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Consistency of Resistance and Nature in Mahmoud Darwish's Poetry in Exile: Critical Reading in Selected Poems

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ABSTRACT

The aim of this paper is to explore Mahmoud Darwish's consistency of resistance and nature to the aggression of homeland occupation of Palestine as depicted in selected poems during his exile. In spite of Darwish exile from Palestine, the sense of resistance and opposition can be elicited from his poetic voice momentum regardless of the wide distance between him and his own homeland. In this research paper, the discussion will mainly focus on how Darwish metaphorically develops Palestinian nature creating a unique world full with righteous and justifiable opposition to the hatred colonizers of his homeland in his selected poems of exile. Theoretically, the framework of this study mainly relied on the postcolonial and the ecocritical theories of reading literature which is defined as an ecoresistance framework. Critically, the implications beyond the various notions of ecoresistance in the exile selected poems by an intellectual giant as Mahmoud Darwish, the researchers expect to provide new insights into man's interrelation with land as an approach to resist the aggression of colonialism.

Contribution/Originality: This study contributes to the existing literature by depicting Arabic literature as significant genre through which the poetry of resistance has been grown up to be globally glorified. It provides innovative insights connected with the unique interrelationship between man and his homeland.

1. Introduction

The identity of Palestine and Palestinians remains the center of Mahmoud Darwish's opposition poems written throughout his exile. Additionally, the use of nature as a rooted feature of his poetic resistance to the colonization of his homeland has been the issue that motivated the researchers to conduct this research. It is a well-known fact that the power of Darwish's literature always makes readers firmly connected with Palestine in spite decades of displacement and exile. Moreover, his voice of opposition and resistance to the aggression of homeland colonization was an effective means in the

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Palestinians' political utilization in the ages of exile particularly from 1970 until 1995. In this concern, Frangieb (2008) affirms that Mahmoud Darwish has definitely played a vital role in enriching the contemporary Arab poetics as a whole and could obviously be touched in his political assurance to Arab nationals.

With the literary prevalence of Darwish and his extensive writing which has been powerfully tackling hearts and ears for over a half of century, an immensely rich voice of resistance was added to not only Palestine but also to the Arab world as a whole. In his *Culture and Imperialism,* Said (1994), considers Darwish as one of the prominent poets of decolonization (Salih & Janoory 2020). The nature of Darwish's homeland provided him with several signposts of opposition from a distance "as a poet of exile, Darwish's poetry has long been preoccupied with a reflection on homeland" (Rahman 2008:41). Consequently, the current study aims at providing a thorough insight into the manners of Darwish's opposition of his homeland occupation through his unique use of nature.

Biographically, Mahmoud Darwish was born in the late first half of the 20th century specifically in March 13, 1941 in Al-Birwa village, Palestine. Unfortunately, his childhood was not watered enough in his homeland where his happiness was lasted in just seven years where, in 1948, he became a poor refugee because his family was strictly and involuntarily enforced to flee the aggressive forces of occupation. Darwish and his family came back from Lebanon in 1949 to live as "internally displaced" refugees in another community in his homeland "along with more than 750,000 other internally displaced Palestinians who lost homes, possessions and wealth; Hence, Darwish experienced being in a limbo state starting from 1948 onwards until he was forced again to leave in 1970" (Hashim & Ahmed, 2012). Accordingly, in 1958, the art of Darwish's poetry was recognized as a rich voice which has significantly contributed to the genre of Arabic literature in general and the resistance poetry of Palestine in particular. It was when he was seventeen in his school, he started to compose poems. For around twelve years, his resistance poetry spans and starts to progress during his early poetic experience.

As a well-known fact, Darwish lived outside Palestine for about twenty-six years and that works as a catalyst that has promoted his notion of his remarkable poetry of resistance and colonization opposition. That is to say, writing either inside or outside his own homeland, the condition of Darwish's, of being expelled and displaced, involves further scrutiny to the resistance issues to be honestly depicted for his nationals in Palestine as well as his occupiers themselves. Darwish is also found to keep in mind the importance of the public audience to whom he is writing his poetry from outside his homeland. Scrutinizing this period of his life, it is hoped to determine the most effective ways in which Darwish uses the nature as an unlimited space for applying images depicted from his own homeland to extremely reflect the loss of home and strongly project the sense of opposition, regardless of the wide distance between him and Palestine, his homeland.

