupied with a reflection on homeland". The nature of his homeland provided him with several signposts of resistance from a distance. In this context, the current paper is intended to provide an insight into the modes of Darwish's resistance from a distance of the occupation of his homeland through his use of nature. The following section will provide a brief overview of Darwish to understand the context and content of his works.

Mahmoud Darwish was born on March 13, 1941 in the village of Al-Birwa, Palestine. He became a refugee in 1948, when his family was forced to flee the occupation forces. In 1949, Darwish and his family came back from Lebanon to live as "internally displaced" refugees in another village in his homeland. Yahya et. (2012:76)³ remarks that along with more than 750,000 other internally displaced Palestinians who lost homes, possessions and wealth; Darwish experienced the harshness of the occupation military rule from 1948 onwards until he was forced to leave again in 1970. With the emergence of Darwish's poetry in 1958, a rich voice is added to the Arab world in general and the Palestinian poetry of resistance in particular. He began to compose poems when he was still in school aged seventeen. His resistance poetry prospers during his early poetic stage that spans twelve years. He lived outside Palestine for about twenty-six years during which his resistance poetry burgeoned noticeably. Writing from within one's country and outside of it in Darwish's circumstance of being displaced and expelled requires further scrutiny. What issues of resistance is he putting across to his people in the homeland, his occupiers as well as the audience whom is he is writing for from outside Palestine? By paying attention to this period of Darwish's life, we hope to demonstrate the ways in which he utilizes the images of nature from his motherland to show more keenly the loss of home and the need to resist, even from a distance.

² Khamis, H. & Rahman, N (Eds.) *Mahmoud Darwish: Exile's Poet*. Northampton: Olive Branch Press.2008.

³ Yahya, H., Lazim, Z. & Vengadasamy, R. Eco Resistance in the Poetry of Mahmoud Darwish. *3L: The Southeast Asian Journal of English Language Studies* 18, no. 1(2012): 75-85.

Context of Darwish's Poetry of Exile

Darwish's exile marked the beginning of Darwish's second phase of resistance that spanned twenty-six years of his writing life. His poems of this period are referred to in this article as the poems of exile. We will attempt to contextualize briefly Darwish's poems of exile that will be selected for the analysis and discussion in this article. The Israeli invasion of Lebanon in 1982 played a vital role in the context of the poems of exile as it led Darwish to leave Beirut to Tunisia, Egypt and Paris where he settled and produced many poems of resistance for about thirteen years. For instance, "The Ode to Beirut" and "A Eulogy for the Long Shadow" are the two key examples of Darwish's poems in this context. Commenting on his activism in exile, Frangieb (2008: 23)⁴ remarks that "Mahmoud Darwish left Israel in 1970 and joined the Palestinian Diaspora in the Arab world. He was received as a hero and maintained his status as the foremost Palestinian poet. He has continued to draw the attention to the great problems facing the Palestinians in their struggle for a homeland, and to the internal and external conspiracies to abort this struggle. After the Israeli invasion of Beirut in 1982, when the PLO headquarters was forced to move to Tunisia and the Palestinian revolution seemed to have come to a standstill, Darwish remained determined to continue the Palestinian struggle". In the late 1980s, his activism was intensified as he became the PLO executive committee and the tone of his poetry became political and furious. However, the most important event in the context of the Darwish poems of exile was the first Palestinian uprising (*Intifada*) that broke out in December 1987 and continued for the next few years and reached its peak in 2000 in what was known as the children of stones. Meanwhile, the whole context of the occupied land was tragic and bloody due to the numerous massacres against the Palestinians protesting against the Israeli occupation forces. In addition to the context of the Palestinian *Intifada* in all its pros and cons, another notable political accord in the Palestinian history that influenced the poetic output of Darwish to the core was the Oslo Accord in 1993 signed between the leadership of both PLO and Israeli government in Oslo city in Norway. In fact, the massive impact of the first Palestinian *Intifada* forced the Israeli government to

⁴ Frangieb, B. Modern Arabic Poetry: Vision and Reality. In H. Khamis & N. Rahman (Eds.), *Mahmoud Darwish: Exile's Poet* (pp.11-40). Northampton: Olive Branch Press. 2008.

