

Ecological Metaphors of Resistance: Mahmoud Darwish's Poetic Response to Palestinian Occupation

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ABSTRACT

This article explores Mahmoud Darwish's use of themes of resistance and nature in his poetry, written during his exile, as a response to the occupation of Palestine. Focusing on specific poems from this period, including "A Diary of a Palestinian Wound," "A Song to the Northern Wind," "A Soft Rain in a Distant Autumn," and "I Love You or I Do Not Love You," the paper examines how Darwish intertwines the enduring spirit of Palestinian resistance with the natural world. Despite his physical separation from Palestine, Darwish's poetry consistently reflects a potent sense of resistance and defiance. This study analyzes how Darwish utilizes metaphorical representations of Palestinian landscapes to craft a distinctive narrative of righteous resistance against the colonial oppressors of his homeland, as seen in his selected exile poems. The theoretical framework of this research is anchored in postcolonial and ecocritical literary theories, collectively referred to here as an Eco-resistance approach. Through this lens, the study critically investigates Darwish's exilic poems, uncovering complex notions of Eco-resistance and offering fresh perspectives on the interrelationship between humans and their land as a form of opposition to colonial aggression. The methodologies applied involve close textual analysis and thematic exploration, contextualized within the historical and cultural backdrop of Darwish's exile. This research provides broader implications for contemporary understandings of social hierarchies, illustrating how literature can redefine resistance and challenge narratives of colonization by emphasizing the integral connection between people and their environment.

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1. Introduction

The essence of Palestine and the identity of Palestinians form the core of Mahmoud Darwish's resistance poetry, written during his years of exile. This research focuses on how Darwish employs nature as a powerful symbol of resilience against the colonization of his homeland. Even in prolonged exile, Darwish's evocative poetry remained deeply engaged with the Palestinian struggle. His verses, charged with defiance against the colonization of Palestine, served as a vital rallying point for the Palestinian cause, especially from 1970 to 1995. According to Frangieb (2008), Mahmoud Darwish significantly enriched contemporary Arab poetics, with his influence clearly visible in his unwavering political commitment to Arab identity.

With Mahmoud Darwish's significant literary presence and his prolific writing spanning over half a century, his voice of resistance has profoundly resonated not only in Palestine but across the Arab world. In *Culture and Imperialism*, Edward Said (1994) acknowledges Darwish as one of the foremost poets of decolonization (Salih & Janoory 2020; M. Amir et al., 2022; Hilmawati et al., 2021; Tenrisanna et al., 2022). Darwish's homeland's natural landscape provided rich metaphors for resistance, even from the vantage point of exile. As Rahman (2008) observes, "as a poet of exile, Darwish's poetry has long been preoccupied with a reflection on homeland" (p. 41). This analysis explores Mahmoud Darwish's unwavering opposition to the occupation of his homeland, Palestine. It delves into his unique use of natural imagery as a powerful tool for expressing resistance. By examining his poems through this lens, the study aims to provide a comprehensive understanding of how Darwish's voice challenged the occupation and resonated with the Palestinian struggle.

Born in Al-Birwa village, Palestine on March 13, 1941, Mahmoud Darwish's idyllic childhood was shattered in 1948. The forced displacement of his family by occupying forces turned them into refugees, a life-altering event that would profoundly shape his future and works. Darwish's brief period of happiness in his homeland ended at the age of seven. In

1949, his family returned from Lebanon to live as “internally displaced” Palestinians resettled within the occupied territories “along with more than 750,000 other internally displaced Palestinians who lost homes, possessions and wealth; Hence, Darwish experienced being in a limbo state starting from 1948 onwards until he was forced again to leave in 1970” (Hashim & Ahmed, 2012). By 1958, Darwish’s poetic talent had blossomed, earning him recognition as a rising voice in Arabic literature and a significant contributor to Palestinian resistance poetry. At the age of seventeen, while still in school, he began composing poems. Over the next twelve years, his resistance poetry developed, establishing him as a prominent voice against the occupation of Palestine.