2. Literature Review

It was in the 1970s when Mahmoud Darwish became an active member of the Palestinian Liberation Organization (PLO) outside Palestine. His activism in exile is persisted as being dynamic both poetically and politically. The use of nature inspired him to uniquely depict resistance in his poetry and makes it continues in a considerable flow that obviously emerges in all poems of his exile. In the 1980s, Darwish lived in Beirut where he worked on amending the *Palestinian Affairs Journal* published by the Palestinian Study Centre. This period of time was the bridge through which he could

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reach to the crux of his poetic life creating a vast number of the great majority of them which were devoted for resistance and opposition from distance. Interestingly, the poems are found to be artistically hinged on the use of both the land and the nature of Palestine at that time. For instance, 'An Eulogy for the Long Shadow' and 'The Ode to Beirut' are two precise illustrations of the various resistance works of Darwish in exile. Yet, it was in 1982 when Israel invaded Lebanon because of which Darwish was headed to leave for Egypt, Tunisia and then Paris where he settled for approximately thirteen years. In this respect, Frangieb (2008:24) comments on Darwish's deep sense of activism devoted for opposition and resistance in exile, stating that:

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

However, in the late 1980s, the rigorous activism of Darwish became stronger and more powerful. He assisted on the PLO executive committee starting from 1987 until 1993. Meanwhile, Darwish's struggle poetry reached its climax at the start of Palestinian uprising (*Intifada*) that significantly contributed in breaking out in 1987. Moreover, the Oslo Accord in 1993 played another vital event in the history of Palestine beside the Palestinian (*Intifada*), which was subjective to the poetic output of Darwish in this poetic career.

Israel was forced by the first Palestinian *Intifada* and, in 1993, it announced its readiness for the negotiating table with the PLO. Nevertheless, the resultant Oslo Accords which was signed in 1993 by Yasser Arafat, the leader of PLO causing the Darwish's resignation from the executive committee of PLO as a sign of objection. Rahman (2008) commented on the poems of Darwish which were produced during his exile years, arguing that his poetry has long been preoccupied with the homeland reflection. The author adds that Darwish's later production of poetry starting from 1984 until 1995 reflects three kind of exiles. The first is related to Darwish's physical home while the second is connected with his exile from the physical refuge and the last is the exile in Darwish's production of poetry.

The poems of exile and opposition are selected from Darwish poetry in the 1970s including certain important and indicative poems such as 'A Diary of a Palestinian Wound', 'A Song to the Northern Wind', 'A soft Rain in A Distant Autumn' and 'I Love You or I do not Love You'. Additionally, from the 1980s and early 1990s, the selected poems of exile include poems such as The Land', 'Ode to Beirut', 'The Hoopoe', 'The Bread', 'Tragedy of Daffodils and Comedy of Silver' and 'I See What I Want'. Together, this body of work reveals that Darwish's exile seemed to lighten the path of his resistance to the aggression of occupation of the homeland with a continuous increasing reference of attribution to nature.

3. Methodology

In general, postcolonial theory grew out of the agonies and struggles resulted by colonialism producing most relevant ways of reading the natives which comes as a reaction to ways of reading works that were later emerged in the aftermath of colonial rule. This research paper is an attempt to find out a connection between the nature marginality in postcolonial theorizing, in one hand, and the nature centrism in ecocriticism, in the other. According to Glotfelty and Fromm (1996: xviii) ecocriticism is

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defined as "the study of the relationship between literature and the physical environment". In relation to the postcolonial theory, the initial concept connected with resistance is most obviously drawn by Cudjoe in his *Resistance and Caribbean Literature* in addition to the book by Harlow Barbara entitled as *Resistance Literature*. For Cudjoe and Harlow, resistance or opposition is considered as a set of acts or an act which is formulated to contribute in freeing people from oppressors. Hence, it could be argued that opposition is thoroughly infused with the experience of living under oppression following all possible ways to become autonomous. In his study, *Literature of Resistance in Occupied Palestine: 1948-1966*, the Palestinian critic and writer Ghassan Kanafani, the term 'resistance' was initially applied to describe the Palestinian literature in 1966 (Barbara, 1987:2). Since 1948, Palestinians have been suffering and struggling for regaining their occupied land. For that, their opposition took two forms: the first is in the form of armed resistance while the second focuses on the literary opposition. Based on both armed and literary oppositions, the Arab opposition if found to be firmly connected with the Palestinian movement which was originally established in 1936 for opposition and resistance which, in turn, gave birth to the revolutionary Arab poets such as Darwish and his companions. Hence, Mahmoud Darwish is considered as the leader of the resistance poetry which is devoted for his homeland, Palestine. To achieve the utmost of his homeland, Darwish makes a typical utilization of nature using it as a form of opposition in his poetry either while he was inside Palestine or when he was abroad. In this study, the form of opposition is coined as an ecoresistance that has been derived from both the postcolonial and ecocritical theories of reading poetry to be termed as an "ecoresistance framework" in this research paper working as a combined literary instrument for reading the works of Mahmoud Darwish.

