

Manifestations of Nature and Politics in Mahmoud Darwish's Metaphors

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Abstract

This paper is an analytical study investigating metaphors, the most aesthetic device, in the poetry of Mahmoud Darwish. In this study, the researcher categorized metaphors into three main groups: metaphors of plants and trees like wheat, metaphors of birds and animals as the hoopoe, butterfly, and dove, and metaphors of abstract and concrete elements of nature. The researcher concluded that metaphors employed in the Darwishian poetry are linguistic and cultural phenomena. Darwish focuses on the use of metaphors connected with nature with the help of which he turns the sign into the signified, the subject into the object, and nothingness into something, thus transferring the land of Palestine into a poem and making this poem one with Palestine. More importantly, metaphor is a sort of manifestation of identity, a paradoxical and illogical one since it is 'this' and 'that' at the same time. It combines two entities together that are similar and dissimilar. The poet resorts to metaphor as to the most unrestrained method of thinking in order not to prove anything through reasoning, but rather to reveal a concealed and subtle truth which paradoxically affirms that "poem and land are one."

Keywords: metaphor, aesthetic device, metaphors of plants, metaphors of animals, metaphors of nature.

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1.0 Significance of the Study

The present study seeks to look at the use of metaphors to illustrate recurrent topics such as death, freedom, nature and love in several poems written by the Arab modern poet Mahmoud. The poems of Darwish are full of images, imbedded meanings and metaphors that play a major role in building up their artistic flavor. Darwish is a poet of global significance whose message transcends the personal to the public, and he is well-known for using many types of metaphors in his poems to count on certain messages and images to express his themes in an indirect way. The researcher will analyze each metaphor in the source text (ST) and its translation(s) to investigate the themes that the poet highlights in his poems.

The current study sheds light on the poetry written by an Arab poet from Palestine whose main target is to depict the life and experience of his nation under occupation. Darwish has contributed considerably to Arab and English culture and literature respectively. The researcher attempts to highlight the metaphors used by the poet which are connected to nature to express political views in connection with the poet's homeland. Moreover, the researcher explores the technique as represented in Darwish's works. In other words, the study presents Darwish as a man who is deeply rooted in his homeland with a special focus on his idiosyncratic and subjective interests.

2.0 Introduction

Mahmoud Darwish was born in 1941 in Al-Birwa, a village in the upper Galilee. Darwish and his family were forced to escape to Lebanon to run away from the heinous attacks by the Israeli Army as it occupied Palestine and, in the process destroyed the poet's village. Two years later they came back to their homeland and found that it had been destroyed and burned by the Israeli forces. Darwish later moved to Haifa and was forced to live there for ten years without permission to go anywhere else. Nassar & Rahman (2008) write that in 1970 Darwish left to study in Russia and later stayed in Cairo for two years. From Cairo he moved to Beirut and stayed there for another ten years. Then, after the Israeli invasion of Lebanon in 1982, he went to Syria. From there he went to Tunisia and divided his time between Paris, Cyprus, and Tunisia for ten more years. It was in Paris that he wrote most of his recent works including, *I See What I want (Ara ma Oreed)* (1990), *Bed of the Stranger (Sareer el-Gariba)* (1998), *Why Did You Leave the Horse Alone? (Limaza Tarkat al-Hissan Wahidan)* (1995), *Fewer Roses (Ward Aqal)* (1985) and *Memory for Forgetfulness (Dhakirah li-al-nisyan)* (1995). He published fourteen volumes of poetry, the first one in (1960), titled *Wingless birds*.

Metaphor is a figurative trope, etymologically originated from Greek "metaphora", meaning transference of a word to a new sense or a thing regarded as representative or symbolic. *The Oxford Dictionary* defines metaphor as adding a new sense or meaning to a singular word or concept making it easier to understand and more interesting. Metaphor is employed effectively in Darwish's poetry for emphasis. It is an essential constituent of the narratives that Darwish talks about in his poetry. Darwish is a cultural icon who has contributed much to shaping the Palestinian identity and consciousness. He has the ability to recharge his language and reach for universal themes. His unsparing metaphors, which seem so omnipresent that they lyrically embrace every corner in his homeland, are an artistic re-creation. Darwish's main topics are his land and suffering under Israeli occupation. Therefore, his poetry, while employing metaphorical devices which are composed in the context of a conflict-ridden and globalized world, is considered a focus for many scholars because such poetry is governed by both cultural and linguistic rules. Culture is considered the most important force that governs translators in narrating Darwish's poetry in a new target culture and language. Metaphor is at the heart of a cultural narrative. We acquire metaphor at an early age and it governs our minds and regulates our daily behaviors. Lacoff and Johnson (1980) illustrate that metaphors are merely the ornaments that belong to literature or language itself. But many scholars, as Doucherty, argue that human thought processes are essentially metaphorical; we can only make sense of something by comparing it to something else. Metaphors shape our actions and our sense of right and wrong. A powerful metaphor orders the world in such a way that we can identify roles that are useful and actions that are prohibited or unthinkable because they fall outside the metaphor (Doucherty 2004). In the discipline of translation studies, translation of metaphor has intrigued a number of scholars who have tackled the issue from several points of view and in relation to different types of discourse