the negotiating table with the PLO in 1993. However, the resultant Oslo Accords signed by PLO leader Yasser Arafat in 1993 caused the resignation of Darwish from the PLO executive committee as a sign of protest. Commenting on Darwish's poems produced during his phase of exile, Najat Rahman (2008: 41)⁵ states that "the poetry of Mahmoud Darwish has long been preoccupied with a reflection on home. His later poetic production from 1984 until 1995 reflects a shift in his later writing due to the force of the poet's identification as a national poet. The reasons for such a shift are both literary and historical: exile from his physical home, his exile from the physical refuge and his exile in the poetic condition" A set of selected poems of resistance from Darwish's poems of exile will be analyzed in this article. Collectively, this huge body of work emphasizes that Darwish's exile helps resistance to flower. In conclusion, we feel that the context of Darwish's poems of exile intensifies his resistance to the occupation of his homeland through nature.

Postcolonial Ecocritical Approach as a Lens

Postcolonial theory, in general, grew out of the discontent over colonial ways of reading the natives, and as a response to ways of reading works that were produced in the aftermath of colonial rule. The current study is an attempt to make a link between the marginality of nature in postcolonial theorizing and the centrism of nature in ecocriticism. Cheryll Glotfelty and Harold Fromm (1996: xviii)⁶ define ecocriticism as "the study of the relationship between literature and the physical environment". In postcolonial theory, Slemon (1995:107)⁷ asserts "the first concept of resistance is most clearly put forward by Cudjoe in his *Resistance and Caribbean Literature* and by Harlow Barbara in her book *Resistance Literature*. For Cudjoe and Harlow, resistance is an act or a set of acts that is designed to rid a people of its oppressors, and it so

⁵ Rahman, N. 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). Northampton: Olive Branch Press.2008.

⁶ Glotfelty, C. & Fromm, H (Eds.) *The Ecocriticism Reader*. Athens and London: The University of Georgia Press. 1996.

⁷ Slemon, S. Unsetting the Empire: Resistance Theory for the Second World. In B. Ashcroft, G. Griffiths & H. Tiffin (Eds.). *The Post-colonial Studies Reader*(pp104-110). London: Routledge.1995.

thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle". Barbara (1987:2)⁸ argues that the Palestinian writer and critic Ghassan Kanafani in his study titled *Literature of Resistance in Occupied Palestine: 1948-1966* first applied the term 'resistance' in description of the Palestinian literature in 1966. Palestinians have been struggling to regain their occupied land since 1948. Their resistance took two forms. The first is armed resistance and the second is literary resistance. The Arab resistance (both armed and literary) is closely related to the Palestinian movement of resistance that can be dated back to 1936 that gave birth to the Arab poets of resistance such as Mahmoud Darwish and his companions. Mahmoud Darwish, who is regarded as the father of the Palestinian resistance poetry, has utilized nature as a form of resistance in his poetry while he was inside and outside Palestine. This form of resistance is coined in this study as "ecoresistance" which has been derived from the ecocritical and postcolonial theories of reading poetry and it is termed in this paper as "ecoresistance framework" as a combined tool for reading Mahmoud Darwish's work. The concepts used are adopted under the umbrella term of ecoresistance. These concepts are centrism, interconnectedness and forms of nature and will be briefly discussed in the following paragraphs:

Centrism: ecocentrism and ecocritics viewed nature as more important and places it at the center of the universe. Branch (1993:14)⁹ holds a view that nature has inherent values to humans and should therefore, be regarded as inseparable. Centrism is a concept designed to emphasize human and nature centered focus in literary works. In the context of the current paper, centrism will be used to show how humans and nature are bonded as inseparable means in terms of resistance depicted in Darwish's poems.

Interconnectedness: interconnectedness is among the most indispensable of ecocriticism tenets as ecocriticism takes as its subject the interconnections between humans and nature. Within the context of this paper, this concept of interconnectedness will be used to analyze the kind of relationships Darwish has developed with nature in his poems of exile and how he utilizes nature and humans in his poems to show

⁸ Barbara, H. *Resistance literature*. New York, NY: Methuen, Inc. 1987.

