Post-colonial Transformation as a Mode of Resistance in the Poetry of Mahmoud Darwish

Mohamed Saad Rateb Abdullah[*]
msr02@fayoum.edu.eg

Abstract

This paper aims to demonstrate how the transformative strategies of resistance introduced by Bill Ashcroft in his theory of transformation can be contextualized in Mahmoud Darwish's poetic discourse of resistance. It also attempts to investigate which of Ashcroft's transformative strategies are intensively woven into the texture of Darwish's poems to impart a creative mode of resistance. To counter the Israeli colonial discourse of hegemony and injustice, Darwish defiantly produces, through his poetry, an anti-colonial discourse that aptly challenges and transforms the Israeli imperial discourse. What is remarkable in the anti-colonial discourse rendered in Darwish's poetry is the fact that it is approached from the lens of the Palestinians themselves and it follows a systematic pattern of resistance. It starts with a process of interpolation through which the poet tries to understand the imperial discourse, analyzes it in detail and then adapts and changes it to correct its misrepresentation of reality. This mode of transformative resistance never leads to direct confrontation with the enemy's discourse. It, rather, involves creative ways of transcending the provocative, imperial discourses and disclosing their inconsistencies.

Keywords: Mahmoud Darwish, resistance poetry, transformative strategies of resistance.

[*] Department of English, Faculty of Arts, Fayoum University.

Introduction

The poetry of the Palestinian poet Mahmoud Darwish undeniably remains an influential part of the cultural Palestinian resistance to Israeli occupation. It vigorously represents the voice of a truly national poet who is deeply concerned about the occupiers' endeavors to erase the national identity of the Palestinian people, uproot and dispossess them, and introduce a falsified history of their homeland. Themes of struggle to preserve Palestinian identity, attachment to the land and rootedness, thus, reverberate throughout Darwish's poetry. Moreover, Darwish, on the one hand, attempts to disclose and challenge Israel's colonial discourse of hegemony and suppression. On the other hand, he conveys the true experience of colonization from the perspective of the Palestinians themselves. He also sheds light on their persistent struggle against the hostilities of an oppressive occupation. To achieve all this, Darwish produces an anti-colonial cultural discourse of resistance which does not merely reject the Israeli colonial discourse but, rather, interpolates, appropriates and transforms it. This mode of transformative resistance discloses the hegemonic, colonial discourse and proves its inconsistencies. Cultural resistance in Darwish's poetry, however, has not received due attention; as there is no single study which attempts to investigate the transformative mode of resistance in Darwish's poetry. Applying Bill Ashcroft's theory of post-colonial transformation, this paper, therefore, attempts to explore the

transformative strategies of resistance in Darwish's poetry. It also endeavors to show how these transformation strategies, as theorized by Ashcroft, form the core of Darwish's anti-colonial discourse of resistance. Moreover, it attempts to investigate which of Ashcroft's transformative strategies are intensively woven into the texture of Darwish's poems to impart a creative mode of resistance.

Literature Review:

Numerous scholarly and critical works have delved into the poetry of Mahmoud Darwish. Some critics have dealt with Darwish's resistance poetry from a post-colonial, political perspective which either reveals Darwish's concern with motifs of exile, identity and freedom of imagined spaces or explores the self/other relationship in Darwish's poetry. In his article "Who am I without Exile? On Mahmoud Darwish's Later Poetics of Exile," Yair Huri (2006), for instance, explores Darwish's later exilic poetry in an attempt to prove Darwish's satisfaction with his exile. He argues that Darwish celebrates exile in his later poetry due to his ability to create a new exilic self which enjoys freedom away from the political commitments towards his occupied land. Similarly, in her article "A Necessary Forgetfulness of the Memory of Place," Charlotta Salmi (2012) argues that Darwish is contended with his exile. She goes further to argues that his later poetry invokes no real sense of hope for the return of exiled Palestinians to their homeland wheather physically or metaphorically. Moreover, Eldho Thankachan

(2016) focuses on Darwish's poetry of exile in his article "Almond Blossoms and Beyond: Metaphors of Exile in Mahmoud Darwish's poetry." Using Gaytri Spivak's subaltern theory as a theoretical framework, Thankachan explains how Darwish skillfully manages to link his quest for identity to the idea of exile through his use of metaphors of exile in his poetry. In addition, Divya Rawat (2021), in her article "Life as Poetry and Protest: a Study of Mahmoud Darwish's Poetry," investigates the tragic impact of Darwish's exile on his personal life and his poetry. She, nonetheless, argues that Darwish succeeds to universalize his exilic experience by addressing issues of universal human concerns in his poetry such as man's need for freedom, peace and fraternity. Furthermore, in "Mahmoud Darwish and Tanure Ojaide: Poets of Exilic Consciousness and Representatives of Oppressed Nations," Ghada A. Mohammad and Wafaa A. Abdulaali (2020) attempt a comparative study of the exilic poetry of Mahmoud Darwish and the Nigerian poet Tanure Ojaide. They focus on the poets' sense of homelessness and estrangement as reflected in the language and symbols of their exilic poetry, and they conclude that both poets reveal their deep attachment to their home countries.

Dalya Cohen-Mor (2019), on the other hand, in her book *Mahmoud Darwish: Palestine's Poet and the Other as the Beloved*, introduces Darwish's passionate relationship with the Israeli other represented by an Israeli woman named Tamar Ben-Ami who is referred to in Darwish's poems as Rita. Cohen-Mor

presents biographical information about the poet's early life in Palestine, and explores his intimate passion for Rita. She then analyzes his love lyrics dedicated to Rita in which he reminisces about his past love which is thwarted due to the differences between his ideological and political commitments and that of his beloved. Cohen-Mor finally discusses the impact of Darwish's personal love affair with an Israeli woman on the construction of his poetic identity as a poet-lover and on his positive attitude toward the Israeli other in his poetry. What is significant about Cohen-Mor's study is the glimpse of hope it offers regarding the possibility of coexistence and the possibility of ending the Palestinian-Israeli political strife and starting peaceful dialogue with the other.

Likewise, Muhammad Siddiq (2010), in an article entitled "Significant But Problematic Others: Negotiating "Israelis" in the Works of Mahmoud Darwish," argues that Darwish's poetic discourse humanizes the Israeli other and regards him as a rival rather than an enemy. Siddiq cites examples of Darwish's poems which address the humanity of the Israeli other and considers the concept of the Israeli other as being important in forming the cultural history of Palestine. According to Siddiq's argument, Darwish's humanistic treatment of the Israeli other relies partly upon his personal and poetic encounters with the Israeli other throughout his poetic career; and partly upon his recurrent allusions to the Old Testament in an attempt to change the dogmatic view of the other as enemy. Along similar lines, Masha

Itzhaki and Sobhi Boustani (2016), in their article "The Concept of the Other in Contemporary Palestinian and Israeli poetry," explore the portrayal of the other in both Arabic and Jewish poetry. They demonstrate how the Israeli other is represented as a human being in the poetry of two Palestinian poets: Nidaa Khoury and Mahmoud Darwish. They also tackle the image of the Palestinian other in the Jewish poetry of two Israeli poets: Dalia Rabikovitz and Nathan Zach. Itzhaki and Boustani, thus, conclude that the other, though regarded as a political adversary, is sympathetically accepted on a humanistic level.

Similarly, Lobna Ben Salem (2021), in an article entitled "Humanizing the Enemy: Transcending Victimhood Narratives in Mahmoud Drwish's and Yehuda Amichai's Poetry," interrogates the validity of such static binaries as victimizer/victimized, oppressor/oppressed and perpetrator/perpetrated which dominate the political, cultural and literary discourses of both Palestinians and Israelis. She also asserts the necessity of annihilating the claims of victimization on both sides of the Palestinian-Israeli conflict. Furthermore, she explains how the poetry of both the Palestinian Darwish and the Israeli Amichai dismisses such conflicting binaries and creates the prospect of reaching a settled form of reconciliation with the other. Finally, Salem demonstrates her argument by citing Darwish's poem "Under Siege" and Amichai's poems "Jerusalem" and "An Arab Shepherd Searches for a Lamb on Mount Zion."

In addition, studying the significance of space in Darwish's poetry is the focus of much critical concern. Tahrir Hamdi (2017), for instance, approaches Darwish's poetry of space in her article "Darwish's Geography: Space, Place and Identity Under Construction." Hamdi highlights the importance of space in Darwish's poetry by drawing heavily on Edward Soja's theory of the thirdspace and Benedict Anderson's theory of the imagined communities. She also investigates the substantial role of place in forming the Palestinian national identity as demonstrated through the analysis of Darwish's later poems, *Memory For Forgetfulness* and *Mural*. Similarly, in "The Geography of Poetry: Mahmoud Darwish and postnational Identity," Erica Mena (2009) examines the role of space in Darwish's resistance poetry. She argues that Darwish's poetry is postnational rather than postcolonial in its political and social perspectives. Her argument is based on the fact that Darwish's poetry conveys the experiences of the Palestinian people who, despite being homeless and exiled, still maintain a sense of belonging to an imagined space and time. Darwish's postnational poetry, in this sense, transcends the physical limitations of space and time.

Other critics, however, have discussed the ecocritical dimension in Darwish's resistance poetry focusing on Darwish's extensive use of nature imagery and symbolization to be incorporated in the process of cultural resistance. A clear example is Khaled M. Masood's (2020) article entitled "Manifestations of Nature and Politics in Mahmoud Darwish's

Metaphors." In this article, Masood deals with Darwish's portrayal of Palestinian landscapes and his use of metaphors to embody the theme of interconnection between man's identity and his native land. He analyzes Daewish's nature imagery throughout his exilic poetry to show how the elements of nature are metaphorically incorporated in Darwish's political construct of resistance. In the same vein, Hamoud Yahya Ahmed and Ruzy Suliza Hashim (2014) study Darwish's resistance poetry from an ecopostcolonial perspective in their article "Resisting Colonialism Through Nature: An Ecopostcolonial Reading of Mahmoud Darwish's Selected Poems." They demonstrate how Darwish utilizes various forms of nature to serve as effective tools of resistance to occupation. Darwish's employment of nature imagery in his resistance poetry, according to Ahmed and Hashim, passes through three different phases. The first phase deals with Darwish's earlier poetry which depicts natural landscapes as partners in the process of resistance. The second phase represents Darwish's use of nature imagery in his exilic poetry. The final phase presents the culmination of his symbolic use of nature imagery in his later poetry. Additionally, nature captures the focus of interest in an article entitled "Identity and Land in Mahmoud Darwish's Selected Poems: An Ecopostcolonial Reading" by Hamoud Yahya Ahmed et al. (2012). The authors blend both the ecocritical approach together with the postcolonial approach to analyze Darwish's resistance poetry. They also explain how the formation of one's cultural

identity in Darwish's poetic discourse is based upon a sense of belonging to one's homeland and how a sense of estrangement entails loss of one's cultural identity. Moreover, they analyze a selection of Darwish's poems to demonstrate how the elements of nature play a vital role in the process of cultural resistance.