It is well known that Mahmoud Darwish spent around twenty-six years living outside Palestine, a period that significantly influenced his powerful poetry of resistance and opposition to colonization. Whether writing from within or beyond his homeland, Darwish’s experience of expulsion and displacement deepened his exploration of resistance, addressing both his fellow Palestinians and their occupiers. Even amidst the physical separation of exile, Darwish remained attuned to his Palestinian audience. This analysis delves into this period of his life, exploring how he transformed exile into a powerful creative force. By wielding nature as a boundless canvas, Darwish drew evocative imagery from his homeland. This study examines how these elements served a dual purpose: expressing the profound loss of home and igniting a fierce resistance against occupation, even from afar.

This research aims to explore how Mahmoud Darwish uses ecological metaphors in his exile poetry to symbolize resistance against the occupation of Palestine, focusing on the connection between nature imagery and political defiance. By applying an Eco-resistance framework, the study examines Darwish’s portrayal of displacement and its broader implications for Palestinian identity and resistance. The importance of this research lies in its contribution to ecocriticism and postcolonial studies, offering new insights into Darwish’s work and emphasizing the role of nature in resistance literature. It highlights how exile shapes cultural memory and political expression, deepening our understanding of Darwish’s legacy and the Palestinian struggle for liberation.

1.1 Literature Review

Mahmoud Darwish, one of the most celebrated Palestinian poets, intricately blends themes of resistance, identity, and aesthetics in his poetry. His works have been analyzed through various literary and stylistic lenses, offering insights into the beauty of his language and the profundity of his themes. Darwish’s poetry, often described as a poignant amalgamation of resistance and beauty, underscores the intricate interplay between nature and cultural identity. His poetic style frequently mirrors classical Arabic traditions, employing simple yet deeply evocative language. As Firmansyah suggests, Darwish’s stylistic elements, examined through phonological, morphological, and syntactical lenses, reveal a profound connection to his Palestinian roots, offering a powerful narrative of resilience and identity (2019, p. 57).

The themes of resistance in Darwish’s poetry often transcend the national and delve into the universal. Sazzad illustrates this in her analysis of “Memory” and “The Hoopoe,” where Darwish’s stylistic innovations and metaphysical approach craft a poetic sanctuary that embodies truth and hope, even amidst the turmoil of exile and occupation. This duality—between universal humanist values and the specificity of Palestinian suffering—reinforces the enduring relevance of his poetry (2015, p. 1).

Darwish’s exploration of identity through poetry finds a compelling expression in “Identity Card,” where Al-Ghamdi and Alarabi reveal his use of modality to convey both personal and collective identity. The poem reflects Darwish’s attachment to his homeland, encapsulating the tension between cultural heritage and the existential realities of displacement. This interplay between individual and communal identity underscores the ecological metaphor of rootedness, which resonates deeply in his works (2019, p. 239).

The romanticized imagery of Palestine, conflating the nation with a beloved, as detailed by Hamamra (2019, p. 259), further illustrates Darwish’s innovative blending of personal and political narratives. This metaphorical representation transforms the landscape into an enduring symbol of love and resistance, effectively merging human emotion with the natural environment to challenge colonial narratives.

Darwish’s tribute to Edward Said in “Tibaaq” exemplifies his genre-transforming approach to traditional Arabic literary forms. Dyer highlights how the elegy not only honors Said’s intellectual legacy but also employs counterpoint as a method to juxtapose exile with resistance. This poetic technique enriches the ecological metaphors in Darwish’s oeuvre, where natural elements reflect broader socio-political struggles (2007, p. 1447).

The rural and agricultural metaphors in Darwish’s poetry, shaped by his upbringing, reinforce the ecological dimensions of his resistance. Al-Sheikh emphasizes how natural symbols such as trees, wheat, and birds become

metaphors for the Palestinian experience, encapsulating themes of belonging and displacement. These elements function as both a poetic and political assertion of identity against colonial erasure (2021, p. 80).

Finally, Mattawa's (2016, p. 143) comprehensive examination of Darwish's literary development situates his work within the broader context of Palestinian literature. By charting Darwish's evolution as a poet of national liberation and ecological consciousness, Mattawa underscores the symbiotic relationship between the poet's art and his homeland's landscape, making Darwish a seminal figure in articulating ecological resistance through poetry.