Metaphor is regarded as an artistic tool with the help of which a poet conveys his ideas in a skillful way. It has always been regarded a major concern of all poetry. Muhawi (1995) believes that existence itself in the Arab and Islamic view is "understood through the metaphor of writing". He indicates that "what Darwish attempts is a pure gesture in which writing itself becomes the dominant metaphor. He offers us a multi vocal text that resembles a broken mirror, reassembled to present the viewer with vying possibilities of clarity and fracture." Metaphors are essential to Darwish as they are indeed to all poets. Cameron (2003, P.2) points out that "understanding how metaphor is used may help us understand better how people think, how they make sense of the world and each other, and how they communicate." Darwish's literary work abounds in figurative language, especially image and metaphor. Darwish used metaphorical language, his poetry gradually move from metaphorical language to modern poetic expression. Darwish's later works, specifically from the mid-nineties until before his death in 2008 were pertinent to modernity. In reading his poems, one finds that he concentrates on universal themes such as freedom, love, hope, exile, death and he moves away from the local and the temporal. Freedom in Darwish's poetry is often expressed via the metaphor of birds that possess the freedom he is denied as he cannot visit his beloved homeland which he was forced to leave. In his poem "The Hoopoe" (الهدد) Darwish urges birds to enjoy flying wherever they want and to sing and express their joy in freedom:

"You birds of plain and valley, fly! Fly swiftly toward my wings, toward my voice! People are birds unable to fly, O hoopoe of Words."

(Translated by Akash and Forché, 2003: 31)

Unlike birds which can soar so freely in the sky, humans cannot fly and remain constrained by the limits of time and place. In one of his last poems "The Canary", Darwish again depicts himself and his compatriots under siege in Ramallah in the West Bank as birds in a cage. The cage is a metaphor for the siege imposed by Israel and the canary a metaphor for people under siege. He writes:

"We listened to the canary's words to me and you: / Singing in a cage is possible and so is happiness." (Translated by Catherine Cobham in Darwish, 2009: 139).

Darwish invokes a sense of attachment and belonging to the Palestinian landscape, to mother nature and in this way celebrates a beautiful nature when he describes the natural scenery of Palestine. Nature and the landscape are portrayed in Darwish for both aesthetic and national patriotic purposes. For him, the land represents a homeland and a sense of identity. As Yousef points out, for Darwish, "water or the sea represented migration, movement, departure and freedom while the sky represents dream and ambitions." (Yousef, 2011, p.680). Darwish makes frequent references to Palestinian cities, villages, mountains, lakes, rivers and seas. His portrayal creates not only national feelings but also present a beautiful picture of nature in Palestine. In the early poems, Darwish's concept of home is closely connected to the Palestinian identity through his unique use of nature. He portrays his home as having unified unity with people as can be seen clearly in his poems such as "Identity Card", "The Passport", "A Lover From Palestine", and "On Perseverance". His description of nature is unique in the sense that he uses nature

to further the goals of his poems and to assign to poetry a new role in the poet's writings. That is, Darwish, as a poet, utilizes nature as a form of resistance to the colonization of his homeland. Vanasco (2008) comments "Poetry for Darwish was primarily an exercise of resistance. He uses tropes and imagery of nature which are familiar to Palestinian villagers: wheat and garlic, onions and olive groves" (p.41-50).

Darwish uses nature in two main forms: nature as the beautiful landscape and nature as a symbol of homeland and national identity. It is in the combination of these two forms of treating nature that the term "nature" becomes a tool of resistance against the forces of the colonizer/ occupier. Indeed, in Darwish's poems where various forms of nature are used, nature becomes a symbol of national identity and a tool of political resistance. Thus, Darwish's special use of nature reveals the postcolonial sense in which this concept is used. It is a means of emphasizing the Palestinians' connection to their land and a step towards initiating some political and cultural resistance that draws upon the power of national emblems and natural symbols to reinvigorate a move towards resistance against all forms of occupation or colonization.

Like his first poetry collection, the title of Darwish's second collection of poems contains terms derived from nature. *Leaves of Olives* (1964) points to the olive tree which is pivotal symbol in Palestinian life and traditions. Indeed, the green leaves of this tree are also used to symbolize a sense of eternal attachment between man and nature. The volume also contains various poems concerned with the depiction of the Palestinian natural world especially the different kinds of plants and trees characteristic of the Palestinian land. In these poems, Darwish delves deeply into the Palestinian psyche and national history as means of stirring the spirit of resistance among his people so as to face the power of the Israeli colonizers. It is worth noting in this context that not only his nature poems, but also all Darwish's poems can be considered as poems of resistance against the colonizer. Darwish himself is reported to have once declared "Every poem is an act of resistance" (cited in Nasser, 2011,p.7). Darwish's main objective all the way through his literary career had been to highlight the interdependence between the land and national identity and consequently between these two values and political independence. In many of his poems Darwish depicts the fauna and flora and imbues them with the scented citrus groves, olives and figs, and fills them with references to birds, flowers, the land, the meadows, the sky, the sea and the stars of Palestine. Darwish's poems on nature inspire communion with the land as well as the strong feeling of national belonging.