Accordingly, ecoresistance can be dealt with as a combined lens of the two theories namely postcolonial theory and ecocriticism theory. As a significant aspect of literary theory, ecocriticism has been growing rapidly since the early 1990s, mainly focusing on scrutinizing the relationship between the natural world and humans. It has significantly contributed in evolving several traditional approaches to literature and it leads to making readers convinced that literary works are recognized in terms of environment. In the other vein, the postcolonial theory is generated from the dissatisfaction which is resulted by the various colonial ways of reading and interpreting the natives. Additionally, this theory comes as a response to certain determined approaches which are followed to read the different works which are created and introduced as a response to aftermath of the colonial rule. Hence, it could be argued that the blending of the two theories highlights the new approaches Darwish applies to establish the nature imagery for opposition throughout the art of his poetic production (Mohsen, 2013).

The notions used in this research are dealt with under the umbrella of the term ecoresistance. Specifically, these notions include three ideas namely: forms of nature, centrism and interconnectedness. However, the approaches towards nature could be considered as either ecocentric or anthropocentric. Ecocritics and Ecocentrism, in one hand, view nature as more significant and positions it at the core of the universe. On the other hand, anthropocentrism considers humans as apart and different from the rest of nature. Additionally, according to the anthropocentric view, humans are dealt with as the most important entity of the universe. According to Branch (1993), the nature has inherent certain values devoted for humans and these values should be viewed as inseparable. In this research paper, the two concepts are blended and the "centrism" is adapted to be the initial concept of the framework of the proposed ecoresistance which will be dealt with as an analytical lens to analyse selected poems of exile by Darwish

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(Branch, 1993:14). Thus, centrism can be defined as a concept formulated to assure both human and nature as the centered focus in the various literary works. The concept of centrism will be applied to reflect how nature and humans are bonded as inseparable means in terms of opposition and resistance as depicted in poems of Darwish and this what has been applied in the context of this research.

According to Yahya et al. (2012: 97), interconnectedness is among the most essential ecocriticism tenets which are dealt with as ecocriticism that takes its subject based on the interconnections between nature and humans. Hence, ecocriticism is known as a concept which takes its subject as interconnections between culture and nature (Glotfelty & Fromm, 1996:105). Consequently, this important concept encompasses analyzing the interplay between humans including their environment and the interrelationships that take place between them in all considerable literary texts. In this paper, the concept related to interconnectedness has been used to analyze the nature of the interrelationships Darwish has improved and how nature is connected to his poems of exile and how he could successfully utilize the factors of nature and humans in his poems to reflect the utmost meaning of resistance to the occupation of his homeland. Besides, the paper projects haw Darwish could harmonize his emotions of being alienated and displaced with both nature and humanity.

4. Analysis

It is a well-known fact that nature is considered as marginal in postcolonial studies because its focus is usually directed to the interaction between the colonizers and people colonized. Such marginality in dealing with nature has been replaced by the arrival of the new ecocritical approach which has been found to bridge the gap between culture and nature, keeping the last at the core of analysis in every literary endeavor. In the same vein, Darwish uses nature including its different forms in his poems of opposition to move his agendas forward.