The literature on Mahmoud Darwish demonstrates his multifaceted contributions to Arabic poetry, blending themes of identity, resistance, love, and exile with innovative stylistic techniques. His works continue to inspire scholarly discussions across disciplines, emphasizing the enduring relevance of his poetry in articulating both personal and collective experiences.

2. Methodology

Postcolonial theory emerged as a critical response to the hardships and conflicts engendered by colonialism, offering alternative interpretations of native peoples' experiences in the aftermath of colonial dominance. It provides a framework for understanding the systemic marginalization and resistance embodied in literary expressions of oppressed cultures. Within postcolonial theory, the concept of resistance was initially articulated by Cudjoe in *Resistance and Caribbean Literature* and further expanded by Barbara Harlow in her work on *Resistance Literature*. Resistance is described as actions aimed at freeing people from oppression, reflecting struggles deeply intertwined with colonial subjugation. Ghassan Kanafani, the Palestinian critic and writer, applied the notion of 'resistance' to Palestinian literature as early as 1966 (Barbara, 1987, p. 2), emphasizing the ongoing Palestinian effort since 1948 to reclaim occupied lands. This resistance manifests in two primary forms: armed struggle and literary defiance. Among the revolutionary poets of this movement, Mahmoud Darwish stands out as a leader of resistance poetry dedicated to Palestine. His works, whether composed within Palestine or in exile, employ nature as a poignant form of opposition.

This research introduces the concept of "Eco resistance," a framework derived from both postcolonial and ecocritical theories, as a unified analytical tool for interpreting Mahmoud Darwish's works. Ecocriticism, as defined by Glotfelty and Fromm (1996, p. xviii), is "the study of the relationship between literature and the physical environment." It has been a significant branch of literary theory since the early 1990s, focusing on the relationship between humanity and the natural world while challenging traditional literary approaches by emphasizing environmental contexts. Postcolonial theory, conversely, critiques colonial interpretations of native cultures and literature, offering counter-narratives to established colonial ideologies. The integration of these theories, termed Eco resistance, highlights Darwish's innovative use of nature imagery in his poetry to express resistance against occupation and exile (Mohsen, 2013).

The framework of Eco resistance revolves around three key concepts: nature forms, centrism, and interconnectedness. Nature can be interpreted through eco-centric or anthropocentric perspectives. Ecocentrism views nature as central to the universe, while anthropocentrism prioritizes human beings, often asserting human superiority over the natural world. Branch (1993) contends that nature possesses inherent values inseparable from human existence. In this study, centrism serves as a foundational concept within Eco resistance, emphasizing the intertwining of natural and human elements as essential components in the literary depiction of resistance and opposition found in Darwish's exile poems (Branch, 1993, p. 14).

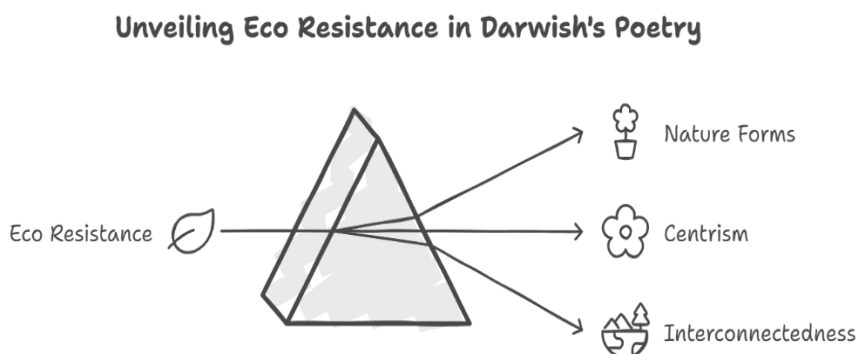


Figure 1: A Visual Representation of Eco-Resistance in Darwish's Poetry

Interconnectedness, another fundamental tenet of ecocriticism, explores the interdependent relationships between humans and their environment. Yahya et al. (2012, p. 97) assert that interconnectedness is crucial in examining how culture and nature interact within literary texts. Glotfelty and Fromm (1996, p. 105) further highlight how ecocriticism bridges the divide between the natural and human worlds. This study applies interconnectedness to analyze how Darwish integrates natural elements into his exile poetry, using them to reflect resistance against the occupation of his homeland. Darwish's poetry harmonizes his sense of alienation and displacement with the natural world and human experience, making nature a central metaphor for resistance.