It seems evident that all such critical investigation of Darwish's resistance poetry fall, more or less, into four distinct groups: the first examines Darwish's poetry of exile; the second investigates the concept of space in Darwish's poetic works; the third deals with the concept of the Israeli other; while the fourth studies Darwish as an ecopostcolonial poet. Yet, the process of cultural resistance in Darwish's poetry has not received due attention, as there is no single study which attempts to investigate the transformative mode of resistance in his poetic discourse.

Theoretical Framework

Postcolonial theories of cultural resistance have been developed among postcolonial critics. The most prominent are those introduced by David Jefferess (2008), Homi Bhabba (1994), Frantz Fanon (1968 / 2004) Edward said (1993), and Bill Ashcroft (2001). In his book *Postcolonial Resistance: Culture, Liberation and Transformation* Jefferess (2008) advocates the view of resistance as a social act for the purpose of effecting change and non-violent transformation in colonizer/colonized relationship. Resistance, in this sense, obviously becomes a

positive, cultural and social construct which basically examines the prospect of reconciliation and peaceful liberation.

In contrast, Fanon, (1968 / 2004) in his book *The Wretched of the Earth*, reveals his view of the necessity of resorting to violence in resisting colonial powers. He argues that colonialized communities have the right to use violent forms of resistance just in the same manner that colonial power is being aggressive. Being a psychoanalyst, Fanon also discusses the emotional and psychological motives which are responsible for the production of violent practices by the colonized.

In *The Location of Culture* (1994) Homi Bhabha introduces the theory of hybridity which represents the product of differences and interaction between dominant and dominated cultures. It is a cultural practice which negates otherness and binary opposition in cultural discourses of identification. Hybridity, in this sense, is a form of transformative resistance which approaches cultural differences between the colonizer and colonized in terms of negotiation and exchange rather than domination and hegemony.

In his seminal book *Culture and Imperialism*, Said (1993) emphasizes the significance of cultural resistance as being complementary to military and political resistance. He also enumerates specific strategies of cultural resistance. These strategies have to do with the colonized subjects' ability to reinhabit their occupied land, recreate their national identity,

restore their national, historical past and reinforce coexistence with the colonizer.

Bill Ashcroft's (2001) transformation theory, as propounded in his book *Post-Colonial Transformation*, emerges prominently among post-colonial theories of cultural resistance. Ashcroft offers a concise definition of transformation as a tool of resistance which is "dynamic" and "practically affirmative" (7). His theory is simply grounded on the fact that a colonized society is neither weak nor submissive as might be expected. On the contrary, such a society is able to adapt and change its own culture in a way that enables it to resist the colonial hegemony. Such a colonized society, thus, has the ability to be positive, adaptive and inventive in order to produce its own cultural identity and its own power and to make use of the imperial culture by acquiring a new way of seeing itself and the other. Transformative resistance, in this sense, is not a mere strategy. It is, rather, a cultural process through which a colonized community can subtly take the opportunity to influence the imperial discourse by turning it against itself. The purpose of this transformation process, as Ashcroft (2001, 16-17) suggests, is to adapt the imperial culture to suit the needs and values of colonized people.

The process of postcolonial transformation, according to Ashcroft's conceptualization, consists of eight different strategies. The first of these strategies is what Ashcroft terms as "interpolation" (2001, 45) through which the colonized subjects

appropriate the language and cultural discourse of the colonizer to reveal the differences between their local culture and the imperial culture and to insert a new transformative, cultural discourse that counters the hegemonic discourse. The second strategy is "language appropriation" (Ashcroft 2001, 77) which refers to appropriating the colonizer's language to suit the local, indigenous culture. Appropriating the colonizer's language, according to Ashcroft (2001, 76-78), can be attained by using such transforming strategies as "codeswitching" (76) between a standard language and a local language, strange tone, artificial use of standard language, "glossing" (78) which refers to providing "parenthetic insertion" (78), "syntactic fusion" (78) by structuring English according to the structure of the local language, "neologisms" (78), using "untranslated lexical terms" (78), "ethno-rhythmic" (78) language which uses the rhythm and structure of the mother language in constructing the colonizer's language and finally "the transcription of dialect and language variants" (78). All these strategies are used to alter the words, syntax and rhythms of the colonizer's language for the sake of its appropriation. Appropriating the colonizer's language, Ashcroft (2001, 77) suggests, is essentially meant to impart the colonized culture to the colonizer in his language and to show that each has his own culture which is totally different from the other.

Transforming the historical, imperial discourse is the third transformation strategy suggested by Ashcroft (2001, 82-103). The indigenous people challenge the imperial, historical

narrative of their colonial experience and disclose its limitations and inconsistencies. This is known as the "interpolation" (102) strategy which presents a counter historical discourse to the dominant, imperial discourse. It transforms the colonial, historical narrative in a way that reveals the incredibility of such a narrative; as it does not give a true account of the colonial experience and, consequently, needs always to be revised.

Allegory is Ashcroft's (2001, 104-123) fourth strategy used to transform the dominant, colonial discourse. It is used refute the imperial historical discourse and give a counter allegorical discourse. Allegorical texts, thus, are produced to present the imperial history of the colonized societies from the lens of the colonized people themselves. Here the colonizer's language is used allegorically and history becomes allegorized to challenge, interpolate and transform the imperial historical narrative imposed by the colonizers. By using allegory, the indigenous people can question the validity of the historical experience rendered by an imperial, oppressive power. They also can reshape and re-present their own history and correct the misrepresented reality since they, though silenced in the colonial discourse, now have the opportunity to tell the truth and to be heard by others. The result of using allegory, therefore, is the existence of two discourses: the historical, imperial discourse and the appropriated, allegorical discourse. This irrevocably creates a cultural gap between the two discourses. The colonized people's allegorical representation of their culture, however,

acquires more validity than the imperial, historical representation simply because it imparts the real story of their life.

The fifth strategy in Ashcroft's (2001, 124-156) theory is place reappropriation which plays a very effective role in the process of cultural transformation in post-colonial discourse. To dominate the indigenes, colonial power uses an imperial discourse of mapping and naming. By so doing, the colonizers usually tend to rename, reinscribe and erase the earlier knowledge of all the places they colonize. In other words, they use a new language and new names to impose a new spatial reality on those colonized people. This mapping and naming discourse is meant to appropriate the colonized places and facilitate their annexation and subjugation. Colonial powers also tend to use their own visual perspective of space which relies on separating time from space, subject from object and viewer from viewed. They, thus, alienate the colonized space and remove all the historical, cultural and social dimensions related to it. By so doing, they marginalize the colonized space by using a fixed, timeless perspective of place through which they negate any sort of interaction between the indigenous people with their place. Consequently, colonized people suffer painful feelings of displacement, estrangement and alienation resulting from the gap between the place as they experienced it and the imperial language used to describe it.

To resist these imperial practices, interpolation strategy is used to transform such imperial discourses of place as mapping

and naming as well as the imperial knowledge of geography and cartography, and represent them from the colonized people's perspective. This can be done by reinscribing and re-naming the colonized places before re-inserting them in the dominant, imperial discourse. By reappropriating place in such a subtle way, the colonized people aptly demonstrate that the imperial discourse used to describe their indigenous places ultimately fails them and does not convey their true experience of place. In this sense, they can produce an anti-colonial discourse of place in which they re-insert the elements of time, history and space. Such elements give places their cultural identity which cannot be erased by using a new imperial language. If the colonizer, then, appropriates place by using his new language, removing time and objectifying places, the anti-colonial discourse is supposed to re-appropriate place by representing it differently in creative works of art. In these works of art, the indigenes can reveal their sense of displacement and the gap created due to the imperial, oppressive practices which are meant to erase the cultural history of place and the identity of the original inhabitants.

Habitation is Ashcroft's (2001, 157-181) sixth strategy of transformation which is primarily used to transform a colonized space from a culturally intruded place to a place of belonging. Place, in this sense, acquires its cultural and social identity by being inhabited by the indigenous people. These indigenous people appropriate the colonial discourse of place into a sense of place discourse through which they add their local social and

cultural touch to place. To assert their aboriginality, colonized people reject to be exiled or dislocated from their imperially intruded place. They, rather, acquire a sense of place through the process of habitation which involves not only one's historical background, but also other factors including land, race and cultural identity. In their attempt to find moral justification for the occupation of land and the expansion policy, colonial powers use the pretext of economic development. Through this process of economic exploitation, colonization dominates the place of habitation and changes it to a colonized space controlled by creating boundaries, whether physical or psychological, such as state, racial or ethnic boundaries. The only possible way to transform such boundaries is not by rejecting them, but through the process of habitation. Here ordinary people have the power to transcend these limitations of boundaries at the individual level of their ordinary life. They are, in other words, able to acquire a sense of placeness regardless of such boundaries. Thus, it is essentially a matter of changing the power roles controlling these boundaries so that the indigenous people can benefit from them and ultimately succeed to inhabit them.

Horizonality is Ashcroft's (2001, 182-205) seventh strategy of transformation which revolves around colonized people's perception of imperial boundaries. When practicing horizonality, colonized people neither reject nor resist imperial boundaries created by the dominant colonial power. On the contrary, they engage, transcend and transform them by making them difficult

to be distinctly perceived in a culturally hybrid community, and, thus, disrupt their functions. Colonized people can best achieve this target by perceiving an imagined horizon far beyond the imperial boundaries and by appropriating the colonial language so that it can effectively be used in the context of a culturally hybrid community.

Ashcroft's (2001, 206-225) last strategy of transformative resistance is globalization. This strategy has to do with the global cultural system in the sense that colonized local communities attempt to transform the dominant global culture offered to them, interpolate its practices and adapt them to serve their own purposes. These local communities can appropriate the global forms of culture by changing and adapting their modes of articulation to serve their own needs and, by so doing, can ultimately resist the system of power dominating them and, simultaneously, have their own share in the formation of the global cultural system. This appropriation process usually starts with transforming the dominant colonial culture into a new cultural discourse that is relevant to local communities. It is only then that these local communities can exchange their own model of cultural formation with other communities and, thus, participate in the transcultural system of globalization. Applying Ashcroft's theory of transformative resistance on Darwish's selected poems will, therefore, illustrate how Ashcroft's transformation strategies are distinctly reflected in Darwish's

poetry and will reveal which strategy is foregrounded in Darwish's poetic discourse of post-colonial resistance.