⁹ Branch, M.P. *The Enlightened Naturalists: Ecological Romanticism in American Literature* (Doctoral dissertation, University of Virginia). (1993).

resistance to the occupation of his homeland and his emotions of being displaced and alienated.

Forms of Nature: in postcolonial studies, nature is viewed as marginal. This is because the focus is on the interaction between the people colonized and colonizers. This marginality in approaching nature has been replaced by the coming of the new ecocritical approach that bridges nature and culture, putting nature at the center of analysis in any literary endeavor. Likewise, Darwish utilizes nature and its various forms in his poems of resistance to further his agendas. Accordingly, the concept of "forms of nature" is adapted to indicate the natural areas and the elements of nature that range from pure nature to nature that has been cultivated. In this context, the concept "forms of nature" will be used to show how Darwish makes use of these forms of nature as a partner of the Palestinians in forming a combined form of resistance to the occupation of his homeland.

Analysis and Discussion: Modes of Green Resistance in Darwish's poetry of Exile

Mode 1: Resistance through the forms of Nature

I. The Form of Water Sources

The form of water sources in this study refers to the common sources of water such as the seas, rivers and other sources that provide water for life on the earth and which are used in Darwish's poems to highlight his protest against the occupiers of the homeland. As indicated previously, Darwish employs the imagery of the water sources to further his opposition during his exile in poems such as "On Water", "The River is Strange and You are my Love", "The Poem of the Sand", "The Poem of Bread", "I Love You or I do not Love You", "An Eulogy of the High Shadow", "Ode to Beirut" and "I See What I Want". For example, in the poem "I Love You or I do not Love You", Darwish expresses the flowering of his ecoresistance through the image of the seas' waves as can be seen in the following lines:

The seas' waves are boiling
In my blood
One day I will come back

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To see you free and leave (Darwish 2000: 179).¹⁰

Palestine is demonstrated through the image the seas' waves as boiling in my blood that reveals his inner wrath against the occupation of the land. This image evokes the intensity and strength of resistance. The word 'boiling' which occurs in these lines does not actually relate to its literal meaning, which is the rapid vaporization of water that occurs when water is heated to its boiling point. The word "boiling" here is used to evoke the poet's spontaneous and powerful flow of resistance towards the colonizers of the land. Like the million bubbles of the waves that crash onto the shore, so is the intensity of the speaker's emotions as he waits for the day when he will return as the colonizers leave his land. Likewise, Darwish applies the form of nature, the river, to express his resistance to the occupation as can be elicited from his poem entitled "Attempt No.7" in which Darwish declares:

The river does not run
Daily they kill us
Here the river stands
A guard that makes the two banks
The twin of resistance (Darwish 2000: 225).¹¹

Darwish conveys his message of fighting metaphorically through "the river" that, on the one hand, stops running due to the continuous bloodshed in the occupied land. It is a naturalistic wallowing given by the river to the colonizers of the poet's homeland from a distance. The subject pronoun "they" refers to the Israeli occupation forces whereas the object pronoun "us" refers to the Palestinians. On the other hand, the river symbolically serves, as depicted in the last two lines, as the natural organizer that plays a leading role in uniting the two banks and involving them to support human struggle in the land against the occupation. The river here refers to the Jordanian river that has two banks, the Eastern bank and the Western Bank which were once under the Jordanian administrative rule until the year 1988 when the King of Jordan, Hussein Bin Talal ended all the Jordanian legal and administrative ties to the West Bank and Gaza strip on July 31, 1988. Therefore, Darwish figuratively

¹⁰ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Hurairh for Publishing. 2000

¹¹ Ibid

twins the two Banks of the Jordanian river to resist the colonizers as if they were the twin of resistance.