By adopting Eco resistance as its analytical lens, this research employs qualitative methods, including close textual analysis and thematic exploration, to investigate Darwish's selected exile poems. This interdisciplinary approach not only underscores the role of nature in his works but also reveals how Darwish's poetic vision reclaims cultural identity and challenges colonial erasure through innovative ecological metaphors.

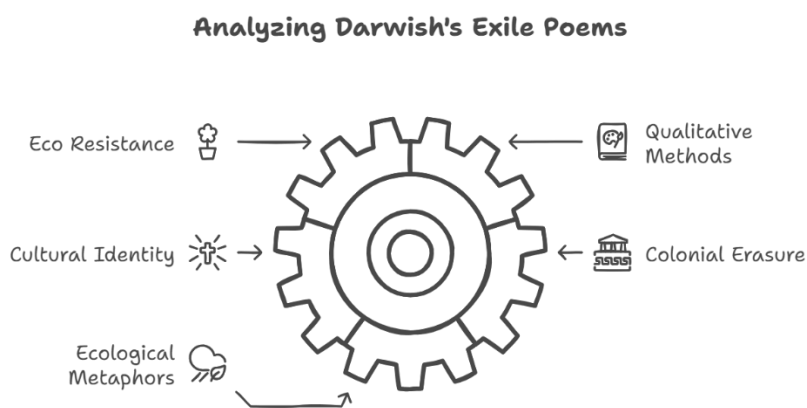


Figure 2: In-Depth Analysis of Darwish's Exile Poetry

3. Result and Discussion

While living in exile during the 1970s, Mahmoud Darwish became a vocal advocate for the Palestinian cause by joining the PLO. His dynamic engagement in exile extended both poetically and politically. Nature played a pivotal role in his poetry, serving as a unique lens through which he portrayed resistance, a theme that consistently pervades his works from this period. In Beirut throughout the 1980s, Darwish lent his talents to the Palestinian Affairs Journal, a publication of the Palestinian Study Centre. This era was crucial, bridging to the core of his poetic career, during which he produced numerous works centered on resistance from afar. Notably, these poems frequently intertwined with the imagery of Palestinian land and nature. Examples include *An Eulogy for the Long Shadow* and *The Ode to Beirut*, which vividly illustrate his resistance poetry during exile. However, in 1982, following the Israeli invasion of Lebanon, Darwish was compelled to leave, subsequently relocating to Egypt, Tunisia, and then Paris, where he lived for approximately thirteen years. In this context, Frangieb (2008, p. 24) remarks on Darwish's profound commitment to activism dedicated to opposition and defiance in exile. He states,

After the Israeli invasion of Beirut in 1982, Darwish remained determined to continue the Palestinian struggle. The theme of exile and continual resistance is most elegantly conveyed by Darwish during this period (Khamis & Rahman, 2008).

In the late 1980s, Mahmoud Darwish's passionate activism became increasingly intense and influential. From 1987 to 1993, he served on the PLO Executive Committee, a role that coincided with the Palestinian uprising (Intifada) beginning in 1987, a crucial event that profoundly shaped and was mirrored in his resistance poetry. This era marked the pinnacle of his poetic output related to resistance. The 1993 Oslo Accords, another crucial milestone in Palestinian history, also had a significant impact on Darwish's work during this time.

The Palestinian Intifada, a period of uprising, forced Israel to the negotiating table with the PLO. The resulting Oslo Accords in 1993 marked a turning point, but for poet Mahmoud Darwish, living in exile, it wasn't the resolution he envisioned. As explored by Rahman (2008), Darwish's poetry from this period (1984-1995) reflects a complex experience of exile. It encompasses the physical separation from his homeland, the loss of a temporary haven (likely Beirut), and a deeper sense of existential displacement woven into his verses.