Moreover, the orange tree has an important place among the Palestinians. After the olive tree, it is the symbol of Palestinian mainland and coast as this tree enjoys peculiar quality. It is permanently green. Autumn is the season of desolation where the tree leaves fall and appear bare to the beholder, so the orange tree remains green as though such tree and other similar trees defy the processes of life by keeping their cover on. Furthermore, we find that such a tree is associated, in some odes, with man, so we find Darwish saying : "From the holes of prison I met the eyes of oranges", yet Darwish was not satisfied with this statement only but connected the oranges with his lover the homeland. In his ode "My Beloved Rises from her Sleeping", he says: "Your body adapts the oranges... and run away from me", and in "A Lover from Palestine" he writes:

And, I write in my diary
I love oranges and dislike the harbor
And add in my diary at the harbor
I stood while the world was winter eyes
And oranges peel is for us... and behind me was the desert

(Trans. by Hunter website, 2013)

Ashour (2004) underlines the use of the oranges trees by the poet as a means of reminding the poet and the reader of the scent of the land which he was forced to quit for being a Palestinian, leaving behind him everything and holding in his hands worthless crumbs and meager peels of everything

Nature and its elements, like flowers, butterflies, doves, springs, and rivers are frequently- used metaphorically in Darwish's works. It is a metaphor for the poets to transcend their present condition.

The poetry of Mahmoud Darwish is closely related to his own life experience extending from his early childhood till the period before his death. His life was marked with the perplexities of separation, attachment to his native land, resistance, imprisonment, the pain of exile, loss of identity, travel, and the dream of return. This spans the

period between 1960 and mid-nineties when his themes revolved around these similar and interrelated subjects. Metaphor in that phase was used as “a means of recollecting an actual occasion” (Mansson 2003, p. 105). Consequently, these metaphors originated from close encounters with the trials and tribulations of that period.

Taking poetic texts as an example, the researchers and scholars analyzed its significance and the writing style in this article. Here the researcher refers to the existence of some common factors between this paper and articles from other scholars in the analytical method and the views on women, for example, this can be used by the researcher, especially by reviewing his analytical method, and at the same time the researcher will adopt the personal method in text analysis, to further deepen the study. On this basis, the researcher will provide more details in describing the image of women and expand it simultaneously.

3.0 Research Methodology

Research methodology is the procedures and methods that help the researcher renew the subject and collect and analyze the data and information, as well as the way of expressing thought and solve problems. It is the skill of organizing the right series of ideas, to write the research from beginning to end. The researcher will rely on the descriptive method and analytical method.

3.1 Descriptive Method

Here the researcher will use the descriptive method to illustrate the utilization of metaphors in Mahmoud Darwish's poems, and study his poetic works that are related to nature and politics, to arrive at an understanding of his biography and creative background, and to explain the relationship between the poet and his devotion to his homeland and the people of Palestine.

3.2 Analytical Method

In this research, the researcher will adopt an analytical method to analyze the image of natural elements in Mahmoud Darwish's poetry from two aspects, artistry and rhetoric, to understand the importance of natural and political symbols in his poetry.

4.0 Metaphors of Natural Elements

Nature and its elements – flowers, butterflies, doves, springs, and sun became highly used metaphorically in Darwish's late works. In الآن بعدك (Now after You), such as, the sun and trees are used metaphorically:

Now, after you, with an appropriate Rhyme And exile, the trees improve their posture and laugh. The sun laughs in the street	الآن بعدك... عند قافية مناسبة ومنفى، وتصلح الأشجار وقتها وتضحك. الشمس تضحك في الشوارع
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(Translated by Mohammad Shaheen in Darwish, 2009b: 44)

In the poem Tuesday, a Bright Day, birds and rivers are metaphors:

The birds snatch seeds from the shoulders of the river. And I mutter, mutter in secret: Live tomorrow now!	والطير تختطف الحب من كتف النهر أهمس، أهمس في السر: عش غدك الآن
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(Translated by Mohammad Shaheen in Darwish, 2009b: 49)

The Metaphor itself is used metaphorically in طباق (مهدة إلى إدوارد سعيد) Counterpoint (For Edward W. Said):

Metaphor was sleeping on the bank of the river Had it not been for the pollution, It would have embraced the other bank.	كان المجاز ينام على ضفة النهر لو لا التلوث لاحتضن الضفة الثانية
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(Translated by Mohammad Shaheen in Darwish, 2009b: 87)

Accordingly, the elements of nature which are used as metaphors in the poetry of Darwish may be classified into three main categories: 1) Plants and trees metaphors. 2) Animal and bird metaphors. 3) Metaphors of abstract and concrete elements of nature.