Darwish as a Poetic Voice of Resistance:

The Palestinian poet Mahmoud Darwish, who was born in 1941 in the small Palestinian village of al-Birweh in Acre, published his first volume of poetry entitled *Wingless Birds* in 1960. This first volume, in addition to other succeeding volumes including *Leaves of Olives* (1964), *Lover from Palestine* (1966), *Why Did You Leave the Horse Alone?* (1995), *The Adam of Two Edens* (2000), and *Unfortunately, It Was Paradise* (2003), earned him the reputation of the representative voice of Palestinian resistance. Darwish gained this reputation as a result of the personal and family history of suffering that he experienced throughout his life and which definitely has left its impact on his poetry. For instance, in 1947 the six-year old Darwish left with his family to Lebanon as refugees after the Nakba. The family returned to Palestine a year later to find that their village of al-Birweh was completely destroyed and erased from the map of their occupied homeland. Hence, they moved to live in a nearby village without identity cards because their residence was considered to be illegal by the Israeli occupation. After finishing high school, Darwish continued to live in Palestine for a decade from 1962 to 1972 during which he was house arrested and imprisoned several times by the Israeli occupation for his resistance poetry. Darwish, thus, left Palestine to stay in Cairo and then Beirut which he was forced to leave as a result of the

Israeli invasion of Lebanon in 1982. He immediately fled to Damascus, then Tunisia and finally Paris before returning to live between Amman in Jordan and Ramallah in Palestine.

The poet's long journey away from home is obviously responsible for the feelings of suffering, estrangement and nostalgia that he, as a refugee, experienced. Such feelings are undoubtedly reflected in his poetry of exile which is imbued with the idea of resistance to the oppressive Israeli occupation. Therefore, Darwish's poetic career which lasts for five decades (1964-2006), as Ahmed and Hashim (2014, 91-93) suggest, can be divided into three stages of development. The first spans twelve years and includes his early resistance poetry written while he was still living in Palestine before starting his exilic journey. In the poetry of this first stage, Darwish attempts to advocate the Palestinians' national identity against the colonizers' attempts for uprooting their cultural history. He produces vigorous nationalistic poems which foreground his enthusiasm for resistance and aspiration to freedom.

The second stage of Darwish's poetic development spans twenty six years and includes all the poems composed in exile. The motif of exile, thus, predominates the poetry of this stage which also reveals his preoccupation with other themes such as the quest for national identity and the role of personal and collective memory in enduring the sense of dispossession and expulsion from an occupied homeland. During the second stage, Darwish also excels as an eco-resistance poet who reinforces his

sense of attachment to homeland by elegantly employing the elements of Palestinian nature in the poetic process of resistance.

Darwish's final stage of poetic development spans the last twelve years of his life and includes his later poems written after returning home and staying in Ramallah. In the poetry of this period, Darwish introduces a new sense of belonging to homeland acquired after a long experience of struggle, exile and resistance. The poet here envisions his homeland liberated from the physical limitations of geographical space and is located, instead, in the minds and hearts of all Palestinians. This final stage culminates in poetry which focuses on the humanistic aspect of the resistance process. In other words, Darwish humanizes the Israeli other in his later poetry and refers to the possibility of coexistence and the possibility of reaching a peaceful settlement of the Palestinian-Israeli struggle. Darwish, in this sense, universalizes the Palestinian experience of resistance and is ready to share it with other communities. He also seeks to convey the suffering and dehumanization the Palestinians experience not only in Palestine but in exile as well. The Palestinian experience Darwish propagates and attempts to share with other similar communities, Mustapha Marrouchi (2011, 17) claims, seems to be a tragic one. According to Marrouchi, this is evidenced by Darwish's poetic description of the Palestinian tragic experience which is all about pain, suffering, dispossession, aggression and humiliation. Marrouchi's view, however, is not quite accurate, as he certainly disregards

the poems' implied reference to the Palestinians' appropriation of their inhuman conditions and the transformation strategies they use for their own purpose of resistance, Darwish, thus, hardly shows the Palestinian people to be passive or submissive. On the contrary, they are always described in his poems to have a sense of constant perseverance and commitment towards their homeland.

Transformation Strategies in Darwish's Resistance Poetry

In his poetry, Darwish aptly discloses that all the oppressive and violent practices of the Israeli occupiers are part of their colonial discourse as evident in this extract from his poem "Take my Horse and Slaughter it":

> …. All of my Andalus
>
> is within your hands, so don't leave a single string
>
> for self-defense in the land of my Andalus (Darwish 2007, 36).

In these lines Darwish reveals his awareness of the Israeli colonial discourse which justifies the capture of Palestinian land under the pretext of self-defense. Such imperial strategies, Hamdi (2017, 241) argues, are largely of two types: geographical and historical/cultural. On the one hand, geographical strategies are represented by expelling Palestinians, confiscating their lands and changing the geographical map of Palestine through the construction of Israeli settlements, barriers and walls. The historical/cultural strategies, on the other hand, are represented by either erasing or falsifying the history of the Palestinian land,

changing the names of places and destroying all the historic locations, documents, maps and books in addition to compelling the Palestinians to carry Israeli passports within their own land. Such imperial practices aim at stripping the land from its owners and this, according to Hamdi (2017, 241), is what gives uniqueness to the Palestinian colonial experience.

To counter the Israeli colonial discourse of hegemony and injustice, Darwish defiantly produces, through his poetry, an anti-colonial discourse that aptly challenges and transforms the Israeli imperial discourse. What distinguishes Darwish's anti-colonial poetic discourse is its elegant display of specific strategies developed by the Palestinians in their transformative resistance to Israeli occupation. Zikrah, Mohammad Tariq and Hafiz Mohammad Arif. (2020, 823) argue that Darwish's poetry is entirely devoted to represent how the Palestinian people tactfully develop the strategy of interpolating the imperial, historical and mythic narratives of the Israeli occupation as a form of resistence. Similarly, Ghada A. Mohammad and Wafaa A. Abdulaali (2020, 43) point out that Darwish's main focus in his poetry is how to employ the history of his homeland to produce an anti-colonial discourse which stands against the Israeli obliteration of Palestinian history and, simultaneously, defends the Palestinain ownership of their land. Neither view, however, is completely accurate. This is due to the fact that Darwish's poetry certainly displays various transformative strategies of resistence of which history is only one example.

What follows, then, is an investigation of how Ashcroft's transformation strategies are implicitly reflected in Darwish's resistance poetry.

In a poem entitled "A Soldier Dreams of White Lillies" Darwish uses the transformative strategy of allegory to subvert the imperial discourse introduced by the Israeli occupation. In other words, according to the Israeli narrative, as reported by Jennifer Shutek (2013, 23), Israeli people are not usurpers of the Palestinian land. They are, rather, the real owners of the land and, thus, have a deep sense of belonging to it. Hence, they feel ideologically committed to advocate their right of existence on their own land. Darwish in this poem counters this Israeli discourse of hegemony and presents, instead, an allegorical discourse through which he tries to correct the misrepresented reality of the Palestinian-Israeli conflict. What is significant here is the fact that Darwish uses allegory to present the reality of the struggle not only from the lens of the colonized Palestinians but also from the perspective pf one of the Israeli colonizers themselves. The poem, according to Helit Yeshurun (2012, 59) is based on an actual, personal context which informs of a meeting between Darwish and an Israeli soldier who was one of the former members of the Israeli communist party that Darwish once joined during his earlier years in Haifa. During the meeting, the Israeli soldier engages with his Palestinian friend in a friendly talk recounting how he suffers as a soldier doomed to fight and kill innocent Palestinians and how he suffers

degradation and loss of identity as a result. Consequently, he decides to leave Israel to put an end to the nightmarish life he has there. This actual meeting which took place immediately after the end of the Six-Day War furnishes the main allegorical situation narrated throughout the poem.

> He understands, he told me, that home
>
> …………………………………….
>
> Have not breathed in the scent of grass, of
>
> roots, of boughs (Darwish 1973e, 56).

In these lines, the poet implicitly compares the Palestinians' attitude towards their homeland with that of the Israelis. The comparison goes in favor of the Palestinians and shows the Israeli discourse of occupation to be implausible and unjustified even to the Israeli soldier who regards himself as "a machine spitting out fire and death" (Darwish 1973e, 58). The ultimate, logical result for the Israeli soldier is lack of any sense of attachment or belonging to the land and unwillingness to sacrifice oneself for its sake.

Throughout the poem, Darwish imparts a sense of humanity in his portrayal of the Israeli soldier's character as evidenced in these lines:

> I dreamt of white lilies
>
> of an olive bread
>
> of a bird
>
> on the bough (Darwish 1973e, 57).

Then he reiterates the same sense of humanity later on in the poem:

> I am dreaming of white lilies,
>
> Of a street
>
> I want a good heart
>
> I want a sunlit
>
> ………………
>
> Not sunset (Darwish 1973e, 59).

In these lines Darwish humanizes the Israeli other and depicts him not as a war criminal, but as an ordinary human being who has peaceful dreams and romantic aspirations. The Israeli other, as evoked in the poem, is presented as an idealist person who aspires for a peaceful life with no wars or acts of violence. Like the colonized Palestinians, he feels estranged, alienated and nostalgic. Hence, he feels sympathetic with the Palestinians and regretful for the horrible crimes he commits by killing innocent Palestinians. Yet, he cannot express such feelings for fear of being punished by his commanders. Consequently, he is forced to kill with no compassion and participate in fighting for a land he is not attached to. Notwithstanding all these severe transgressions, Darwish, as Lobna Ben Salem (2021: 6) notices, hardly incites any feelings of enmity or hatred against the Israeli other. Hence, the Israeli soldier still dreams of meeting the speaker once again but in another country and in a different time. The poem's hopeful note evoked in the concluding lines, as Rehnuma Sazzad (2016: 372) suggests, reveals Darwish's

conviction of the possibility for Palestinian-Israeli peaceful co-existence. These concluding lines represent Darwish's initiative for starting a process of mutual humanization between the Palestinians and the Israelis.

Allegory as a strategy of transformative resistance is aptly used in Darwish's poem "Oh, My Father, I am Yusuf" as evident in these lines:

> Oh father, my brothers neither love me nor want me in this midst
>
> They assault me and cast stones and words at me
>
> They want me to die so they can eulogize me
>
> They closed the door of your house and left me outside
>
> They expelled me from the field
>
> Oh my father, they poisoned my grapes
>
> they destroyed my toys
>
> ………………………….
>
> Did I wrong anyone when I said that
>
> I saw eleven stars and the sun and the moon
>
> Saw them kneeling before me? (Darwish 2019, lines 2-8 / 20-22).

Darwish's poem calculatingly presents a religious allegory through which he tries to interpolate the Israeli imperial discourse of domination and create instead an anti-colonial discourse from the perspective of the Palestinians who represent the indigenous owners of the land. By directly alluding to the

story of Prophet Yusuf and his brothers, as narrated in the *Holy Quran*, the poet evokes the sense of hatred, jealousy and treachery of the Israeli occupiers in their attitude toward Palestinians. This is accompanied by the Palestinian sense of bitterness and injustice which is accentuated by using three rhetorical questions: "What did I deprive them of, Oh my father?" (Darwish 2019, line 11), "What have I done, Oh my father?" "Why me?" (Darwish 2019, line 14-15). Furthermore, using this religious allegory serves to reveal how the occupiers are aggressive, violent and oppressive in their colonial policy which includes not only alienating Palestinians and expelling them but also dealing with them as enemies or strangers inside their homeland in the same way as Yusuf was badly treated by his brothers.