Following the first Palestinian Intifada, Israel agreed to negotiate with the PLO, leading to the signing of the Oslo Accords in 1993. However, Darwish, a prominent Palestinian poet living in exile, disapproved of the agreement and resigned from the PLO leadership. As Rahman (2008) explores, Darwish's poetry during this period (1984-1995) reflects a profound sense of exile on three levels: the physical separation from his homeland, the loss of his adopted haven (likely Beirut), and a deeper existential exile reflected in his writing.

Darwish's poems of exile and resistance from the 1970s include significant works such as 'A Diary of a Palestinian Wound', 'A Song to the Northern Wind', 'A Soft Rain in A Distant Autumn', and 'I Love You or I Do Not Love You'. Similarly, from the 1980s and early 1990s, selected poems like 'The Land', 'Ode to Beirut', 'The Hoopoe', 'The Bread', 'Tragedy of Daffodils and Comedy of Silver', and 'I See What I Want' continue to illustrate how Darwish's exile illuminated his path of resistance against the occupying forces, with an increasing emphasis on the role of nature.

It is widely acknowledged that nature has traditionally been marginalized in postcolonial studies, which typically prioritize the dynamics between colonizers and the colonized. This marginalization is being challenged by the emergence of ecocritical approaches, which advocate for integrating nature at the heart of literary analysis, thereby bridging the gap between culture and the natural environment. Similarly, Mahmoud Darwish employs various forms of nature in his poems of opposition to advance his thematic agendas.

Therefore, the concept of "forms of nature" is adapted here to encompass the natural landscapes that constitute the poet's realm and inspire his poetry, ranging from untouched wilderness to cultivated environments. Within this study, "forms of nature" signifies how Darwish harnesses various natural elements. By imbuing them with symbolic meaning, he transforms them into powerful tools for expressing Palestinian identity and fostering a unified front against the oppressive occupation of his homeland. Darwish employs a poetic strategy that acknowledges the sun and other natural elements encountered in exile as symbolic of new circumstances, as illustrated in lines from his poem *A Soft Rain in A Distant Autumn*. Here, Darwish vividly portrays his exile experience, embodying opposition and resistance against colonial aggression. To illuminate the psychological and emotional toll of exile, Darwish employs various natural elements. These elements become potent symbols that fuel his unique approach to resistance from afar. Consider these lines where he declares,

"Soft rain in a strange autumn ...
... The sun is a pomegranate at dusk
... I did not abandon the orange tree"

In the passage above, Darwish skillfully employs the vivid and dynamic symbolism of nature—elements such as the "sun," "autumn," "rain," "orange tree," and "pomegranate"—to create imagery that reflects his experience of being exiled from his homeland. A particularly striking image is his depiction of autumn, where rain falls both in exile and in Palestine. The "orange tree" emerges as a powerful symbol of his steadfast dedication to his cause, even while in exile. This theme is further explored in the poem *A Song to the Northern Wind*, where Darwish, reflecting nostalgically on his homeland, addresses the moon directly, voicing his longing and lament:

"O' nice-looking moon
You are a friend of childhood and fields
Do not allow them to steal the dream of our children"

In these lines, Darwish characterizes the moon in exile as a symbol of beauty and a source of hope that must be preserved for Palestinian children, with the aspiration that their land will eventually be freed. The moon in exile is depicted in stark contrast to its portrayal in the occupied homeland, where it is described as "sad and tranquil" (Darwish, 2000, p. 15). In this poem, the moon in exile is intricately connected to the fields and the dreams, forming a bond that signifies solidarity. This imagery highlights the unity and resistance against the occupiers, whom Darwish refers to as "them." By asserting that "they do not allow them" power over the moon, Darwish underscores a message of resilience. This resilience is not a sign of weakness but a call for Palestinians to protect and nurture their dreams, much like they resist the occupation of their homeland. This theme of resistance is also evident in Darwish's poem "The Hoopoe," where nature in exile becomes a metaphor for the emergence of defiance and resistance, illustrated in the evocative lines:

"However, we are captives
Our wheat jumps over the fence

And our hands rise from our broken chains”

In these lines, Darwish exposes his current state of captivity in exile. Despite the constraints of exile, Darwish’s defiance intensifies. A subtle shift occurs, where the Palestinians’ hands and the wheat of Palestine become intertwined symbols of unwavering resistance. This unified force, Darwish suggests, will ultimately overcome the occupiers. The following lines showcase this concept: the wheat, like humans, can pierce through barriers. Symbolically, Darwish empowers the captive Palestinians to raise their hands, breaking the chains that bind them, and nurturing the enduring spirit of the wheat, a metaphor for Palestinian resilience. The metaphorical similarity between Palestinians and wheat lies in their shared resilience: while the occupiers may confine them within their homeland, they remain steadfast and indomitable, rooted forever in their motherland. Palestinians are likened to “wheat,” a seemingly humble plant that, when united, transforms into a formidable force capable of toppling the colonizers.

Additionally, in the poem *A Diary of a Palestinian Wound*, Mahmoud Darwish vividly portrays the ongoing suffering of Palestinians under occupation. Delving deeper, Darwish harnesses this poem to illuminate the profound, almost organic, link between Palestinians and their homeland. The opening lines establish an inseparable bond, weaving a powerful image of Palestine and its people existing as a unified entity, flesh and bone of the same being. This imagery resonates with profound implications and emotions, embodying a robust form of interconnected opposition and resistance. Darwish extends this theme of organic interconnectedness to evoke a heightened sense of centered resistance. As he utters,

“Our land and we are one flesh and bone

.....

.....

We are its salt and water

We are its wound, but a wound that fights.”

In these lines, Darwish employs the unifying pronoun “we” to create a sense of shared identity between himself and all Palestinians, both those exiled and those remaining in Palestine. This collective identity is further emphasized by the potent metaphor of “salt and water.” Just as salt enhances water and water is necessary to dissolve salt, Palestinians and their homeland are depicted as inextricably bound, drawing strength from their connection to resist the occupation. This image also underscores a sense of interconnectedness. The culmination of centered resistance in this organic imagery is captured in the final line, “we are its wound, but a wound that fights.” The metaphor of a wound signifies a deep injury, involving the tearing of skin and dermis. Medically, such wounds can be either open or closed. Salt, when applied to a wound, causes intense pain, yet when dissolved in water, it transforms into a healing remedy. Darwish’s lines, “one flesh and bone,” evoke a powerful image of unity between Palestinians and their land. This isn’t just a metaphor for connection, but for the pain of separation. Just as flesh ripped from bone causes immense suffering, the occupation severs a vital link. This imagery fuels Darwish’s unwavering resistance, a fierce determination to reunite his people with their homeland. As it is spoken:

“Restore to me the color of face

... The warmth of body

The light of heart and eye

The salt of bread and earth... the motherland.”

This formula of interconnectedness is exemplified through Darwish’s profound identification with various forms and aspects of nature in exile, as demonstrated in the poem *Ode to Beirut*, where Darwish articulates,

“The wind and we

Blow together on the land

The wind is the digger

Making home for us

In our homeland”

In these lines of poetry, Darwish aligns himself with the wind, portraying Palestinians and the airstream as a unified force of opposition and resistance against Palestine's occupation. This connection underscores the wind's role in providing them a sense of belonging in their homeland.

Darwish's poem *I Love You or I Do Not Love You* employs another potent symbol of resistance: the ocean waves. Consider these lines where he writes,

"The seas' waves are boiling
In my blood
One day I will come back
To see you and leave"

In these lines, Darwish harnesses the power of the ocean. "The seas' waves are boiling in my blood," becomes a vivid metaphor for his unwavering opposition to the occupation. The image of "boiling" transcends its literal meaning, transforming into a symbol of his intense emotions. It evokes the forceful, relentless motion of boiling water, mirroring the fervent and unstoppable nature of his resistance. This metaphorical heat also suggests a passionate, spontaneous outburst of defiance. By linking his own yearning to the relentless waves crashing against the shore, Darwish underscores the depth of Palestinian longing for their homeland.