Consequently, 'forms of nature,' as a concept, is adapted to designate the natural areas, which constitute the arena of the poet and his poetry, and the various elements of nature that dwindles between pure nature and nature which has been cultivated. In the context of this research paper, the 'forms of nature is dealt with as a concept which is applied to show how Darwish could uniquely make use of such forms of nature as a significant partner of Palestinians in shaping a combined form of resistance and opposition to the hatred occupation of the poet's homeland. It could be explained here that this method of resistance and opposition portrayed by Darwish using a poetic strategy in which he recognised the sun and the remaining aspects of nature that are recognized in the exile, as a new situation, which can be drawn in the following lines of the poem named as "A soft Rain in A Distant Autumn", in which Darwish portrays a picture that reflect his exile, opposition and resistance to the aggression of the colonizers. To reveal his psychological and emotional effect he utilizes the various forms of nature to assure his unique approach of opposition from a distance as could be elicited from the following lines when he asserts that:

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

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In the above-mentioned lines, Darwish exploits the active and powerful forms of nature such as "sun", "autumn", "rain", "orange tree" and "pomegranate" to create an image which parallels his current situation of being exiled with the land he was borne in. What makes the issue more fascinating is the strange case of the autumn in which the rain falls in the exile same as the rain falls in Palestine. Moreover, Darwish maintains that "the orange tree" has not been abandoned from him and keeps on evoking him indicating that he has never geven up his fight in exile. Closer to this notion, in the poem "A Song to the Northern Wind", which is considered as a flashback of Darwish's homeland in exile, he illustrates the moon as an addressee when he sighs:

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

In these lines, Darwish represents the moon of exile as a moon that is fascinating and beautiful but needs to be reserved and kept to be alive for Palestinian children so that regaining their occupied land will undoubtedly be granted. In these lines, the image of the moon is in direct comparison with the image of the moon portrayed in the occupied homeland where the moon appears as "sad and tranquil" (Darwish 2000:15). In this poem, the moon of exile is found to collocate with the fields and the idea of dreams as they are in close familiarity to each other. This image of understanding and friendship between fields, the moon and the children evoke the sense of centric opposition and resistance portrayed against the occupiers to whom Darwish refers to as "them". By providing an authority that "do (es) not allow them" to the moon and the speaker seems to demonstrate that "niceness". However, this does not necessarily designate a character weakness where. just as forces of Israeli occupation "steal" their homeland, the Palestinians should guard and stand stronger against any further destruction of their dreams. Hence, this opposition and resistance scheme is anticipated in Darwish's poem entitled as "The Hoopoe", in which Darwish represents the flowering of opposition and resistance through the use of nature in exile as could be elicited in these powerful lines:

However, we are captives
Our wheat jumps over the fence
And our hands rise from our broken chains

In these lines, Darwish reveals his actual state of being captive in exile. Nevertheless, this captivity state tacitly releases his sense of centric opposition and resistance to continue dynamic. For Darwish, the hands of Palestinians and the wheat of Palestine shape a cohesive form of opposition and resistance that will overwhelm the land occupiers at the end of the day. Based on the above-mentioned lines, Darwish gives the wheat of Palestine the quality of crossing that humans can use against barriers and the captive Palestinians will be given the power to raise their hands and break the chains to support the jumping and growing up of wheat. Here, the similarity between Palestinians and the wheat is that the occupiers may have the power to jail them inside their homeland but they will stay alive in their motherland forever. The Palestinians are depicted as they are symbolized as "wheat" which is a plant that does not seem as characteristically strong, however, when it is clustered together, it is changed into a force or a power that can successfully bring down the colonizers.

Additionally, the poem, "A Diary of a Palestinian Wound", is a depiction of the Palestinians continuous suffering under the occupation. To take a step further, Darwish

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uses this poem, to depict a kind of organic interconnectedness between Palestine and the Palestinians when, in the opening lines of the poem, he states that Palestinians and their land are one bone and flesh. This image evokes several implications and emotions and it expresses a strong kind of opposition and resistance that can be defined as a form of interconnected opposition and resistance. At this point, Darwish goes further to construct that organic interconnectedness which evokes deepened sense of centric resistance when he affirms that:

Our land and we are one flesh and bone
We are its salt and water
We are its wound, but a wound that fights.