The fact, however, remains that both Palestinians and Israelis belong to the same Prophet, Abraham. Yet, the Israeli colonialists commit acts of discrimination, humiliation and enmity against Palestinians who are supposed to be their brothers. Thus, the parallel, antagonistic attitude of Yusuf's envious brothers and the Israeli oppressive occupation implies the falseness of the Israeli colonial discourse and obviously demonstrates how the occupiers fail in their allegations of living peacefully in Palestine. It also makes the Palestinian anti-colonial discourse of disclosing the Israeli violations all the more powerful and plausible.

The same attitude of humanizing the Israeli other is explicitly accentuated in a poem entitled "When He Walks Away". In this poem, Darwish allegorizes an intimate relationship between a Palestinian family and an Israeli soldier. By so doing, he attempts to refute the imperial discourse of binary opposition between Palestinians and Israelis and prove that such a discourse is imposed on them by the occupation. The allegorical relationship described in the poem serves to create an alternative representation of the Palestinian culture which hardly ever adopts the discourse of binaries in viewing the other.

Therefore, rather than describing a scene of violence and conflict between the Israeli occupiers and Palestinians, the poem introduces a peaceful, domestic scene and creates an atmosphere of cordiality and hospitality as obvious in these lines:

> The enemy who drinks tea in our hovel
>
> has a horse in smoke, a daughter with
>
> thick eyebrow, brown eyes and long hair
>
> braided over her shoulders
>
> like a night of songs.
>
> He's never without her picture
>
> when he comes to drink our tea
>
> ………………………………
>
> Relaxing in our shack, the enemy
>
> slings his rifle over my grandfather's chair
>
> eats our bread like any guest,
>
> dozes off for a while on the wicker couch.

Then, as he stoops to pat our cat on the way out,

………………………………

He asked us to be good while we're here.

He recites Yeats's poem about an Irish Airman:

'Those that I fight I don't hate,

Those that I guard I don't love.' (Darwish 2014b, 84-85).

The Israeli other is introduced in these lines as a father who has a pretty daughter whom he adores and feels deeply attached to. He always describes her beauty to the Palestinian family who invites him to drink tea. He is also introduced not as an enemy who points his rifle at his victims, but as an intimate friend who peacefully visits the Palestinian family in their shack and eats their bread. The delineation of the Israeli soldier, thus, helps create feelings of great warmth and intimacy. The speaker focuses on the soldier's actions which all signify his sense of humanity and peaceful sense of friendliness. For instance, the speaker describes how he drinks tea, eats bread, takes a nap and caresses the cat's fur. Being a soldier, his military uniform with its sparkling buttons in no sense dehumanizes him. He is still a man of sensibility and understanding who listens carefully to and appreciates the Palestinian host's message of peace. Ultimately, he shares their sense of victimization as he himself falls a victim to the colonial power which uses him merely as a war machine. The paradoxical situation of the Israeli other as an enemy and friend, intruder and guest, tormentor and victim is an ironic

indictment of the Israeli discourse of binary opposition. Darwish, therefore, manages to produce an anti-colonial, allegorical discourse which undoubtedly negates the Palestinian attitude of antagonism and enmity toward Israeli citizens which is propagated by the Israeli colonial discourse.

A final illustration of the use of allegory as a transformative strategy of resistance is found in Darwish's love lyrics. These lyrics include five poems entitled "Rita and the Gun", "Birds Die in Galilee", "Rita … Love me," "the Sleeping Garden" and "Rita's Winter". These love lyrics are dedicated to the poet's first genuine love, a Jewish young girl named Tamar Ben Ami whom he refers to under the pseudonym of Rita. In these love poems, Darwish attempts to defy the Israeli discourse of enmity and antagonism and produces, instead, a counter discourse of love and intimacy. In this counter discourse, the Israeli other is not merely humanized and regarded as a friend, but as the intimate beloved who shares the poet's romantic dreams of love and aspirations of freedom and peace.

In "Rita and the Gun," for instance, the speaker allegorically gives a detailed description of the intimacy of his love relationship with Rita. The poem's title is revealing and, somehow, embodies the cultural gap between the Israeli colonial discourse of violence and the Palestinian peaceful discourse of love. In other words, the title brings together two contradictory ideologies, because Rita, to the Palestinian lover, is associated with love and romance. Whereas the Israeli gun, the emblem of

an oppressive colonial power, is associated with violence, murder and brutality and always represents a hindrance which brings love to an end.

> … whoever knows Rita
>
> Kneels and prays
>
> to some divinity in those hazel eyes.
>
> And I kissed Rita
>
> when she was young
>
> and I remember how she clung to me
>
> and how my arm was covered by the loveliest of braids
>
> …………………………………………..
>
> Rita's name was a feast in my mouth
>
> Rita's body was a wedding in my blood
>
> and I was lost in Rita for two years
>
> and for two years she slept on my arm
>
> and we made pledges over the most beautiful of cups
>
> (Darwish 1973c, 51).

In these lines, the speaker recounts how he remembers Rita's "hazel" eyes which are a source of joy and inspiration to him. He also remembers how he used to kiss her when "she was young" and how they used to embrace each other so passionately that his arm is covered by her lovely braids. Moreover, he reminisces about the many happy days they spent together for two years, and he still remembers their solemn promises to keep their passionate love for ever. That is why he now feels nostalgic and ruminates on their romantic love affair. Their love relationship

was so intimate and inseparable that her name dwelt in his mouth and ran in his blood. Hence, he was strongly attached to her to the point that he was captivated by her controlling love.

> my moon migrated far in the morning
>
> in the hazel eyes
>
> and the city
>
> swept away all the singers and Rita.
>
> Between Rita and my eyes is a gun (Darwish 1973c, 51).

This intimate romance, however is abruptly terminated due to the existence of both the gun and the city. The gun stands for the colonial, military power of the Israeli occupation, while the city, according to Abdel-Malek (2005, 71) refers to the state of Israel. Thus, it is violence and aggression, on the one hand, and the imperial expansion ideologies of the Israeli occupation, on the other hand, which are mainly responsible for the tragic loss of the speaker's beloved. Accordingly, the lover feels sorrow and pain for the doomed fate of their love relationship. In short, he regrettably deplores the possibility of merging the Palestinian self with the Israeli other which is eventually destroyed by an imperial discourse of enmity and violence.

In addition to allegory, Darwish's poetry underscores the significance of using habitation as another strategy of transformation. The habitation strategy finds its obvious expression in "To My Mother," "Rubaiyat," "Those Who Pass Between Fleeting Words" and "The Wall". Darwish wrote his

poem "To My Mother" while he was in jail for the second time in 1965. The poem is written in the form of a letter in verse and is addressed to the poet's own mother.

> I yearn for my mother's bread
>
> And my mother's coffee
>
> And my mother's touch
>
> Childhood memories grow up in me
>
> Day after day
>
> I love life with a passion ….. (Darwish 1973b, 66).

In these opening lines, the poem's persona does not only express his love for his mother, but also reveals his deep longing for her typically Palestinian breakfast, which basically includes "bread" and coffee" as well as her touch. Such daily life items as bread and coffee are part of the familiar traditions that form the socio-cultural identity of the Palestinian people and which make life in a homeland under occupation still more endurable. The speaker is missing these scenes of his mother making bread and coffee. Such domestic scenes are there no more since the occupation changes them to scenes of desolation and gloominess. Nevertheless, just the memory of these scenes provides the speaker with a spiritual source of nourishment and moral support.

Furthermore, the poet-speaker expresses his urgent need for his mother to give him a feeling of safety and protection as can be traced in these lines:

> Take me, if I come back one day

As a scarf for your eyelashes

And cover my bones with grass

Baptized by the purity of your ankle

Pull my shackles …

……………………

Perhaps I will become

Become a God …

If I touch the bottom of your heart! (Darwish 1973b, 66).

The speaker here explores his relationship with his mother. He longs for her spiritual support especially now since he is far from her. This is due to his imprisonment referred to by the word "shackles". His physical separation from his mother accounts for reviving her memories in his mind and creating the feeling of nostalgia. Although his mother is absent from his sight, she is still present in his mind. Her spiritual presence enables the persona to endure the harsh realities of his imprisonment. To put it differently, just reviving the memory of his mother's company gives him spiritual and emotional power and a sense of placeness through which he can endure the "shackles" of his imprisonment. It is only then that he can feel secure and "love life with a passion" (Darwish 1973b, 66). What is significant in this poem is how the images of "bread", "coffee" and the mother's "touch" are used in symbolic terms to show the speaker's ability to inhabit his homeland regardless of his imprisonment. The image of "bread", specifically, symbolizes persistence, "human

survival," "continued existence" and perseverance (Wazzan 2012, 5). The symbolization of the word "bread", in this sense, reflects the speaker's strong will and his readiness to bear the intolerable condition of his imprisonment in order to show his intimate connection to his homeland.

In addition, the aroma of the Palestinian coffee, the specific way of making Palestinian bread and the symbolic role the Palestinian mother plays in social life do not merely reflect aspects of social or domestic, everyday life of the Palestinian people. Rather, they are no less important as substantial constituents which largely contribute to the process of socio-cultural identification of Palestinian people. They, as Ahmed et al. (2012) point out, "carry the original stamp of Palestinian land" (12). Hence, by remembering such ordinary items, the persona acquires a sense of belonging to his homeland and a sense of place. He is able then to inhabit the place and transform his physical imprisonment to a display of endurance and a new way of expressing resistance to occupation. This strikes a concluding note of hope at the end of the poem where the persona looks forward to a time when he comes back and joins his mother. Thanks to the purity and prayers of his mother, he now rises above the physicality of his prison to a life of transcendence where he feels spiritually empowered. This simply explains why he still remains strongly attached to his mother, who, according to Hamzah (2009, 190) and Hamdan (2016, 173), represents the Palestinian land, and why he still feels her

presence in spite of the imprisonment, discrimination and oppression practiced by the Israeli occupation.

Darwish's "Rubaiyat" is the third example of poems which illustrate how the habitation strategy is used to reassert the identity of the Palestinians and their strong attachment to their land as can be traced in these two stanzas:

> Through prison chinks I met the eyes
>
> of an orange-tree and the sea and wide horizon locked
>
> in embrace. If at night the blackness of grief grows
>
> deep my comfort is the night's beauty, the hair of my
>
> Beloved.
>
> …………………………………
>
> What we find most beautiful: to drink tea
>
> at dusk to toy
>
> with talk of children, a tomorrow with no meeting
>
> secretly
>
> weeping for joy (Darwish 1973d, 49).