In 1989, Darwish wrote the poem *Tragedy of Daffodils and Comedy of Silver*, which poignantly captures the empathetic and supportive role of Palestinian nature amidst the prolonged resistance against occupation for over forty-one years. In these lines, Darwish portrays the sun as a force that:

"The sun does not allow them
To remain on the holy land
It will burn their faces and skins
It will shine in every heart
The fire ... we are all"

Darwish imbues the sun with a defiant spirit, transforming it from a celestial body to a champion of resistance. Its relentless heat becomes a metaphor for defiance, scorching the occupiers not just physically, but also burning away at their resolve. This external discomfort ignites a fire within the hearts of Palestinians, fueling their determination to reclaim their homeland. The sun joins the ranks of nature's symbols, a testament to the enduring spirit of Palestinian resistance.

From a technical standpoint, "flora" refers to all the plant life growing in a specific region. In the context of this study, *The Bread* exemplifies how flora, specifically Palestinian flora, is employed. As it is uttered:

"The flowers of my land
Make chains of freedom
And never to fade
They tend to destroy our flowers
...they will flower again"

Donning the fiery red of the Palestinian poppy, a national flower, Darwish's words paint a scene of unwavering resistance. These vibrant blooms erupt across the land each spring, a powerful symbol of hope and resilience for the Palestinian people. Despite attempts to eradicate them, the poppies persist, their tenacity mirroring the enduring dream of Palestinians to reclaim their homeland.

Shifting to animals, fauna refers to all categories of animals living in a specific region or time. In this context, fauna denotes the animals of Palestine, the occupied land, which Darwish employs to convey his message of opposition and resistance in exile. Darwish harnesses the power of fauna, notably horses, as seen in the poem *The Land*, where he asserts:

“In the month of March
The horses of our land
Wake up ... run
To Jerusalem”

In these lines, Darwish vividly portrays the Palestinian opposition during *The Land Day*, observed annually on March 30th. This day commemorates its origins in 1976, when Palestinians united in nationwide protests and strikes against Israel's plans to expropriate large swathes of Palestinian land for Israeli settlements. Darwish employs the powerful imagery of “the horses of our land” to symbolize and evoke Palestinian resilience, opposition, and resistance against these injustices. The use of horses in the poem invites readers to explore a wide spectrum of interpretations, reflecting Darwish's nuanced commentary on Palestinian identity, struggle, and determination in the face of ongoing challenges.

Darwish infuses his work with potent symbolism through the image of the horse. Horses, traditionally associated with victory in Arab and Islamic cultures, become emblems of resistance against occupation. He evokes a powerful image of these horses galloping towards Jerusalem, the third holiest site in Islam. This imagery echoes historical events like the Muslim recapture of Jerusalem from Crusaders by Saladin, a renowned leader who relied heavily on cavalry. By drawing this parallel, Darwish harnesses the power of nature to represent the ongoing Palestinian struggle for their homeland.

4. Conclusion

This study has examined Mahmoud Darwish's selected exile poems through the lens of eco-resistance, revealing his deep exploration of the loss of Palestine and the evolution of his poetic styles during his twenty-six years in exile. The research underscores Darwish's eco-resistance against the occupation of his homeland, which manifests through three distinct modes: defiance expressed through artistic depictions of nature as a critical form of opposition from a distant perspective, centric resistance that forges a profound connection between nature and humanity to resist intruders, and interconnected opposition portrayed through various naturalistic and human elements. Darwish's poetic voice of dissent emerges vividly through diverse facets of nature, highlighting his enduring psychological and emotional attachment to Palestine despite physical separation. Ultimately, Darwish's literature functions as an unbreakable link, akin to the unwavering sun, maintaining his profound bond with Palestine and amplifying his struggle for its liberation from oppressive forces. Despite the physical distance imposed by exile, Darwish's writing serves to sustain a continuous connection to his homeland. Like a lifeline, his poetry bridges the gap between himself and Palestine, serving as a powerful conduit to uphold his identity as a Palestinian son committed to the cause of liberation.

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