4.1 Metaphors of Plants and Trees

Trees are part of plants that are common in the poetry of Darwish including all the trees he saw or even didn't see like: olive trees, fig, orange, lemon, grape, palm, and cactus. These trees witness for the land and the memories.

My horses slept on the land and the memories My horses slept on the trees of memories And I slept on the den of miracles	نامت خيولي على الأرض والذكريات نامت خيولي على شجر الذكريات ونمت على وكر المعجزات
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(266) (محاولة رقم 7، طريق دمشق، الديوان، ص) (Translated by the researcher, The Damascus Road)

Life comes from death and anger is born from damage, and prosperity and spring start. Darwish says about trees:

And I, if I'm broken.....I saw my days ahead Gold on my first trees, I saw my mother's spring, O father	وأنا، إننا لو انكسرت....رأيت أيامي أمامي ذهبا على أشجاري الأولى، رأيت ربيع أمي، يا أبي
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(حجر كنعاني في البحر الميت، احد عشر كوكبا: 1992)

(Translated by the researcher, Canaanite Stone in the Dead Sea.)

The trees of childhood and first home turn the land into a fertile one in spring. (Ahmed Al-Zubi, 1995:38) Plants and trees are closely associated with land, representing a parallel line of identical signs and together, constituting the same symbol. Two notes can be deduced from these plant symbols: first, the references (vine, flowers, strawberry, wheat, wheat ears, grass, palm, jasmine, bushes, hibiscus, fig, basil, pomegranate, reeds, cotton, oak, willow, roses, cypress, bramble, almond, etc.) have accounted for the diverse plant environments in Palestine (those of the desert: willows, brambles; those of the mountain: cypresses, pines, thyme, basil, olives; and those of the plains: vines, flowers, wheat, pomegranate, figs, oranges). Second, these plants are symbolically classified into plants with historical significance (for example, olives, sycamores, carobs, strawberries and oranges), and plants with modern significance (e.g. almonds, grapes, peaches, corn, wheat and roses).

By this diversity, the poet meant to let his poetry breathes the scent and identity of the homeland:

My roots..... Took hold before the birth of time Before the burgeoning of the ages, Before cypress and olive trees, Before the proliferation of weeds.	جذوري ... قبل ميلاد الزمان رست وقبل تفتح الحقب وقبل السرو والزيتون وقبل ترعرع العشب.
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(trans. by Denys Johnson Davies, Identity Card, The Music of Human Flesh :10) (درويش، بطاقة هوية)

4.2 The Wheat Metaphor

Wheat occupies the first place among the crops in the world. It has grown in Palestine ever since ancient times. It is thought that its origin is Yemen and Ethiopia. Ancient Egyptians held festivals at the time of harvesting the crop, then they would present it to the gods. The priests used to present wheat wreaths and put them on the Pharaoh's head. Wheat, in the poetry of Darwish, represents hope; it is also connected with the return to the homeland, and the return of refugees. Jerusalem calls its children to come back and harvest joy and happiness after exile and misery. The dream of the Palestinians is to change the tears of sadness into happiness.

Darwish says:

Jerusalem sings, O Babylon's children, you soon will return to Jerusalem	وتغني القدس يا أطفال بابل ستعودون إلى القدس قريبا
you will harvest wheat from the memory of land	وقريبا تحصدون القمح من ذاكرة الأرض
tears will soon be spikes	قريبا يصبح الدمع سنابل
and plays with harvest, spikes, and scythe	ويلعب الحصاد والسنابل والمنجل

(Alshar', 2006:176)

Bread is another form of wheat; it is the need of both the poor and the rich. Darwish is proud of his mother's bread. In his poem *'I belong to my mother's bread'*, it seems that he ties the smell of bread (life) with the smell of the mother. He balances between war and wheat. Destruction and war never stop the growth of wheat on the land of Canaan (Al-Zubi, 1995:40). Death was not the end in the poetry of Darwish, but it was the beginning of life.

It is noteworthy that Jesus described his own life using the analogy of a grain of wheat being planted into the earth and dying to bring forth new life: "Very truly I tell you unless a kernel of wheat falls to the ground and dies, it remains only a single seed. But if it dies, it produces many seeds" (John 12:24).

In his poem *إلى أمي* (To My Mother) Darwish says:

I long for my mother's bread	احن إلى خبز أمي
And my mother's coffee	وقهوة أمي
And my mother's touch	ولمسة أمي
My childhood grows within me	وتكبر في الطفولة

These lines reflect his creativity in employing metaphor in his poetry. The experiential points of contact in the poem; bread, mother's touch, coffee, stove, clothing line, daily prayer etc. are conceptual formations that intrinsically address the existence of those same experiences in the audience of Palestinians. These meanings become dialogic when considering the cognition of conceptual formations; mother's bread for Darwish undoubtedly is constructed from a specific set of cultural 'artifacts'; the smell, the color, the shape of a kitchen.