Here, Darwish is seen as he and his homeland are powerful enough to face the occupiers so that he used the pronoun "we" to refer to the identity of Palestinians both inside and outside Palestine. This is expressed by the image "we are its salt and water" that evokes the sense of a powerful relation between Palestinians, as citizens, and their occupied homeland because both salt and water are vital seawater ingredients and it is impossible to detach them from each other. Additionally, the image of "salt and water" raises the interconnectedness sense. The flowers of centric resistance in the organic image emerges in the last line "we are its wound, but a wound that fights". The wound is used as a type of injury indicated that the skin is cut and torn. In terms of pathology, this specifically denotes a sharp injury that costs the skin dermis and it is either a closed wound or an open wound. When applied to a wound, salt is awfully painful. Nevertheless, when salt water is used, it converts into a healing agent. In these lines, Darwish is seemed to depict the image of being 'one flesh and bone' to highpoint the painful condition when the flesh eliminates the bone that indirectly symbolizes the organic interconnectedness between the Palestinians and their occupied homeland parallel to illustrate Darwish's impulse of opposition and resistance to retain Palestine:

Restore to me the color of face
… The warmth of body
The light of heart and eye
The salt of bread and earth… the motherland.

This formula of interconnectedness can be generated from the Darwish's unique identification with the different forms and aspects of nature in exile as can be recognized in the poem "Ode to Beirut", when Darwish is found to reveal that:

The wind and we
Blow together on the land
The wind is the digger
Making home for us
In our homeland

In these poetic lines, Darwish is seen as he is eager to identify himself with the wind as one whole unit. For that, he provides an incorporated portrait of Palestinians and airstream as one force of opposition and resistance against the occupation of Palestine. Moreover, they are firmly connected to each other to indicate that it is the role of the wind to make a home for them in their homeland, Palestine.

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In relation, Darwish's poem, "I Love You or I do not Love You", expresses his opposition resistance via the image of the waves of seas as can be touched in the following lines:

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

In the above lines, Darwish exploits the sea waves to convey his opposition and resistance. Considering the hyperbolic image "the seas' waves are boiling in my blood", one can find that Darwish aims at revealing his inner rage against his homeland occupation. This hyperbolic image is found to evoke the strength and the intensity of opposition and resistance. The use of the word "boiling", is not actually related to its literal meaning but rather to compare the rapidity and the power of resistance with the rapid vaporization of water which arises when water is heated until reaching its boiling point. Hence, the word "boiling" is used hyperbolically as well as symbolically to evoke the poet's powerful and spontaneous flow of his struggle. In the above lines, Darwish wants to explain the Palestinians' intensity of emotions as they look for the day when they will go back to Palestine as the colonizers leave comparing this image with the million bubbles of the seas waves which crash onto the shore. In 1989, the poem, "Tragedy of Daffodils and Comedy of Silver", was written as a delightful portrayal of the responsive and supportive attitude of Palestinian nature in the Palestinian tragedy and the resistance against the occupation of their homeland for more than forty-one years. In the following lines, Darwish represents the sun stating that:

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

In these lines, the sun is shown as an eternal power that can be described as natural and supportive reflecting the Palestinian resistance and opposition of the invaders of the Palestinian land. It provides the energy for Palestinians to carry on their resistance so that they can powerfully interpenetrate their homeland invaders. This poem reveals that Darwish looks beyond the sun natural function and makes it an opposition force that will send the hatred occupiers away. The time the sun heat burns the skin of the illegal inhabitants of the land of Palestine, it will act as the defiance fire to the victims. Consequently, through the poem, the sun obviously seems to play double roles of opposition and resistance. In other words, the sun external role in resistance is to hurt and burn the skins of the invaders as long as they are on the Palestinians' occupied land. More significantly, the sun internal role concerning resistance is to authorize and empower the resistant hearts of Palestinians to activate opposition in the passive hearts and carry on resistance, which is symbolized by the fire in the poem, raising the hearts of Palestinians to resist the occupation and, thus, to regain their occupied land. According to Darwish's viewpoint, like the other natural forms and aspects of Palestinian nature, the sun has a powerful spirit that helps, supports and empower the Palestinian battle. From technical perspective, flora denotes all the plants which grow in a specific region. In the current study context, the flora denotes the Palestinian flora that has also been exploited. On the other hand, "The Bread" illustrates an instance of an employment of flora as could be seen in the following lines:

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

The above lines depict the Palestine national flowers which are red in color and are known as Poppy flowers. Additionally, the redness of these flowers represents the intensity and the power of Palestinian opposition and resistance. The lovely poppy flowers control the land of Palestine in the spring. Their bright color inspires Palestinians and grants them hope of freedom. Therefore, the occupiers are fount to systematically destroy these flowers from the fields of Palestine continuously trying to uproot the hopes of Palestinians and squelch all their dreams. However, Darwish gives a hope arguing that the spring will come and the poppies are going to strongly bloom again, and so the Palestinians' dreams will start regain their lost homeland.