The rain is also a form of water sources that is used by Darwish to show the massiveness and continuity of the Palestinian struggle to regain the seized land as depicted in the poem entitled "An Eulogy of the High Shadow" Darwish declares

The rain will come to you
It will clean your streets
It will remove dreadful things left on your windows
And take away their trees from your mountains (Darwish 2000: 374).¹²

These lines describe how the rain also participates, like the other forms of nature, to assist Palestinians resist and end the occupation of their land. To Darwish, the rain has a therapeutic quality of cleansing his land of birth of its perpetrators.

II. The Forms of Wild Natural Forces

Undeniably, Darwish does not employ only the mild and kind aspects of the Palestinian nature to show the struggle to the colonizers, but he also utilizes the wild aspects of nature to intensify the voice of his resistance from a distance. The poem entitled "That's Her Image, and that's the Suicide of Her Lover" can provide a good illustration of how Darwish employs the forceful forms of nature such as the wind, to show his intensified sense of protest against Israeli occupation forces as can be shown in the following lines:

We are the wind
To take away the vehicles and the planets
To spread our suffering
And empower the storm
In the veins of our men
We are the wind
We are the wind (Darwish 2000: 273).¹³

¹² Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Huraih for Publishing. 2000

¹³ Ibid

These lines reveal that Darwish's sense of ecoresistance has a forward-looking quality. He ardently looks forward to a new Palestine based on a solid foundation of freedom. Darwish identifies Palestinians with the wind when he metaphorically describes Palestinians in terms of the wind "we are the wind". The repetition of this metaphor three times evokes that the poet is communicating the idea of the wind as being the natural agent that supports of Palestinians in their resistance.

III. The Forms of Flora

Technically, flora refers to all the plants that grow in a particular region or area. In the context of the current study, flora refers to the Palestinian flora that is utilized by Darwish as a form of opposition from a distance. The poem, "The Way to Damascus", is one of the numerous poems of exile that can illustrate how Darwish employs the form of flora for resistance as can be traced in the following lines when Darwish declares that:

In my occupied land
There is a wheat stalk
From which thousands of stalks
Will grow to fight (Darwish 2000: 265).¹⁴

In these lines, the poet implicitly expresses resistance through the image of "a wheat stalk" which evokes struggle in the sense that the Palestinians will be able to pursue their resistance because the land will provide them with food to revive and resist the occupation. It is worthy to note that Darwish's use of the "stalks of wheat" in these lines is a slightly different from the first stage of his poetic output. In the germination stage of ecoresistance, he uses in the poem "Psalm Tree" the image, "I was a friend to the stalks of wheat" which indicate his protest in a friendly way. However, in exile, the ecoresistance exposed through the form of nature, the stalks of wheat, has been intensified. The stalks of wheat here are not friendly but they grow up and fight against the occupation of the land. The implication of the image is that exile intensifies the poet's ecoresistance. The friendly stalks of wheat when he was inside the homeland become a source of fight against the occupiers of the homeland. Similarly, the poet expands the use of the form of flora

¹⁴ Ibid

to include the flowers as can be traced in the poem entitled "The Bread", Darwish says that

The flowers of my land
Make chains of freedom
And never to fade
They tend to destroy our flowers
However, they will flower again (Darwish 2000: 314).¹⁵

This stanza exposes the national flowers of Palestine that are red in color called Poppy flowers. The redness of these flowers symbolizes the constant Palestinian resistance. The beautiful poppy flowers dominate the Palestinian land in the spring. Their vivid color inspires Palestinians and gives them hope of freedom. The Israeli occupiers systematically destroy these flowers from the Palestinian fields in an attempt to uproot the Palestinians' hopes and squelch their dreams. Nevertheless, to Darwish, spring will come, and the poppies will bloom again, and so too will the Palestinians' dreams to regain their lost land.