The poet virtually lives in his homeland, sings with the birds, breathes with the trees and flowers, and mingles with people there. This lively interaction with the homeland is depicted in the blossoming of the almond trees. Obviously then, the relationship between the poet and the plants is not that of a person who enjoys nature as much as it is an organic relationship that involves national aspirations.

4.3 Metaphors of Birds and Animals

Metaphors of birds in the poetry of Darwish contrasts their freedom to his suppression. Darwish is restrained from visiting his beloved homeland. The poet, who is unable to travel and express himself freely, is more like a bird detained in a cage. In *الهدد* "The Hoopoe", he urges birds to enjoy flying wherever they want to, and to sing, and express a sense of joyful freedom:

<p>You birds of plain and valley, fly Fly swiftly toward my wings, toward my Voice! People are birds unable to fly, O hoopoe of Words.</p>	<p>طيري يا طيور السهل والوديان طيري سريعا نحو أجنحتي ونحو صوتي! والناس طير لا تطير يا هدهد الكلمات</p>
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(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 31)

In the poem "استعارة" A Metaphor", Darwish addresses the absent 'other', where birds again are given as a metaphor for freedom:

<p>You think you are higher than yourself, Like a bird existing only in a metaphor. The metaphor entices you to break away From it and look at the empty sky,</p>	<p>فتظن انك أعلى من نفسك شبه طائر لم يوجد إلا في استعارة وتغريك الاستعارة بان تنفصل عنها وتنتظر إلى سماء مهجورة</p>
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(Translated by Catherine Cobham in Darwish, 2009c: 71)

In one of his last poems "الكناري" The Canary", Darwish again depicts himself and his compatriots under siege in Ramallah in the West Bank as birds in a cage. The cage is a metaphor for the siege imposed by Israel and the canary a metaphor for a people under siege.

<p>We listened to the canary's words to me and you: 'Singing in a cage is possible and so is happiness'.</p>	<p>استمعنا إلى ما يقوله الكناري لي ولك : الشدو في قفص ممكن والسعادة ممكنة</p>
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(Translated by Catherine Cobham in Darwish, 2009c: 139)

4.4 The Dove Metaphor

The dove metaphor is another beautiful metaphor created by Darwish when he compares Salaam (peace) between the Palestinians and the Israelis with the dove of two strangers sharing their last cooing, and when he compares this peace with an apology from the stronger to the weaker. He says:

<p>Salaam is the dove of two strangers sharing Their last cooing on the edge of the chasm Salaam is the apology of the mighty to the one Who is weaker than him in weaponry and stronger in extent</p>	<p>السلام حمام غربيين يقتسمان الهديل الأخير على حافة الهاوية السلام اعتذار القوي لمن هو اضعف منه سلاحا وأقوى مدى</p>
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حالة حصار: 171261-259, *The Butterfly's Burden*, "State of Siege",

In this stanza, Darwish expresses his personal opinion about the peace treaty between the Palestinians and Israelis. The image shows that this peace is useless, invalid and can never be attained because both parties are not equal in terms of power; furthermore, they are like strangers who can never meet. Darwish falls back on a universal symbol of peace in this poem. He thus moves from the local to the universal. According to Mena, Darwish's work includes a universality born from specific suffering that reaches across the boundaries of language and nation to inscribe the national within the universal" (2009:11).

Doves do not only symbolize the Palestinian nostalgic memories, but also the poet's psyche and the ideal world he is dreaming of. Thus, the pigeon may represent the poet's land as much as it mirrors the poet's own self. Such an intimate attachment brings about an organic consolidation between the poet and the pigeon so that each of them personifies the other and depicts what goes beyond the senses of the other. In his poem "يطير الحمام" The Pigeons Fly", in which poet and doves merge with all the elements of nature.

<p>The pigeons fly, The pigeons come down, Prepare a place for me to rest. I love you unto weariness, Your morning is fruit for songs And this evening is precious gold And we have for us when a shadow entry its shadow in the marble. I liken myself it is hanging upon a neck that embraces only the clouds you are the air that undresses in front of me like tears of the grape, you are the beginning of the family of waves held by the shore. I love you, you are the beginning of my soul, and you are the end...</p>	<p>يطير الحمام يحط الحمام أعدي لي الأرض كي أستريح فإني احبك حتى التعب صباحك فاكهة للأغاني وهذا المساء ذهب ونحن لنا حين يدخل ظل إلى ظله في الرخام وأشبه نفسي حين اعلق نفسي على عنق لا تعانق غير الغمام وأنت الهواء الذي يتعري أمامي كدمع العنب وأنت بداية عائلة الموح حين تشبثت بالبر وإني أحبك، أنت بداية روحي، وأنت الختام</p>
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(Online translation by Adab.com)

Darwish transforms the dove's symbol into an element in a world of alienation. The reference to the dove also looks back to Ibn Hazm's classic on love: Tawq Al Hamama (The Pigeon's Collar). As such, the pigeons become expatriates after swarms had been stampeded in search of survival, escaping perdition.