These lines aptly describe the minute details of various beautiful sights in the Palestinian territories. In addition, they give an impressive account of the familiar details of the Palestinians' way of life on a day-to-day basis on their land. Such interesting scenes help keep the memory and identity of the homeland in mind and enrich the sense of belonging to it. The poet conveys this sense of attachment to homeland through his use of concrete, visual images of orange trees, the sea, the vast horizon and the beautiful long night. In addition, he introduces a list of ordinary,

daily activities which are typical of the Palestinian family life such as drinking tea at dusk, chatting about children and expressing hope for a bright future. All these natural elements of the setting together with the habitual Palestinian activities, as Khaled M. Masood (2020, 64) rightly observes, serve to introduce the Palestinian people as a nation with its distinct culture, deep-rooted history and well-defined geography. The poem's persona, in this sense, remarkably celebrates his ordinary, daily life in spite of the deep griefs of his physical imprisonment. Such usual sights and ordinary activities give him a sense of relief away from the daily suffering under occupation. In consequence, he can persist and find a satisfactory sense of place everywhere in his occupied country. It is only then that he can transform the prison created by the colonial power to a symbol of freedom and a lively horizon of national loyalty and devotion.

Furthermore, by giving this revealing, minute details of family life in his home country, the speaker imparts a vigorous sense of warmth and intimacy throughout the lines. This clearly indicates that he remains attached to his land. Contrary to the occupiers' expectations, the speaker finds delight in the concrete, stale elements of his occupied setting and in the boring, familiar routine of his daily life. This feeling of delight is in itself a powerful form of resistance to Israeli occupation.

The second stanza of "Those Who Pass Between Fleeting Words", a poem written on the occasion of the Palestinian

uprising in 1987, reveals how the Palestinians endure the flagrant violence, savagery and inhumanity of the Israeli occupation:

> O those who pass between fleeting words
>
> From you the sword - from us the blood
>
> From you steel and fire - from us our flesh
>
> From you yet another tank - from us stones
>
> From you tear gas - from us rain
>
> Above us, as above you, are sky and air
>
> So take your share of our blood - and be gone
>
> Go to a dancing party - and be gone
>
> As for us, we have to water the martyrs' flowers
>
> As for us, we have to live as we see fit (Darwish 1989, 26).

These lines present a heroic, sacrificing image of the colonized Palestinians who are able to stand the cruel firing of Israeli guns, tanks and tear gas bombs. Although they sacrifice their lives and fall as martyrs, they still persevere and powerfully assert their right to stay and inhabit their land as is clear in the stanza's final, assertive statement: "we have to live as we see fit". This implies that the Palestinians refuse to leave their homeland and submit to an oppressive colonizer. They prefer, instead, to live under occupation rather than to be refugees or exiles.

The poet here juxtaposes two visual images in order to contrast the entirely different attitudes of Israeli occupiers and innocent Palestinians whom the speaker identifies with. The Israeli occupiers are shown to be inhumane, aggressive soldiers

who insist on imposing stifling militarism and resorting to violence and savagery in suppressing the Palestinian uprising. In contrast, the Palestinians are shown to be innocent victims of a brutally violent and imperial power. In defending their homeland and their identity, they have nothing to offer more than their own blood and flesh. This is why they fall as martyrs in large numbers. Yet, they are not weak or submissive. They still persist in their struggle for removing Israeli occupation.

Through the use of habitation strategy, Darwish, thus, manages to appropriate the Israeli colonial, hegemonic discourse which regards the Palestinians, more or less, as primitive, terrorist and nomadic people who live in chaos and disorder. By using vivid images and juxtaposition, he also manages to give an accurate account of the Palestinians and shows them throughout the lines to be civilized people who are aware of the true history of their land as can be clearly seen in the poem's concluding lines: "… we have the past here / we have the first cry of life" (Darwish 1989, 27). They are also depicted as a steadfast people who, though 'bleeding', are still determined to remain attached to their history and their land as is obvious in the persona's declaration that the past, present and future of Palestine is "our time" and in his reiterated assertion that Palestine is "our land", "our sky", "our sea", and "our country". (Darwish 1989, 27).

Enduring life in an occupied land surrounded by walls is another palpable example of the role of habitation in resisting the Israeli occupation. Such endurance is distinctly manifested in

Darwish's poem "The Wall." The poem reveals Darwish's ironic condemnation of the Israeli construction of a huge wall surrounding the occupied land to isolate the Palestinians inside their home country. Under the false allegation of providing security for Israelis against the terrorist attacks of Palestinians, the Israeli occupation has started erecting the wall in 2002 after the second Intifada. This Wall, according to William, Parry (2011, 11-12), isolates numerous Palestinian families who become displaced and homeless though they live in their homeland. Darwish's poem is a direct reaction to this intentional plan of dehumanizing and humiliating Palestinians produced by the Israeli discourse of colonization.

> A huge metal snake coils around us, swallowing up the little walls that
>
> separate our bedroom, bathroom, kitchen and living room …
>
> ………………………………………………………
>
> … a nightmare of cement segments reinforced with
>
> pliant metal, making it easy for it to move into the fragmented bits of
>
> land and beds of mint that are left to us …
>
> ……………………………………………………………
>
> ……………
>
> but with a bit of effort we can see what is above it: a sky yawning with

boredom at the architects adorning it with guns and
flags. And at night

we see it twinkling with stars, which gaze at us with
affection. We also see

what lies behind the snake wall: the watchmen in the
ghetto, frightened

of what we're doing behind the little walls we still have
left. We see them

oiling their weapons to kill the gryphon they think is
hiding in our hen

coop. And we cannot help laughing (Darwish 2009, 37).

In this short poem, there is a striking contrast between the Israeli
occupiers' actions and hostile attitude and the Palestinians'
reaction to such hostilities. Throughout the lines, the recurrent
image of a horrible snake is used to describe the Israeli wall of
separation. The stealthy movements of the snake represent the
Israeli implicit policy of grabbing and annexing more Palestinian
land, and exercising more aggressive pressures on the
Palestinians to leave their homeland. Such dehumanizing
practices include the increasing number of check points, the
difficulty of crossing barriers without security permits, and
putting Palestinians under house arrests. These aggressive
violations represent a real nightmare for the Palestinians.
Notwithstanding all such oppression and violations, the
Palestinians still persist and endure the difficulties of their
isolated life. They still remain attached to their own houses. They

are so satisfied with "the little walls that separate bedroom, bathroom, kitchen and living room" that they never feel strangers. In spite of the huge wall separating them from the outside world, they are able to transcend it. They are also able to enjoy their daily life in their houses regardless of "the guns and flags" that are spread everywhere behind the Israeli wall. In short, the Palestinians acquire the sense of belonging to their own land and the sense of placeness amid all such miseries. Their sense of strong habitation ultimately becomes freighting to their occupiers. Palestinians, in this sense, are able to transform the Israeli discourse of separation to an anti-colonial discourse of persistence and appropriation.

Interpolating the historical, imperial discourse of the Israeli colonizers is demonstrated in "On a Canaanite Stone in the Dead Sea". Darwish, as Munir Ghannam and Amira El-Zein (2009, 16) remark, successfully employs this strategy to challenge the Israeli fake history of his homeland and disclose its limitations. He presents, instead, a true account of the real historical narrative of the land of Canaan to create a counter historical discourse. Such a counter discourse aims to show that the Israeli account of the history of Palestine needs to be revised and that their claim of the historical ownership of Palestine, according to Muna Abu Eid (2016, 86), is not accurate and, thus, falsified. That is why Darwish gives an accurate historical account of the original roots of Palestinians throughout the poem as evidenced in these lines:

"I am of the shepherds of salt / in al-Aghwar" (Darwish 2004, 225).

The poet-speaker identifies with "the shepherds of salt" who are the real aborigines in the area of al-Aghwar, the first cultivated land in history. Historically, Al-Aghwar refers to Palestine and its original inhabitants were known for extracting salt from the Dead Sea. These are the real ancestors of the Palestinian people. Then the poem's persona historically alludes to Jericho, the earliest populated city in the area of Al-Aghwar. He also alludes to the religious significance of his homeland: "All the prophets are my family / Yet heaven is still far from its land" (Darwish 2004, 226). Palestine is described here as a sacred land whose people are identified with 'all the prophets" including Abraham, Lut, Ishmail, Isaac, Jacob and Joseph among others.

> …stranger, hang your weapons
>
> above our palm tree so I may plant
>
> my wheat in the sacred soil of Canaan.
>
> ………………………………………
>
> … take our customs
>
> of irrigation. Take our architecture (Darwish 2004, 226).

These lines introduce a chronological, account of the original history of Palestine. Starting with the earlier 'shepherds of salt' in Al-Aghwar, the speaker moves to another historical epoch which deals with the history of the Canaanites. Palestinians are the

descendants of Canaanites while the Israeli occupiers are referred to as strangers. This fact is supported by evidence from the history of Palestine as it is the sacred land of different religions and prophets, the land of people who have their own architecture, customs and way of life. Hence the speaker reiterates his own ownership of the land of Canaan and regards the Israeli ancestors as intruders: "This is my / place in my place, and now I see you in the past / the way you came, yet you don't see me" (Darwish 2004, 227).

What is absurd here is that the Israeli occupiers do not recognize their own reality as strangers or intruders and attempt to falsify their own history. Ahmad Qabaha (2020, 77) rightly remarks that the allegorical stories produced by the Palestinian people to counter the Israeli hegemonic, historical discourse enable them to preserve their history and their own cultural identity against any Israeli attempts at effacement. The speaker's comment on the absurdity of the occupiers' situation is historically significant:

> There is no sense here for your absurd entry
> in a legend that grinds armies into ruin
> just so another army may march through,
> writing its own story, carving its
> own name into a mountain: A third will come
> to chronicle the story of an unfaithful wife
> and a fourth comes to erase the names
> of our forebears (Darwish 2004, 228).

The land of Canaan is historically the focus of all conquerors including 'Cyrus', 'Pharaoh', 'Caesar', 'Negus', crusaders and ultimately "the Mongol" who fail in their colonial aspirations and are defeated. Traces of such history are still available both in the form of carvings on rocks and stones, and written documents. The Israeli occupiers will surely meet the same fate as the speaker confirms: "We're not a slave nation" (Darwish 2004, 229), and "My mother is a Canaanite" (Darwish 2004, 227). Such confirmation conveys the Palestinians' sense of deep rootedness in the land of Canaan in spite of the colonizers' attempts to erase the historical attachment of Palestinians to their land by exiling them, uprooting their trees or demolishing their houses.

Along the same lines, "The Phases of Anat", a poem written during Darwish's exile in France, simply deals with the ancient, mythical history of Palestine. The poet's purpose is to show that Palestine is endowed with a multi-cultural background not just in relation to its religious history, but its mythic and even socio-political history as well.