IV. The Forms of Fauna

The first form of fauna used by Darwish to further his resistance in exile is conveyed through the image of the horses as can be traced in the poem, "The Land" Darwish claims that

In the month of March
The horses of our land
Wake up and run
To Jerusalem (Darwish 2000: 319).¹⁶

In these lines, the poet depicts the Palestinian resistance through the horses of the month of March. The thirtieth of the month of March is regarded as the national day of the land and of resistance against the land occupation and the horses symbolize it. In fact, Palestinians celebrate every year on March 30 on what is known as "The Land Day". It is an annual day of commemoration for Palestinians. The Land Day was initiated in 1976 in response to the plan of the Israeli government to expropriate thousands a huge area of Palestinian land for their own

¹⁵ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Huraih for Publishing. 2000

¹⁶ Ibid

purposes. Consequently, Palestinians organized a general strike and demonstrations all over Palestine against the Israeli plan of israelizing the Palestinian land. Since then, it is regarded as an important annual day of commemoration in the Palestinian national and political calendar during of which Palestinians, inside and outside Palestine, celebrates in the memory of their occupied land. Therefore, Darwish, in the lines above, depicts the image of “the horses of our land” which evokes the Palestinian resistance. The use of the horses here allows us to consider a wide range of possible meaning conveyed by the poet. The horses used in the warfare since the ancient ages in the Arab and Islamic history. In the Islamic perspective, horses are symbols of *Jihad* (struggle), an Islamic term used to refer to a religious duty of Muslims. Darwish uses the horses to evoke the sense of opposition against the occupation by depicting the horses running towards the Jerusalem, the third holy place for Muslims, to revive the historical events of Jerusalem that was invaded once by the crusade forces.

The second form of fauna used by Darwish to convey his message of resistance is revealed through the imagery of the nightingale as can be traced in the poem “A Diary of A Palestinian Wound”:

And we come to know that
The voice of the nightingale
A dagger shinning in the face of the invaders
Of our homeland (Darwish: 2000: 165).¹⁷

The lines show that the poet is aware of the role of fauna in conveying the message of Palestinian struggle to the entire world. As shown above, even the nightingales realize that there are invaders on the land of Palestine. The image of “the voice of the nightingale a dagger shinning in the face of the invaders” reveals that Darwish employs hyperboles in his description of his eco resistance as embodied in the form of the voice of the nightingale that serves as the voice of Palestinian nature in Darwish’s viewpoint

The third form of fauna used by Darwish is shown through the portrayal of the falcon. In the poem “For the Falcon”, Darwish asserts

¹⁷ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Hurairh for Publishing, 2000

their constant fighting to the colonizers of the homeland when he declares that

The land is not yours
You will be victims of our falcons
They will tear your skin (Darwish 2000: 503).¹⁸

In these lines, the poet uses the falcon, a bird of prey, a symbol of Palestinian disagreement in its strongest form. The use of the word "victims" has figurative meaning rather than the meaning used in criminology and criminal law. A victim of a crime in criminology and criminal law refers to an identifiable person who has been harmed individually and directly. In the lines above, Darwish uses the word victims to symbolize the Israeli occupation forces that will be resisted by the Palestinians seeking for regaining their land. The image "they will tear your skin" evokes the sense of the massive opposition that will remove the Israeli settlements on the occupied land. The word skin symbolizes the Israeli settlements that replaced the Palestinians houses in the Palestinian villages and cities. Indeed, the images used in these lines reveal the poet's ecoresistance that the intensity of his feelings against being away from his homeland and demonstrating his unyielding principle against the Israeli forces.

Mode 2: Interconnected Resistance in Exile

This mode shows how the human organs as well as their characteristics are closely bonded with the aspects of Palestinian nature from a distance to show defiance to the Israeli occupation forces. It is a manifestation of the poet's awareness of the rootedness existing between Palestinians and their lost land. The following poems are selected carefully to illustrate the flowering of the humanized form of interconnectedness in exile.

For instance, the poem "Diary of a Palestinian Wound" is a portrayal of the continuing suffering of Palestinians under the occupation. In this poem, Darwish depicts a unique image of an organic interconnectedness between Palestinians and their land when he declares in the opening lines of the poem that Palestinians and their land are one flesh and bone. This image exposes many emotions and

¹⁸ Ibid

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implications and above all, it formulates a strong kind of fighting that can be described as a form of interconnected resistance. The image of being 'one flesh and bone' evokes the feeling of pain when the flesh removes from the bone and implicitly reveals the organic interconnections between Palestinians and their occupied land. Then, Darwish goes further to build up that organic interconnection that reveals intensified opposition as can be understood from the following lines:

We and our land are one flesh and bone
We are its salt and water
We are its wound, but a wound that fights (Darwish 2000:

166).¹⁹

The pronoun "we" refers to Palestinians inside and outside Palestine. The image "we are its salt and water" indicates the sense of interconnectedness because salt and water are two important elements of life on the land. The word "salt" evokes struggle in the sense that salt is used as food preservative especially for meat. By describing Palestinians as "the salt of the land", it is symbolically be a sign of Palestinians' preservative role. The use of "water" which is vital for all known forms of our life suggests a bond between Palestinians and their land. The poet implicitly wants to say that only Palestinians can survive in the land of Palestine. The centric resistance flowers from the organic image of "we are its wound, but a wound that fights". The wound is a kind of injury in which the skin is torn and cut. In pathology, it is specifically referring to a sharp injury that damages the dermis of the skin and it is either open wound or closed wound. Here, the poet depicts the Palestinian land as a body whose wound is resisting all kinds of invaders. By describing Palestinians as the wound of the land, Darwish demonstrates a kind of organic interconnectedness that evoke many meanings the most important of which is the continuing opposition to the land occupiers.

The centric resistance has also blossomed emotionally in Darwish's poems of exile. This emotional wave of the connection flourishes when Darwish depicts the image of love matter between him and his land in poem of "Diary of a Palestinian Wound":

¹⁹ Ibid

I am not a traveler
I am a lover and the land is the beloved
All who have died, all who shall die at the gate of the Day
Have embraced me and have made of me a weapon (Darwish
2000: 167).²⁰

In these lines, the image "I am not a traveler" shows that the poet is unwilling to be in exile. He is exiled not because he is interested in travelling abroad but he has been forced to leave his homeland. The sentimental wave of interconnectedness is revealed from the images of love he declares, "I am the lover and the land is the beloved". This depiction partially means his love of his homeland and partially it refers to resistance to the colonizers rather than romantic love. This is because a true love makes the lover ready to defend his beloved to the last drop of blood when she faces danger. Accordingly, Darwish means to convey his opposition within the context of love. The last two lines reveal that his emotional attachment with land is the seed that has blossomed and manifested as a form of natural weaponry against the colonizers of the land.

In addition, the rootedness between people and land has manifested as solid amalgamation as can be traced in the poem entitled "The Land" in which Darwish addresses the colonizers angrily:

O'those who are crossing
on my body
you shall not pass
I am the land in a body
you shall not pass
I am the land in its awakening
you shall not pass (Darwish 2000: 316).²¹

In these lines, the poet describes himself as body of the land. He addresses the Israeli occupation forces from a distance telling them to stop occupying his homeland that is symbolized by "my body". The image "I am the land in a body" evokes the organic interconnection between the poet and his homeland. Further, the flowering of Darwish's confrontation is made overt in the image "I am the land in its awakening"

²⁰ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Hurairh for Publishing. 2000

²¹ Ibid

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which suggests the poet's wakefulness towards his homeland. This phrase may also serve as a warning of sorts. These images imply that the Palestinian land is alert of its occupation and the poet is awakened to resist the occupiers of the land. This form of interconnectedness has been transferred into a trustworthy and national promise of non-stop struggle to get back the lost homeland as can be seen in the concluding lines of the poem:

I am the land
O' you who are crossing on
land in its wakening

You shall not pass
You shall not pass
You shall not pass (Darwish 2000: 316).²²

We can certainly note that the poet is constantly communicating the idea of his identification with the land. The word "land" is used repetitively to convey the poet's message about the depth of connection between Palestinians and their occupied land. The metaphor "I am the land" evokes the poet's connection to his land and reveals the poet's overall sense of opposition to the occupation of the land. He assures that he is alert and sensitively ready to fight the colonizers declaring vigorously "you shall not pass". The repetition of this declaration three times gives us a meaningful hint to the poet's strong will to resist the occupation and free his occupied homeland.