<p>Nothing remains from me except Ibn Rushd's script, dove's collar, And the translations I was sitting on the pavement of daisy yard and counting the doves: one, two, thirty.....</p>	<p>لم يبق مني غير مخطوطة لابن رشد , وطوق الحمامة , والترجمات كنت أجلس فوق الرصيف على ساحة الأقحوانية وأعد الحمامات : واحدة , اثنتين , ثلاثين....</p>
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The poet, thus, could chirp among the flocks of pigeons, either in search for peace or in a bid to have a dream come true. The poet found in the pigeons' determination, courage, loyalty and yearning an avenue for Palestinian self-expression.

The pigeons that fly and land, then fly and land represent the dream of peace that entices the poet and his lover or that illuminates and flickers in the lives of the Palestinians who wait for this flip-flopping peace in order to return to their homeland and get rid of the nightmare of occupation. The poet (the dove) has for long been wandering in the sky in search for his homeland, so that he could settle in and meet with his estranged sweetheart. However, after waiting for so long, the doves are no longer flying, simply because they have gone and they will never come back.

4.5 The Butterfly Metaphor

The butterfly is associated with beauty and tenderness, confusion and irritability. In the past, the butterfly was seen as a pertinent emblem of the soul because it began as an earthbound caterpillar, died in a later stage, and was then resurrected as a beautiful winged creature. Darwish used this creature to construct a number of poetic forms. In the poem 'مقعد في قطار' 'Seat in a Train', Darwish has only the "rightness of butterflies" as a recompense for his ever-shifting life:

All the passengers return to their families, But we don't return to any home. We travel in search for nothing, So that we may restore the rightness of butterflies.	كل أهل القطار يعودون لأهل، لكننا لا نعود إلى أي بيت، نسافر بحثاً عن الصفر، كي نستعيد صواب الفراش
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(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 41)

In this stanza, Darwish begins to draw a picture of reality, but soon he goes beyond the tangible to the abstract. He starts with a concrete topic (travel), and then he takes the reader to fathom the abstract significance of the travel (the impact). The linkage he establishes between the goal of travel and the 'zero' suggests the wandering condition resulting from the loss of identity. The poet tries to overcome this state of vagrancy in order to start over again from scratch.

In his building of the meaning, the poet developed his native butterfly to become a symbol of the land:

And on the roof of women's joyful trilling come planes The planes The planes snatching the lover from and scarf's of moaning the butterflies embrace	وعلى سقف الزغاريد تجيء الطائرات طائرات طائرات تختطف العاشق من حضن الفراشة ومناديل الحداد
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(Translated by Denys Johnson Davies: 67) (محمود درويش، أعراس)

The 'butterfly lap' involves several meanings, each depending on the context. The lap could refer to the woman, but it can also denote the land.

Butterfly! Sister of yourself, be what you desire Before and also after my nostalgia Let me be your wing so that my madness might remain fevered. Butterfly, born of yourself. Don't let others decide my fate. Don't abandon me.	يا فراشة! يا أخت نفسك، كوني كما شئت قبل حنيني وبعد حنيني ولكن خديني أختاً لجناحك ببق جنوني معي ساخناً! يا فراشة! يا أم نفسك، لا تتركيني لما صمم الحرفيون إلي من صنديق... لا تتركيني
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(محمود درويش، من سماء إلى أختها يعبر الحالمون)

(Translated by Munir Akash and Carolyn Forché: 89)

The butterfly in this poem is not only an insect. The description involves a whole life with different stages: once it breaks out of the cocoon, it becomes free - following light until it burns out.

In another poem titled "We Were Missing a Present", Darwish compares the flying of butterflies to the mirage of swift peace to show that peace for which Palestinians have been waiting for a long time was just a mirage and that all their hopes of ending the occupation are blown away with the wind, as demonstrated in the following stanza.

The butterflies have flown out of sleep as a mirage Of a swift dove that adorns us with two Stars and kill us in the struggle Over the name between two windows so, Let's go and let's be kind	طار الفراش من النوم مثل سراب حمام سريع يكللنا نجمتين ويقتلنا في الصراع على الاسم ما بين نافذتين لنذهب إذن ولنكن طيبين
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"We Were Missing a Present", The Butterfly's Burden: 7

"كان ينقصنا حاضر"، سرير الغريبة: 19

4.6 Metaphors of Abstract and Concrete Elements of Nature

Natural features such as mountains, seas, and rocks are frequently used in Arab culture and Arabic literature as metaphors for perseverance and power on the basis of their strength and solidity. It is common to hear an expression used by the symbol of revolt Yasser Arafat like "يا جبل ما يهزك ريح" "Oh mount! Winds will not rock you", "هذا اللاعب كان ذلك المحارب صخرة تحطمت عليها أمواج الغزاة" "That warrior was a rock on which all waves of invaders broke". In *Awaiting Those Returning*, a poem published in 1966, Darwish himself and the rock "represent the stable and enduring ideal of perseverance" in the land. He "stubbornly resists the dangerous temptation to give up the hope of the loved ones' return and remains patiently waiting on the rock" (Mansson 2003, p. 113):