> O Anat
>
> Tarry no longer in the lower world?...
>
> …………………………………..
>
> So come back, and bring back, bring back the land of truth
>
> And allusion
>
> The land of Canaan, the origin.
>
> ………………………………..

Death there and no life

Chaos at the door of judgement. No tomorrow

Comes. No past comes to say goodbye.

No memories (Darwish 2014a, 43-44).

In these lines and throughout the poem, the poet makes an invocation to Anat, the ancient Canaanite goddess of moon. This deity represents an essential part of the religious doctrine of the Canaanites, the earlier ancestors of the Palestinian people. The poet, thus, implicitly celebrates the Canaanite origin of the Palestinians with his use of the emphatic phrase "the land of Canaan, the origin". Since Anat is mythically known for its power of regeneration, the persona invokes her aid throughout the poem and asks for her return from the underworld to restore the lost land of Canaan from the grip of aggressive colonizers, reclaim the national identity of the Palestinian people and reassert their ownership of the land of their ancestors.

The historical focus of the poem, in this sense, serves the poet's purpose of unveiling the mythic, indigenous culture of his homeland. It also refutes and challenges the Israeli colonial discourse which negates the aspects of multi-culturalism in Palestine, and goes further to deny the existence of any mythic or cultural history in Palestine. The poem, thus, produces an anti-colonial, mythic discourse which seeks to reveal the original, past history of the Palestinian people. By so doing, the mythic context of the poem is remarkably sufficient to counter the Israeli dominant narrative which deals with the Palestinians as merely

primitive people with no historic or even mythic origin. Hence, Darwish, as Sana' Abdul Hameed Amro (2020, 21) argues, effectively employs the myth of Anat in this poem to question the validity of the Israeli dominant discourse. What reinforces the poem's anti-colonial discourse is the repetition of the persona's invocation to Anat throughout the poem. This repetition serves to convey a deep sense of the continuity of history between the Palestinians' ancient past and their present. It is exactly this sense of continuity which the Israeli occupation tries hard to deny. Such Israeli attempts to eradicate Palestine's historical signification certainly make the Palestinians all the more determined to retain their identity and regain their lost land. They particularly feel committed, as Honaida Ghanim (2011, 90) suggests, to restore the past context of hybridity in Palestine. To achieve this, one of the significant strategies for the Palestinians to use is to re-tell the history of their homeland, but, this time, from their own perspective. In this sense, the fake historical narrative propagated by the Israeli colonizer can be easily disclosed and shown to be ultimately illusive.

Horizonality as a transformation strategy is remarkably manifested in Darwish's poem entitled "A Ready Script" which explores the relationship between the Palestinian self and the Israeli other through the creation of an imagined horizon. More specifically, the poem introduces a hypothetical situation of the falling of the poem's persona and his Israeli foe into a hole where

they negotiate prospects for survival. This scene is dramatically
described by using the dialogue form:

> Let's presume now that we,
>
> the enemy and I,
>
> fell from the air
>
> into a hole …
>
> what might happen?
>
> …………………..
>
> He and I
>
> are partners in one trap
>
> ………………………
>
> He and I
>
> are frightened
>
> and don't exchange any words
>
> about fear, or other than fear
>
> ……………………….
>
> What might happen if a snake
>
> were to appear to us here
>
> out of one of the scenes …
>
> He said: Will you negotiate with me now?
>
> I said: Over what now in this hole, this grave?
>
> He said: Over your share and mine
>
> of our void and our mutual grave (Darwish 2008, 11).

The Israeli colonizer is evoked throughout the lines not as an
enemy but as an opponent or adversary and as a partner in the
tragic situation of the Palestinian / Israeli conflict, symbolized

here by the hole. Throughout the poem, it seems clear, Darwish presents an imagined horizon far beyond the Palestinian tragic reality. This sense of horizonality helps to transcend the scene of confrontation between the two warring parties or enemies. Instead, it creates a new hypothetical horizon in which the two conflicting entities are regarded as partners who face the same plight of an endless conflict over the ownership of the land. They, thus, instinctively share the same fears and threats so long as they await the same tragic fate. Despite being adversaries, they, consequently, need to negotiate and discuss how to survive their common plight. They also need to collaborate to take a common action against their common threats symbolized here by the snake.

Furthermore, the poem's context of horizonality undeniably shows the Palestinian-Israeli conflict and mutual attitude of enmity to be nonsensically in vain, since they face the same painful situation and are expectedly aware of their common tragic fate. By creating a new different horizon for both Palestinians and Israelis, the poem, thus, evokes the possibility of removing their binary opposition as colonized/colonizer, or victim/victimizer. In addition, the poem suggests the possibility of bringing them together as human beings who are not driven by any political ideologies, and who both fall as victims of the same tragedy. The poem also suggests the possibility of creating a mutual dialogue and exchange of views between Palestinians and Israelis regarding their tragic situation. Moreover, the poem

envisages their perception of the common tragic destiny awaiting them and the urgent need to settle their disputes in order to avert further war and escalation. The poem ultimately stresses the significance of initiating an open dialogue of interaction and communication between the two warring sides.

Throughout the poem, Darwish effectively employs the strategy of horizonality to counter the Israeli discourse of exclusiveness and binary opposition. This imperial discourse, on the one hand, attempts to marginalize and exclude the Palestinians and regards them as terrorists and uncivilized enemies. It introduces, on the other hand, the Israelis as victims of the Palestinian terrorist attacks. Thus, Israelis, according to this imperial discourse, have to defend themselves in order to feel secure. In contrast to such a dominant, imperial discourse, Darwish, through the use of horizonality in this poem, produces an anticolonial discourse which is basically inclusive of the Israeli other placing him on an equal footing with the Palestinians, since both are responsible for the tragedy and both are victims of an endless conflict. In addition, Darwish's discourse is a positive one through which he initiates the possibility of creating a constructive dialogue and looks forward to a peaceful settlement of the conflict.

Darwish's embodiment of Ashcroft's transformation strategies as seen in the poems explored culminates in incorporating more than one strategy in one and the same poem. His poem "The Passport", for instance, reflects how the

habitation and globalization strategies are perfectly employed to suit the poet's purpose. In this poem, Darwish presents the passport as an example of the Israeli oppressive practices in an attempt to erase the national identity of Palestinians and deny their right of belonging to a homeland. More specifically, the Israeli occupiers not only take away the Palestinians' passports to replace them with Israeli ones, but also reject and marginalize them. Accordingly, in a severe act of discrimination, the Palestinian people become officially unrecognized as Palestinian citizens whether inside or outside their homeland. Despite all these imperial transgressions and despite the Palestinians' painful sense of suffering under occupation, Darwish, however, implicitly suggests the impossibility of erasing the Palestinian national identity as can be traced in these lines:

> All the wheatfields
>
> All the prisons
>
> All the white tombstones
>
> All the barbed boundaries
>
> All the waving handkerchiefs
>
> All the eyes
>
> Were with me
>
> But they dropped them from my passport (Darwish 1999, lines 13-20).

Here, Darwish effectively utilizes the habitation strategy to emphasize that all the elements of the Palestinian setting are deeply engraved into the consciousness of all Palestinians.

Hence, he asserts the impossibility to separate "the wheatfields", "the prisons", "the white graves" and "the eyes" of the people from the poem's persona. They are imprinted in his mind. Even the prisons erected by the occupation are, indeed, pant of him and significantly play a vital role in forming his identity. The poet, thus, gives an implicit message to the colonizers that replacing passports cannot uproot such concrete aspects of identity from the Palestinian consciousness.

Throughout the poem, the poet-speaker reaches full identification with the setting to the extent that his identity and the particulars of his setting become inseparable. This sense of interconnectedness culminates in the poem's concluding lines:

> Don't ask the trees for their names
>
> Don't ask the valleys who their mother is
>
> From my forehead bursts the sword of light
>
> And from my hand springs the water of the river
>
> All the hearts of the people are my identity
>
> So take away my passport! (Darwish 1999, lines 27-32).

The poet-speaker here introduces a spectacular method of identification other than the man-made passport. It is identification through habitation. Despite all the occupiers' attempts to change the geographical and cultural map of Palestine and the endless attempts to obliterate Palestinian identity, the Palestinian people still inhabit their land and remain intimately attached to it. Hence, they are distinctly recognized and celebrated not only by human beings but also by such natural

elements as the Palestinian "trees", "valleys" and "the water of the river". All these elements of nature are, thus, part of the Palestinian identity. Hence, the Israeli occupation can in no way separate the Palestinians from their place of origin. The Palestinians are deeply rooted in their land to the extent that they can transcend all such humiliating imperial practices as forcing them to carry identity cards or passports. This is why the poet concludes his poem with his emphatic protest: "take away my passport!" By using the imperative verb "take" together with the commanding tone, the poet suggests that there is no real need for the Palestinians to carry Israeli passports in their own homeland and that the occupation's attempt to impose coercive restrictions comes in vain.

Darwish here aptly uses the image of the passport to challenge and transcend the Israeli barriers and restrictions. He transforms the image of the passport into a form of resistance against the Israeli attempts to deprive the Palestinians from preserving their identity and their land. This is further evoked by the suggestive images of "the sword of light" which bursts from the forehead and the river's water which gushes from the land. Such interconnectedness between "the sword of light" and the "forehead" and between the river's water and the hand reveals how the Palestinians are deeply rooted in their natural environment. They, thus, are in no need for passports to identify their relation to their homeland. It is enough for them to be recognized by "all the hearts of people" and to be placed amid

"the trees", "the valleys", "light" and "the river" in order to acquire the utmost sense of pride in their national identity.

Moreover, globalization is effectively employed in the context of the poem as a strategy of transforming the dominant Israeli discourse of marginalization and coercion. This strategy, undoubtedly, adds a global dimension to the Palestinian anti-colonial, cultural discourse of identification. In other words, throughout the poem Darwish portrays how the Palestinians appropriate the Israeli oppressive measures one of which is forcing them to hold Israeli passports. He also describes how they meet such oppression and discrimination with tolerance and persistent endurance. This is quite palpable in the speaker's repeated complaint: "They did not recognize me" (Darwish 1999, line 5) and his emphasis throughout the poem on his constant presence by referring to "my color", "my wound", "my hand", "my palm", "my name", "my forehead" and "my identity" (Darwish 1999, lines 2, 3, 7, 10, 21, 29 , 31). Such personalized, concrete and abstract expressions are skillfully used to evoke the Palestinians' ability to endure and resist the Israeli marginalization and rejection of them. In this sense, they are able to transform the Israeli, colonial discourse of oppression and degradation into a new cultural discourse of global identification that suits their own purposes. They are also able to globalize their ow cultural identification by becoming emblems of endurance and persistence, and by stressing their sense of humanity as can be obviously seen in his assertive line: "All the

hearts of the people are my identity" (Darwish 1999, lines 31). Here, the Palestinian identity is defined by a sense of tolerance, endurance, acceptance and appropriation of the other's imperial policies on the basis of a shared sense of humanity. Accordingly, the Palestinians manage to gain global recognition without any real need for passports. In addition, they can share their experience of persistence in suffering with other similar communities all over the world.