Moving to animals, fauna is used to refer to all categories of animals that live in any specific region or any time. In this context, fauna is used to indicate the animals of Palestine, the occupied land, that have been applied by Darwish to reflect his opposition and resistance message in exile. Darwish used the most significant form of fauna to empower his opposition and resistance in exile including the horses as can be elicited from the poem, "The Land" in which Darwish states that:

In the month of March
The horses of our land
Wake up … run
To Jerusalem

In these lines, Darwish describes the Palestinian opposition on what is known as "The Land Day" and that falls on the thirtieth of March. The Land Day is an annual commemoration day for Palestinians. It was initially originated in 1976 as a response to the plan of Israeli government to expropriate larger areas of Palestinian land for their own purposes. Accordingly, Palestinians carried out a general demonstrations and strike all over Palestine against the plan of Israel which were devoted for 'Israelizing' the land of Palestinians. Consequently, in the lines above, Darwish illustrates the image of "the horses of our land" that works on evoking the Palestinian opposition and resistance. Considering the implications of the poem deeply, one can find out that the use of the horses makes it possible for readers to consider an extensive range of possible meaning reflected by Darwish.

Moreover, the poet uses horses as they are typical symbols of triumph in warfare since ancient ages in both Arab and Islamic history. From Islamic perspective, horses are indicative symbols of *jihad (*struggle) and it is an Islamic term applied to indicate religious duties of Muslims. Additionally, Darwish makes use of the horses to induce the opposition sense against the occupation by portraying the horses speedily running towards Jerusalem, which is considered among Muslims as the third holy place, to come around the historical events of Jerusalem that was once occupied by the crusade forces. Nevertheless, it was Salah Al-Deen Al-Ayubi, the famus Muslim leader who, nine hundred years ago, attacked them with his horses and men and dismissed them from Jerusalem. Through this brief description of history, this research also shed some light

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on the historicity of Mahmoud Darwish's use of nature to display the length of the struggle of Palestinians to regain their homeland.

5. Conclusion

This research paper is an attempt to find out selected poems of exile by Mahmoud Darwish based on ecoresistance stance. The findings of the nine selected poems of exile analysis reveal Darwish's preoccupation with the loss of his homeland and how his modes were developed especially during the second stage of his poetic contribution that extends for a period of twenty-six years. Additionally, the research reflects that the ecoresistance of Darwish towards his homeland occupation has strongly been flourished in exile reaching the highest level and it has been manifested in a number of three major modes. The first is defiance revealed through the various aspects of nature that have been artistically utilized to play a vital means of opposition from a distance against invaders. The second is the centric opposition in exile which is generated in a bond of nature and humans to be utilized for use as a force of opposition against the invaders of the land. Therefore, one can find that the moon and the poet, the sun and the poet and the wheat and the poet are among the most significant forms of Darwish's centric opposition in exile. Finally, the third major mode of ecoresistance in exile is the interconnected resistance that has been established in several forms known as the forms or aspects of interconnectedness in exile.

In sum, the discussion reflected that the main forms of interconnectedness in the poems of exile by Darwish are both naturalistic and humanised forms and they are considered as the most important forms. Additionally, the analysis revealed that Darwish's ecoresistance has evidently flowered in the various aspects of nature which is ranged from pure nature to nature that has been sophisticated. In brief, the opposition poetic voice of Darwish emerged through the different aspects of nature and it has been strengthened in exile reaching to the crux because, in varying degrees, Darwish has shown how he remains connected to his land of birth in spite of being exiled from it. Hence, it could be argued that Darwish remains psychologically and emotionally bound to Palestine as his homeland even though he is physically alienated from it. This research paper concludes with Darwish's struggle to free his homeland from the arbitrary clutches of the regime, which gains momentum through his nature employment which is identified with his homeland. Even though Darwish writes from a distance, it could be argued that, in his literature, he is paralleled with the sun that never sleeps. In short, Darwish's poetry constitutes the umbilical cord that connects him, as a Palestinian son, with Palestine, his motherland.

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