<p>The steps of my loved ones are the sighs Of the rock beneath a hand of iron wait with the rains In vain looking in the distance I will remain on the rock...under the .Rock...enduring</p>	<p>خطوات أحبابي أنين الصخر تحت يد الحديد وأنا مع الأمطار ساهد في البعيد عبثاً، أهدق سأظل فوق الصخر تحت الصخر.. صامد</p>
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On the other hand, fruitful orchards and beautiful gardens are poetic correlatives to the Garden of Eden and the Biblical/Quranic fall of man from paradise. Darwish considers that paradise was lost twice: the first time as a human being when Adam was expelled from the heavenly Paradise and the second as a Palestinian when he was exiled from the earthly paradise, as he claims in 'Adam Aljanatain' *The Adam of Two Edens*:

<p>I am the Adam of two Edens lost to me twice: Expel me slowly. Kill me slowly Under my olive tree With [Garcia] Lorca. .</p>	<p>انا ادم الجنتين فقدتهما مرتين فاطردوني على مهل واقتلوني على مهل تحت زيتونتي مع لوركا</p>
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(Translated by Munir Akash and Daniel Moore in Darwish, 2000: 87)

For Darwish, this fall of grace is linked to a very long- suffering in exile. It is linked to a metaphor of long roads and paths. In *nusaferu kalna:s* ("We Travel Like All People"), he says:

<p>We said to our wives: Give birth to hundreds of years, So that we may end this journey Within an hour of a country, Within a meter of the impossible. Your road is long, so dream of seven women To bear this long journey on your shoulders.</p>	<p>قلنا لزوجاتنا: لدن منا مئات السنين، لنكمل هذا الرحيل الى ساعة من بلاد، ومتر من المستحيل طويل طريقك فأحلم بسبع نساء لتحمل هذا الطريق الطويل على كتفك</p>
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(Translated by Munir Akash and Carolyn Forché in Darwish, 2003: 11)

Noah or his ark is taken as a metaphor for Darwish's undesired journey or exile, while olive trees and doves are metaphors for peace, Eden or the earthly 'paradise lost' for Palestine, and ultimately Adam for Palestinian refugees. Similarly, the roots of trees extracted from their earth are a metaphor for the Palestinians expelled from their homeland and exiled elsewhere. In the poem *Matar* ("Rain"), he says:

<p>Noah! Give me the branch of an olive tree And my mother...a dove! We made a paradise Whose end are litter boxes! Oh, Noah! Don't travel with us Death here is safety</p>	<p>يا نوح! هبني غصن زيتون ووالدتي...حمامة إنا صنعنا جنة كانت نهايتها صناديق قمامة يا نوح لا ترحل بنا</p>
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We are roots, can't live without earth.	أن الممات هنا سلامة أنا جذور لا تعيش بغير ارض
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(Translated by Mansson, 2003: 127)

Darwish consequently found himself in a living Hell, where everything around him in the new environment turned bad. In *تعاليم حورية* (ta'ali:m horeyah) "Hooriyya's Teachings, he says:

Since the day you were expelled from Paradise a second time Our whole world changed, Our voices changed, Even the greeting between us fall like a button falling on sand and it is heard as an echo.	عندما طردت ثانية من الفردوس، عالمنا تغير كله، فتغيرت أصواتنا حتى التحية بيننا سقطت كزر الثوب فوق الرمل تسمع صدى
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In a more complex metaphor, Darwish describes feelings of longing, love, wine, and the history of his heart as exiles. He places the word exile at the beginning of the sentences in a reversed structure to highlight the importance of the word "exile" which adds more beauty and power to the metaphor.

Longing is the place of exile; our love is a Place of exile, Our wine is a place of exile and A place of exile is the history of this heart	منفى هي الأشواق، منفى حينا، ونبيذنا منفى ومنفى تاريخ هذا القلب
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"الهدهد"، *مراوغة النص*: 4271, *Unfortunately, It was Paradise*

Mostly, the land is the core element of conflict. The majority of Arabs in Palestine are farmers and this constitutes the essence of the tragedy. Darwish was able to gently touch on this theme, extracting from it all what he could, ultimately turning every phenomenon into a symbol that is valuable and unique. He could generate new values representing the insisting tradition and nobility inherent throughout the history of Palestine.

The abundance of words related to land, and exile is done purposely to express his strong relation with the homeland, and his own story of struggle with the occupation. "A physical union between the author and land is the culmination of an attempt to express through symbols an entrenched between the Palestinians and their homeland, a relation that can be maintained and reinforced relations in the face of Israeli rhetoric invoking the land." (Parmenter 1994: 83).