In a similar vein, Darwish's "Identity Card," published in his second volume *Olive Leaves* (1964), represents his earlier poetic indictment of the painful suffering and psychological imprisonment of the Palestinians within their homeland. The poem imparts an anti-colonial discourse which uses a multitude of transformation strategies including allegory, habitation, history and globalization. This simply refutes David J. Wasserstein's (2012, 116) argument that Darwish adopts a militant attitude in the early resistance poetry of his youth. It also negates Burhan Bashir's (2016, 4559) claim that Darwish's resistance poetry is rebellious and furious in tone. On the contrary, Darwish's poetry is neither confrontational or furious nor does it excite violence or military struggle against the Israeli occupiers. Darwish, as is clear in such early poems as "The Passport" and "Identity Card," uses transformative strategies of resistance through which he attempts to adapt and change the Israeli dominant culture and introduces, instead, an appropriated cultural discourse from the lens of the Palestinians themselves.

Darwish, therefore, is far from being violent in his poetry. It is true that he is well-known as the Palestinian voice of resistance; yet, the kind of resistance he seeks to produce is culturally-oriented and is primarily based on appropriation, transformation and interpolation of the hegemonic, imperial discourse. Such Israeli discourse of hegemony does not have the least recognition of the national identity of the Palestinian people and denies them the right of living peacefully in their homeland. This is exactly the type of imperial discourse which Darwish seeks to interrogate and change in his poetic discourse of transformation.

Through the form of dialogue in "Identity Card," the poem's persona addresses an Israeli official who remains silent throughout the poem:

> Write down
>
> I am an Arab
>
> I am a name without a family name
>
> I am patient in a country where everything
>
> lives by the eruption of anger.
>
> My roots
>
>> gripped down before time began
>>
>> before the blossoming of ages
>>
>> before cypress trees & olive trees
>>
>> … before grass sprouted.
>
> My father
>
>> is from the family of the plough
>
> …………………………..

& my grandfather

was a peasant (Darwish 1973a, 24-25).

The persona introduces himself as a Palestinian common man working in a stone quarry and insists on asserting his identity as an Arab despite the Israeli provocations which imply that this is a pejorative description meaning he is a stateless refugee who belongs nowhere. This simply explains why issuing special identity cards for the Palestinians living in Palestine is one of the most humiliating policies of the Israeli occupation. By carrying identity cards and by being asked to show them to Israeli officials wherever they go, the Palestinians are treated as internal refugees inside their home country.

What is more humanizing here is the fact that the purpose of issuing identity cards for the Palestinians who live in their country under occupation has nothing to do with their own names, but with their ethnic race. This clearly reflects the tough and humiliating measures of an oppressive occupation which attempts to exclude and dispossess the real owners of the land and confiscate their lands.

However, when asked by an Israeli official to show his identity card, the poet-speaker takes the chance to assert the details of his real identity which are not recorded in an Israeli-made identity card. These details have to do with the sense of attachment to his family roots, ancestral history, place of origin in addition to a full record of his inherited properties which are snatched away by oppressive occupiers. Through an allegorical

encounter between himself as poet-speaker and an unidentified Israeli official, Darwish, therefore, interpolates the Israeli imperial discourse which regards Palestinians as people with no specific national identity, since they are rootless and homeless. Darwish transforms such a discourse and produces a new appropriated discourse from the perspective of the Palestinians themselves. This new discourse reveals the fact that the Palestinian people are deeply rooted in Palestine. This historical fact shapes their national identity and justifies their identification as Arabs.

In "Identity Card," Darwish also utilizes the habitation strategy to represent the Palestinians' connectedness to their land. This representation is evoked by the image of the Palestinian quarrier who describes how his land is confiscated: "You usurped my grandfather's vineyards / & the plot of land I used to plough" (Darwish 1973a, 25). The Palestinian quarrier defiantly asks in an ironic tone: "Will your government take them?" (Darwish 1973a, 25). The persona who is a typically Palestinian farmer persists in defending the land he inherited from his ancestors in spite of all the oppression and coercive practices of the Israeli occupiers who always attempt to expel him and eradicate his physical existence on his land. For the Palestinian citizen, the land is, thus, a symbol of his origin and his identity. Without the land, he has no roots and, consequently, no hope for the future. Such conviction justifies why the Palestinian farmers

still inhabit their place of origin and why they still celebrate their existence in the company of its rocks.

The poem's second stanza sheds light on the challenges of inhabiting a homeland under occupation:

> Write down
>
> I am an Arab.
>
> & I work with comrades in a stone quarry.
>
> & my children are eight in number.
>
> For them I hack out
>
> a loaf of bread
>
> clothing
>
> a school-exercise book
>
> From the rocks (Darwish 1973a, 24).

The Palestinian father who has a family of eight children is able to endure the daily suffering of his life in the occupied land. He proudly addresses the Israeli official recounting how he suffers the injustice of colonial, oppressive restrictions in order to provide the basic needs of life for his children. Yet, he remains persistent in his attachment to the land and continues to be powerful against all kinds of pressures practiced by his colonizers. Nothing will dissuade him or break his determination to live and die in his homeland. The repetition of the refrain, "write down, I am an Arab," serves to embody the interconnectedness between the Palestinian and his land. Carrying an identity card, therefore, becomes, for the Palestinians, a source of pride and belonging to homeland. They

transform it into an emblem of dignity and perseverance, since their identity is strongly attached to the land of Palestine. In short, the Palestinians, as the poem's context implies, reject to be exiled or dislocated from their place of origin and their roots. They assert their sense of placeness not only through identifying their historical background but also by asserting their cultural identity. Darwish here changes the Israeli humiliating procedure of imposing identity cards on the Palestinians into an embracing sense of pride in the Arab roots. The Israeli oppressive measures against the Palestinians are, thus, appropriated and transformed into strategies of resistance and a creative way of asserting national identity.

In addition to the use of allegory and habitation strategies, Darwish's poem adds a globalized dimension by evoking a humanistic sense of tolerance and acceptance of the Israeli other as is obvious in his concluding lines: "I do not hate people / Nor do I encroach" (Darwish 1973a, 25). Here, the poet-speaker negates the Israeli allegations that the Palestinian people hate them. On the contrary, he asserts that the Palestinians are tolerant and friendly and they are able to coexist with others. He also describes how the Israeli occupation is using a policy of exclusion against Palestinians by establishing barriers and borders, and imposing identity cards on Palestinians as a tool of discrimination. Such implicit contrast between the imperial practices and ideologies of the colonizer and the globalized experience of the Palestinians' persistence clearly indicates how

the Palestinian people challenge and interpolate the dominant Israeli discourse of exclusiveness and how they transform it into a dignified sense of universal recognition. The Palestinian identity, in this sense, is perceived in global terms as being representative of all the oppressed peoples who share the same experience.

Conclusion:

Darwish's resistance poetry, it becomes evident, basically revolves around the concept of transformation. His poems are imbued with a multitude of tactics and strategies that allow him to receive the Israeli imperial discourse with open-mindedness. The poems themselves display how a colonized community is still able to resist Israeli occupation by all possible means. These poems are inspired by an endless surge of Israeli imperial discourses and Palestinian counter discourses. What is remarkable here is that the anti-colonial discourses rendered in Darwish's poetry are approached from the lens of the Palestinians themselves and they follow a systematic pattern of resistance. First, it starts with a process of interpolation through which the poet tries to understand the imperial discourse, analyzes it in detail and then adapts and changes it to correct its misrepresentation of reality. Darwish, in this way, produces a new discourse which is concerned with re-envisioning and re-creating a modified version of the falsified discourse through a process of transformation. Such transformation is a spectacular mode of resistance which never leads to direct confrontation with

the enemy's discourse. It, rather, involves creative ways of transcending the provocative, imperial discourses and disclosing their inconsistencies.

As seen in the poems analyzed, Darwish's poetry aptly illustrates Ashcroft's theory of transformation and demonstrates how transformative strategies can be contextualized in a postcolonial poetic discourse of resistance. More specifically, Darwish's anti colonial, poetic discourse, it seems clear, reflects a systematic pattern of priority. The use of allegory as a transformative strategy is given the first priority in such a pattern. Darwish, as seen in such poems as "A Soldier Dreams of White Lilies," "Oh, My Father, I am Yusuf," "When He Walks Away," and "Rita and the Gun," tends to allegorize the Palestinians' way of transforming and appropriating the colonial discourse of Israeli occupation. The result is an anticolonial, allegorical discourse which challenges and refutes the imperial, hegemonic discourse. Habitation strategy comes as a second priority in Darwish's poetic discourse of transformation. In such poems as "To My Mother," "Rubaiyat," "Those Who Pass Between Fleeting Words," and "The Wall" Darwish focuses his description of the Palestinian experience of colonization on how much his people endure the hardships and injustices as a result of the endless Israeli atrocities and how far they manage to transcend such oppressive practices for the sake of preserving their national identity and keeping their sense of attachment to their homeland.

A historically-oriented discourse of transformation is also produced in such poems as "On a Canaanite Stone at the Dead Sea" and "The Phases of Anat." Darwish's main concern in these poems is to challenge the inconsistent historical narrative of his country produced by the Israeli occupation and to replace it with a trusted version of the history of his homeland rendered from the perspective of the Palestinian people themselves.

Finally, Darwish's poetry universalizes the Palestinians' entire experience of suffering under occupation and their constant struggle for restoring their lost land as illustrated in such poems as "The Passport" and "Identity Card." By employing the habitation strategy, Darwish, in these poems, obviously reflects how the Palestinians are able to transform their intruded homeland to a place of belonging by inhabiting it, adding their local touch to it and transcending all its imperial boundaries. Darwish's poems gradually link such acts of habitation to the last strategy employed in his poetic discourse of transformation; namely, globalization. Here, such poems as "The Passport" and "Identity Card" implicitly offer an embracing sense of universal recognition and respect to the Palestinians for their perseverance and determination. Darwish's poems, in this sense, succeed to add a global perspective to the sense of endurance and persistence of the Palestinian people who set an example through their ability to transform and appropriate the Israeli colonial practices.

References

Abdel-Malek, K. (2005). *The Rhetoric of Violence: Arab-Jewish Encounters in Contemporary Palestinian Literature and Film*. Palgrave Macmillan.

Abu Eid, M. (2016). *Mahmoud Darwish: Literature and the Politics of Palestinian Identity*. I. B. Tauris.

Ahmed, H. Y., Hashim, R. S., Lazim, Z. M. & Vengadasamy, R. (2012). Identity and Land in Mahmoud Darwish's Selected Poems: An Ecopostcolonial Reading. *International Journal of Applied Linguistics & English Literature, 1(6)*, 7-19.