Mode 3: Centric Resistance in Exile

I. The poet and the sea

This dualistic form of the poet and the sea is meant to highlight the flowering of the centralized position of both human and nature in terms of resistance as manifested in the selected poems of exile. This symbiotic relationship between the poet and the sea to show resistance burgeons dramatically in the poems of exile. The poems such as "I Love You and I Do not Love You", "Attempt No.7", "Leaving the Coast of the Mediterranean", "Ahmed Al-Zata'ar", "Weddings", "In the Old City on the Mediterranean Coast" and "A Canaan Stone in the sea" can illustrate this

²² Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Hurairh for Publishing, 2000

kind of resistance. For instance, the poem entitled "A Canaan stone in the Sea" is a realistic portrait of the constant struggle and protest of the people in the occupied land. The following lines reveal a dualistic form of resistance that manifests from the poet-sea symbiotic attachment. He declares that:

I am the sea and the sea is I
The sea becomes more salty
And so am I!
This sea is a steady bridge
Over which I will come back
To you my land (Darwish 2000: 571).²³

In these lines, Darwish identifies himself with the sea in a symbiotic attachment to show resistance to the colonizers of the land. He observes that the Sea becomes saltier and it symbolically reveals that the sea is depicted as an agent that aids Palestinians to get rid of the homeland-occupiers through its salty taste, harsh waves and strong tides. The expression "and so am I" indicates the poet's constant struggle and anger in exile that makes him take on the salty identity of the seawater. Physically, when one engages in hard labor, the body perspires; it becomes salty. The poet uses this image to highlight that though he is exiled, he is making great effort in attempting to regain the lost homeland. The attachment with the saltiness of the sea evokes the enormity and intensity of the poet's opposition from a distance. The second image of the sea as a steady bridge suggests the symbiosis of the relationship between the poet and the sea that makes it a vital means of the poet's resistance to the occupation of the land. The imagery of the sea and the poet as one agent and the image of the sea as a bridge over which the people come back home highlight the flowering of the poet-nature symbiotic relations to show resistance from a distance.

II. The poet and the Sun

This dualistic form of the poet and the sun is intended to shed light on the centralized relations of the poet and the sun in the context of protesting against the colonizers of the land. In fact, Darwish depicts this dualistic form of resistance through the way in which he views the sun and other aspects of nature in the new situation in exile. The poems of

²³ Ibid

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exile such as “A Soft Rain in a Distant Autumn”, “The Poem of Bread”, “the Poem of the Land”, “Eulogy of High Shadow”, and “I See What I Want”. For instance, the following lines of the poem entitled “a soft Rain in a Distant Autumn”, in which Darwish depicts a sensible picture of the new setting of his exile. He utilizes the sun as well as some other aspects of nature to draw attention to his resistance from a distance as can be traced clearly in the following lines of the poem:

Soft rain in a strange autumn
The windows are white
In addition, the sun is a pomegranate at dusk
And I did not abandon the orange tree (Darwish 1973: 74).²⁴

In these lines, Darwish utilizes the forms of nature such as “rain”, “autumn”, “sun”, “pomegranate”, and “orange tree” to contrast his present situation of being exiled with the land he once knew. The autumn is strange even though the rain that falls here is the same as the rain in Palestine. He argues that he has not abandoned “the orange tree” which evokes that Darwish is saying that he has not abandoned his fight in exile. Comparing the imagery of the sun at the current phase to that in the early phase, it seems overtly that sense of resistance through the imagery of the sun in the poems of exile is more revealing and informative because the color is more vivid. The description of the sun as being a pomegranate at the dusk leads to the sense of intensity in the poet’s vision in exile.