In the following example Darwish draws sarcastically a beautiful metaphor of the Palestinians, by comparing the Palestine's identity to the gravity of earth, and comparing the Palestinians to people floating in space between clouds, trying to forget their need of having an identity.

we have come two friends of the strange creatures in the clouds. and we are now loosened from the gravity of identity's land what will we do what will we do without exile? and a long night that stares at the water.	صرنا صديقين للكائنات الغريبة بين الغيوم وصرنا طليقين من جاذبية أرض الهوية ماذا سنفعل ماذا سنفعل من دون منفى وليل طويل يحدق في الماء؟
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("من أنا دون منفى")، *سريير الغريبة*: 117-118

(Translated by FadiJoudah "Who am I Without Exile?", *The Butterfly's Burden*: 89)

In his poem entitled “The Hoopoe”, (Alhudhud) Mahmoud Darwish adds more metaphors of earth and heaven to make a statement about Palestinian exile that longs for a place under the sun:

The further we move away, the closer we come To our reality and the walls of exile. Our sole desire is to cross them. Towards the duality of heaven-earth, earth-heaven.	ننأ فندنو من حقيقتنا ومن أسوار غربتنا وهاجسنا العبور نحن الثنائي السماء-الأرض، والأرض-السماء
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The poet compares exile to a building with a fence and walls surrounding Palestinians from all sides. He displays the state of tough siege in which his people-the Palestinians- are living; even in their exile outside Palestine they are besieged and living in hard conditions. Darwish narrates the story of Diaspora, it does not matter how far the Palestinian go, the fact that not everyone welcomes them and the fact that they are besieged in their external exile.

5 Conclusion

Metaphors in Darwish poetry are both a linguistic and cultural phenomenon. They serve a purpose that goes beyond embellishment and poetic delight to persuasion and a serious statement of identity. Elements of nature are politicized in a manner that extends their original denotative fields of meaning to embrace rich connotations of homeland and exile. The poetic art of Darwish thus goes beyond the local to the universal.

The impact of nature is quite vivid in the literary works of Darwish. This is because Palestine is different from other countries in the region due to the presence of four climatic region: mountainous areas, valleys, desert, and coastal plains. The diversity of climate has a tremendous impact on the literary works of Darwish and this diversity is clear in the use of different metaphors in his poetry. Such metaphors reveal a great deal about the attachment of the poet to his homeland. He invokes a sense of attachment and belonging to the Palestinian landscape. While reading his poems, one notices that he is celebrated the beauty of nature in his homeland. Language for Darwish are home and self. It is outside of place and time, because with it “they carried the place...they carried the time”. Darwish said: “Poems can’t establish a state. But they can establish a metaphorical homeland in the minds of people. I think my poems have built some houses in the landscape. (Darwish, M. Interview “The politics of Poetry”).

It is really striking that Darwish uses metaphors to give us a picture of nature and the landscape for both aesthetic and national patriotic purposes. Metaphors of nature promote not only national feelings but also a present of fantastic picture of nature in Palestine. Nature is closely connected to Darwish’s homeland and this is central to Eco criticism, the interconnections between man and nature. Darwish’s poems, particularly those he wrote in the exile illustrate the Eco postcolonial perspective. The poems about nature show how Darwish’s identity as Palestinian cannot be separated from nature. This illustrates that identity and home are expressed through natural elements in Darwish’s poetry.

It can be said that metaphors of nature are employed in his poems as a form of resistance to the colonization of his homeland. He uses various images of nature that are familiar to his people whether they are residing in cities or villages such as wheat and olive groves. Reading the literary works of Darwish is a feast for both the spirit and heart as the reader needs both intellectual ability to grasp the idea behind different metaphors and then evokes sublime feeling connected with the poet’s love of his homeland and the aspiration of the people of Palestine to return to their homes. Metaphors on nature establish a harmony with the land as well as a strong feeling of national belonging. The metaphor used in the poetry of Darwish reflects the strong linkage and spontaneous overflow of a powerful sense of inseparability between Palestinians and their land. The expression “my roots were deeply entrenched” (borrowed from the world of plants) confirms the strong attachment of the poet to his homeland and its people. In his attachment to the land, Darwish embodies the place as a key constituent of the Palestinian identity. For Darwish place is associated with the city, the village, the field, the sea, all of which form the geography of the homeland, In the description of the place, Darwish wants to highlight the vital importance of the history, geography, and culture of the Palestinian people. In this reference, the sea of Palestine is always vivid in his poetry.

In Darwish's poetry, he employs nature, the unique Palestinian and Arabic fauna and flora to extend his interrelationship between identity and land to manifest the strong and deep relationship between man and nature. In this sense, this study also attempts to explore Darwish's application of environment to reflect his perception of the home through the utilization of nature of his homeland

Darwish's poetry as a whole reveals how he draws upon nature and humans to engender resistance against the occupation of his homeland and the displacement of his people from their homeland.

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