Ahmed, H. Y. & Hashim, R. S. (2014). Resisting Colonialism Through Nature: An Ecopostcolonial Reading of Mahmoud Darwish's Selected Poems. *Holy Land Studies, 13(1)*, 89-107.

Amro, S. A. H. (2020). The Functional Use of Myth and History in Mahmoud Darwish's Selected Poems. *Alford Council of International English & Literature Journal, 3(1)*, 11-48.

Ashcroft, B. (2001). *Post-Colonial Transformation*. Routledge.

Bashir, B. (2016). Speaking Truth to Power: Resistance in Select Poems of Mahmoud Darwish and Agha Shahid Ali. *European Academic Research, 4(5)*, 4544-4561.

Ben Salem, L. (2021). Humanizing the Enemy: Transcending Victimhood Narratives in Mahmoud Darwish's and Yehuda Amichai's Poetry. *Postcolonial Text, 16(1)*, 1-23.

Bhabha, H. K. (1994). *The Location of Culture*. Routledge.

Cohen-Mor, D. (2019). *Mahmoud Darwish: Palestine's Poet and the Other as the Beloved*. Palgrave Pivot. https://doi-org/10.1007/978-3-030-24162-9

Darwish, M. (1973a). Identity Card, (I. Wedde and F. Tugan, Trans.). (Original work published 1964). *Selected Poems: Mahmoud Darwish* (24-25). Carcanet Press.

Darwish, M. (1973b). To My Mother, (I. Wedde and F. Tugan, Trans.). (Original work published 1966). *Selected Poems: Mahmoud Darwish* (66). Carcanet Press.

Darwish, M. (1973c). Rita and the Gun, (I. Wedde and F. Tugqan, Trans.). (Original work published 1968). *Selected Poems: Mahmoud Darwish* (51). Carcanet Press.

Darwish, M. (1973d). Rubaiyat, (I. Wedde and F. Tuqan, Trans.). (Original work published 1964). *Selected Poems: Mahmoud Darwish* (49). Carcanet Press.

Darwish, M. (1973e). A Soldier Dreams of White Lilies, (I. Wedde and F. Tuqan, Trans.). (Original work published 1968). *Selected Poems: Mahmoud Darwish* (56-59). Carcanet Press.

Darwish, M. (1989). Those Who Pass Between Fleeting Words, (S. al-Musa, Trans.). (Original work published 1988). *Intifada: The Palestinian Uprising Against Israeli Occupation* (26-27). South End Press.

Darwish, M. (1999). The Passport, (B. M. Bennani, Trans.). (Original work published 1970). *Palestine-Israel Journal of Politics, Economics and Culture, 6(2)*, article 937.

Darwish, M. (2004). On a Canaanite Stone in the Dead Sea, (M. Asali van Engen, Trans.). (Original work publish 1992). *The Poetry of Men's Lives: An International Anthology* (225-229). University of Georgia Press.

Darwish, M. (2007). Take My Horse and Slaughter It, (F. Joudah, Trans.). (Original work published 1999). *The Butterfly's Burden: Poem by Mahmoud Darwish* (35-36). Copper Canyon Press.

Darwish, M. (2008). A Ready Script, (F. Joudah, Trans.). *The American Poetry Review, 37(6),* 11. http://www.jstor.org/stable/20684032

Darwish, M. (2009). The Wall, (C. Cobham, Trans.). (Original work published 2008). *A River Dies of Thirst-journals* (37). Archipelago Books.

Darwish, M. (2014a). The Phases of Anat, (M. Shaheen, Trans.). (Original work published 1996). *Why Did You Leave the Horse Alone?* (43-44). Hesperus Press.

Darwish, M. (2014b). When He Walks Away, (M. Shaheen, Trans.). (Original work published 1995). *Why Did You Leave the Horse Alone?* (84-86). Hesperus Press.

Darwish, M. (2019). Oh My Father, I am Yusuf, (A. Amireh, Trans.). (Original work published 1986). Naseeb. http://www.naseeb.com/villages/journals/1-Palestinian-poetry-oh my-father-i-am-yusuf-68387

Fanon, F. (1968 / 2004). *The Wretched of the Earth* (R. Philcox, Trans.). Grove Press. (Original work published 1968).

Ghanim, H. (2011). The Urgency of a New Beginning in Palestine: An Imagined Scenario by Mahmoud Dawish and Hannah Arendt. *College Literature, 38(1)*, 75-94

Ghannam, M. & El-Zein, A. (2009). Reflecting on the Life and Work of Mahmoud Darwish. *CIRS Brief, (3)*, 1-17.

Hamdan, M. A. (2016). Mahmoud Darwishe's Voicing Poetics of Resistance: A Receptionist Review. *International Journal of Humanities and Social Science, 6(10)*, 171-175.

Hamdi, T. (2017). Darwish's Geography: Space, Place and Identity Under Construction. *Interventions, 19(2)*, 238-257. https://doi.org/10.1080/1369801x.2016.1142884

Hamzah, H. (2009). The Image of the Mother in the Poetry of Mahmoud Darwish. *Holy Land Studies, 8(2)*, 159-194.

Huri, Y. (2006). Who am I without Exile? On Mahmoud Darwish's Later Poetics of Exile. *Digest of Middle East Studies, 15(2)*, 56-68. https://doi.org/10.1111/j.1949-3606.2006.tb00026.x

Itzhaki, M. & Boustani, S. (2016). The Concept of the Other in Contemporary Palestinian and Israeli Poetry. *The Routledge Handbook of Muslim-Jewish relations*. (hal-02197682). https://hal.archives-ouvertes.fr/hal-02197682

Jefferess, D. (2008). *Postcolonial Resistance: Culture, Liberation, and Transformation*. University of Toronto Press.

Marrouchi, M. (2011). Cry No More for Me, Palestine - Mahmoud Darwish. *College Literature, 38(4)*, 1-43.

Masood, K. M. S. (2020). Manifestations of Nature and Politics in Mahmoud Darwish's Metaphors. *Journal of Literature, Languages and Linguistics, 66(1990)*, 53-66.

Mena, E. (2009). The Geography of Poetry: Mahmoud Darwish and Postnational Identity. *Human Architecture: Journal of the Sociology of Self-knowledge, 7(5)*, 111-118. http://scholarworks.umb.edu/humanarchit ecture/vol7/iss5/27

Mohammed, G. A. & Abdulaali, W. A. (2020). Mahmoud Darwish and Tanure Ojaide: Poets of Exilic Consciousness and Representatives of Oppressed Nations. *Ars & Humanitas, 14(1)*, 41-53. https://doi.org/10.4312/ars.14.1.4153

Parry, W. (2011). *Against the Wall: The Art of Resistance in Palestine*. Lawrence Hill Books.

Qabaha, A. (2020). Trust neither the Horse, nor Modernity:" Explicating Mahmoud Darwish's Allusions to Babylon, Sodom and Ancient Indians in "Counterpoint: Edward Said. *Comparative Literature: East & West, 4(2)*, 75-85. https://doi.org/10.1080/25723618.2020.1844114

Rawat, D. (2021). Life as Poetry and Protest: A Study of Mahmoud Darwish's Poetry. *Research Journal of English, 6(2)*, 95-99.

Said, E. W. (1993). *Culture and Imperialism*. Vintage Books.

Salmi, C. (2012). A Necessary Forgetfulness of the Memory of Place: Mahmoud Darwish's Poetry of No Return. *Interventions, 14(1)*, 55-68. https://doi.org/10.1080/1369801x.2012.656936

Sazzad, R. (2016). Mahmoud Darwish's Poetry as Sumud: Palestinian Resistance to Israeli Occupation and Subjugation. *Interventions, 18(3)*, 359-378. https://doi.org/10.1080/1369801x.2015.1079493

Shutek, J. (2013). Romanticizing the Land: Agriculturally Imagined Communities in Palestine-Israel. *Illumine: journal of the Center for Studies in Religion and Society of Graduate Students Association, 12(1)*, 14-37.

Siddiq, M. (2010). Significant but Problematic Others: Negotiating "Israelis" in the Works of Mahmoud Darwish. *Comparative Literature Studies, 47(4)*, 487-503.

Thankachan, E. (20160. Almond Blossoms and Beyond: Metaphors of Exile in Mahmoud Darwish's Poetry. *Literary Herald, 2(3)*, 148-161.

Wasserstein, D. J. (2012). Prince of Poets. *The American Scholar*, 111-117.

Wazzan, S. (2012). An Analytical Study of the Effect of Mahmoud Darwish's Poetry on Israel. *Research Gate*, 1-12.

Yeshurun, H. (2012). Exile is So Strong Within Me, I May Bring It to the Land: A Landmark 1996 Interview with Mahmoud Darwish. *Journal of Palestine Studies, 42(1)*, 46-70

Zikrah, M. T. & Arif, H. M. (2020). Exploring the Palestinian Resistance: A Panorama of Contemporary Poetic Discourse of Samih-Al-Qasim and Mahmoud Darwish. *Studies in Indian Place Names, 40(60)*, 813-829.

توظيف الإستراتيجيات التحويلية كأسلوب للمقاومة في أشعار محمود درويش

ملخص

يهدف هذا البحث إلى دراسة كيفية توظيف الشاعر محمود درويش في أشعاره للإستراتيجيات التحويلية للمقاومة والتي قدمها بل أشكروفت في نظريته التحويليه، كما يحاول البحث أن يبين أي من هذه الأستراتيجيات التحويلية يعتمد عليها الشاعر في قصائده، ومن خلال استعراض مختارات من هذه القصائد تحاول الدراسة إبراز مهارة وحنكة الشاعر محمود درويش في دحض الخطاب الإسرائيلي الاستعماري وذلك من خلال تقديم خطاب شعري مضاد يفند فيه الخطاب الإسرائيلي ويُخضعه للتحويل، على أن ما يميز خطاب المقاومة الشعري عند درويش هو أنه يعكس الموقف الحقيقي للفلسطينيين أنفسهم، كما أنه يسلك نهجاً مميزاً لخطاب المقاومة والذي يبدأ بمحاولة فهم الشاعر للخطاب الاستعماري المناوىء ويتناوله بالتحليل المفصل ثم يعمل على تنقيحه وتعديله وتغييره من أجل تصحيح ما به من تزييف للواقع. مثل هذا النمط غير التقليدي من خطابات المقاومة لا يزج بالشاعر في صدام مباشر مع الآخر، وإنما يستطيع من خلاله أن يُبدع في توظيف الإستراتيجيات التحويلية للمقاومة التي تمكنه من الترفع عن خطابات المحتل الاستفزازية والتقليل من شأنها، بل وكشف ما بها من زيف وتضليل.

الكلمات المفتاحية: محمود درويش، شعر المقاومة، الاستراتيجيات التحويلية للمقاومة، النظرية التحويلية.