III. The Poet and the Moon

This form discloses the symbiotic relationship between people of the occupied land of Palestine represented by the poet and nature in the form of the moon to show resistance from a distance. The poems such as “As I Love You”, “A Song to the Northern Wind”, “An Eulogy of High Shadow”, “We Went to Aden” and “I See What I Want” illustrate this dualistic form of the poet and the moon. For instance, in the poem “A Song to the Northern Wind”, which is regarded as a flashback of the scenes and scenery of the poet’s homeland that keeps on awakening within him in exile the voice of protest against the occupation? Darwish perceives the moon differently in exile and addresses it as:

²⁴ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Hurairh for Publishing, 2000

O nice-looking moon
You are a friend of childhood and fields
Do not allow them to steal the dream of our children (Darwish
2000: 206).²⁵

In these lines, the poet depicts the moon of exile as a nice-looking one that is required to keep alive the dreams of Palestinian children of regaining their occupied land. The image of the moon here is in direct contrast with the image of the moon depicted in the early poems that were written in the occupied land where the moon looks sad and tranquil (Darwish 2000: 15).²⁶ The moon of exile is collocated with the idea of dreams and the fields as they are in close intimacy to each other. This image of intimacy and friendship between the moon, the children and fields evoke the sense of centric resistance depicted against the occupiers to whom the poet refers as "them". By giving an imperative "do not allow them" to the moon, the speaker is demonstrating that "niceness" does not necessarily indicate a weakness of character. Just as Israeli occupation forces "steal" their land, the Palestinians must guard against further violation of their dreams. The poet wants simply to show through the imagery of the moon that the young Palestinians want to live as free people and get their rights to live peacefully in their homeland.

IV. The Poet and the Wind

The flowering of Darwish's employment of the wind as an agent that aids Palestinians to carry out their defiance is shown in many poems of exile such as "An Eulogy of High Shadow", "Arabic Music", "The Old Beautiful City", "I See What I Want", "A Song to the Northern Wind", and "Tragedy of Daffodils, Comedy of Silver". For example, in the poem "The Neglected Tree" Darwish strappingly declares that:

The wind and I are one
We are looking daggers at them
The wind and I are coming
To blow them away one day (Darwish 2000: 331).²⁷

²⁵ Darwish, M. *Dewan Mahmoud Darwish*. Baghdad: Dar Al-Huraih for Publishing. 2000.

²⁶ Ibid

²⁷ Ibid

By identifying himself with the wind, the poet transforms his symbiotic relationship with the wind into a weapon of defiance in support of the Palestinians who are struggling to regain their captured homeland. The object pronoun “them” refers to the Israeli occupation forces and the expression “we are looking daggers at them” indicates that both people and nature are looking at the occupiers in a way that shows that they very angry with them. The last two lines reveal that both the wind and the poet are vibrant with resistance and the wind is depicted as an agent that supports him to end the occupation. Indeed, the poet conceives a complete union of fighting between people and nature in Palestine. In this regard, it is worthy to note that the image of the wind in the poems of exile is different from that in the early poems of the first phase in the sense that the latter is depicted in the company of the poet and they are referred to as “we”. That is, the moon is no more an aiding agent for people but their companion and the dagger in their hands that attack the colonizers to leave the land they seized. This indicates that the impact of exile intensifies the poet’s resistance through the imagery of resistance.

Conclusion

In this article, we have attempted to explore Mahmoud Darwish’s poetry of exile through a postcolonial ecocritical stance. The analysis of the selected poems of exile displays the modes of Darwish’s green resistance to the occupation of his homeland that has flourished in exile to the highest level and manifested in three major modes. The first is the centric resistance in exile that blossomed in a bond of humans and nature used as a resistance force against the occupiers of the land. The sun and the poet, the moon and the poet and the wheat and the poet are among the most important forms of Darwish’s centric resistance in exile. The second major mode of green resistance in exile is interconnected resistance in exile. The third mode is defiance shown through the forms of nature that have been utilized as a vital means of resistance from a distance. The analysis showed that Darwish’s green resistance has markedly flourished in the forms of nature that range from pure nature to nature that has been cultivated. In brief, Darwish’s poetic voice of resistance through the forms of nature has been intensified in exile to the highest because he has shown, in varying degrees, how he remains linked to his land of birth although he is exiled from it. He remains emotionally and psychologically bound to Palestine even though he is physically estranged from it. His struggle to free his land from the clutches of the

regime gains momentum through his employment of nature identified with his land. Like the sun that never sleeps, Darwish is the Palestinian son that could never sever his umbilical cord with his motherland, even though he writes from a distance.

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