

## Eco Resistance in the Poetry of the Arab Poet Mahmoud Darwish

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### ABSTRACT

*Ecocriticism is a new and growing field and quite a recent phenomenon in the world of literature. This study attempts to analyze three poems of the Arab poet Mahmoud Darwish using selected concepts from eco-criticism as a way of opening up this field to Arab world academics. The premise of this research was impelled by the generally agreed view that every society and culture has their own way of interacting with nature; which in turn can illuminate a culture's worldviews, norms and values. It can also provide insights as to how nature has been used by certain poets to further their agendas. The study mainly dwells on selected poems that have natural objects as their main focus and which show how Darwish utilized nature as a form of resistance to colonialism. Such poems of Darwish could be used to illustrate how eco-criticism might contribute to an understanding of Arab resistance during the colonialist period. The research shows that the Arab poet, Mahmoud Darwish had a special way of educating Arab people to resist through "green" poems that were engineered on natural environment.*

*Keywords: eco-criticism; nature; poetry; resistance; Mahmoud Darwish.*

### INTRODUCTION

Ecocriticism is fairly a recent phenomenon in Literature and Literary Studies. The term ecocriticism appeared for the first time in William Rueckert's essay entitled "Literature and Ecology: An Experiment in Ecocriticism" in 1978. Rueckert argues that any ecological project might identify the role of nature in a poem, the function of place/setting in the literary work like a novel, land metaphors as gendered and the rhetoric of environmental policies. This means that Rueckert's approach to ecocriticism focuses on how to use ecological principles as a model for thinking about how literature functions (Glotfelty and Fromm 1996). However, ecocriticism remained passive in the critical vocabulary until the Western Literature Association meeting in Loeur d' Alene in 1989. Cheryll Glotfelty and Glen Love highlighted the term ecocriticism and called for the development of environmentally-oriented criticism (Shikha

2011:1-2). From that point, ecocriticism emerged as a new and growing literary field in North America and entered rural universities in USA in the 1980s and reached Britain in the 1990s.

Over the last three decades, it has emerged as a field of literary study that addresses how humans relate to nonhuman nature or environment in literature (Johnson 2009:7-12). It has also travelled beyond American and British shores to Africa and India. According to Mwangi (2004:1-3), African ecocriticism was rarely practiced consciously in the African Academy although the expressions like ‘man’s struggle “with the environment” is often heard in literary essays. In India, there is an increasing body of work that marries postcolonialism and ecocriticism “by analyzing the texts that depict a range of engagements with the environment and that complicates and extends the notion of place-connectedness” (Shikha 2011:7).

In Arabic literature, ecocriticism is still in its infancy and we think that it could become more energetic because most of Arabic literature has a rural setting. From our point of view, most of the literary works written during the postcolonial period express the intense relationship between the Arab literary writers and their homeland from which they get the spirit and inspiration to resist the colonizers. Among these Arab literary works, poetry and poets were present and took a vital role in resisting colonization during the period of the western colonialism of the Arab world. This kind of resistance was depicted in a number of poems in which the poets employ their environment in terms of nature and its various aspects such as the rocks, the stones, the sun, the sea, the birds, and the hills and so on to express their deep outburst of resistance. The current study is motivated by this kind of resistance that has been mirrored in the Arab poetry of the late twenty century particularly by the Palestinian poet Mahmoud Darwish (1942-2008), who is regarded as the father of the Arab poets of resistance to colonialism. The aim of the current paper, therefore, is to apply the ecocriticism framework in reading resistance in Darwish’s poems.

The Arab poet Mahmoud Darwish (1941-2008) was the voice of the Arab resistance whose stark writing reflected the desperation and alienation of the Palestinian people. He published more than 20 collections of poetry, which have been translated into many languages (many of them into English), and was the Arab world’s best-selling poet. His poems are embossed in the hearts of millions of Arabs and the anti-occupation demonstrators in the streets of Ramallah, Damascus and Cairo have shouted his words. Many have been set to music, including “I yearn for my mother’s bread” (Wedde 2009).

Darwish was born in 1941 in al Birwa, an Arab village in the Acre region, which became part of the new state of Israel in 1948. His family fled to Lebanon, although they returned the following year. Darwish published his first poetry collection, “*Asafir bila ajniha*” (“*Wingless Birds*”, 1960) while still a teenager and soon made a reputation as a “poet of the resistance”. One of his best-known poems was “Identity Card”, with its defiant opening lines “Record! I am an Arab/and my identity card is number fifty thousand”.

Darwish was arrested three times by Israel for reciting “inciting poems” and left for Cairo in the Seventies. He joined the ranks of the Palestine Liberation Organization (the PLO) and became close to its leader Yasser Arafat. In 1987, he was elected to the PLO’s executive committee and it was Darwish who wrote the declaration of independence of 1988 read out by Arafat when he proclaimed the state of Palestine. He returned to live in Ramallah after the signing of the Oslo Accords in 1993 between Israel and the PLO, but he had expressed his opposition to the Accords and left the PLO’s executive committee in protest. Many Palestinians criticized him for having left his homeland, and he defended himself by saying that he had served the Palestinian cause abroad better than when he was inside. He passed away in the United States of America in August 2008.

## BRIEF HISTORY OF ARAB RESISTANCE

Before tracing some critical works that have examined the resistance in Arab poetry particularly that of Mahmoud Darwish, we need to explain briefly the essence of resistance in the Arab history. The twentieth century witnessed a number of historical events in the Arab world. Hence, according to (Manqoush, Yusof et al. 2011, pp.57 - 58) “the different employment of history reveals contestations of worldviews which are symptomatic of the ideological clashes between the East and West”. Among these ideological clashes, which are still carved in the human Arab minds, was the colonization of Palestine by Israel with the help of the British Empire in 1948. Since then, the colonized Arabs of Palestine have been struggling to gain their independence.

Their resistance took two forms. The first is armed resistance and the second is literary resistance. In the sense of the former resistance, three wars took place in 1948, 1967 and 1973 between Arabs and Israelis. However, Arab resistance (both armed and literary) is closely related to the Palestinian movement of resistance that can be dated back to 1936. This resistance movement of 1936 gave birth to the Arab poets of resistance such as Mahmoud Darwish and his companions. The first movement of resistance in 1936 was an armed one that broke out in many areas of the occupied land of Palestine and it was the first battle between the resisting Arab and the British as well as the Jewish colonizers. However, the British colonizers could stop it through their political relationships with the Arab leaders at that time as a part of their plan to establish Israel as an independent country on the occupied land of Palestine. One of the advantages of the Arab armed resistance in 1936 was that it evoked intense feelings of resistance among Arabs at the time and continues down to subsequent Arab generations.

1948 witnessed a tragic historical event in Arab history in general and in the Palestinians in particular; it was the year Israel was established on the occupied land of Palestine after the Arab armies were defeated. Arab resistance remained low for several years during which the Arab people of Palestine suffered a lot (Al-naqash 1969, pp.14- 16).

Although armed resistance was mainly muted and passive, literary resistance remained active. This means that the literary resistance, resistance through literature, was present and the Arab poets did not give up their resistance to the colonization of their homelands. Among these Arab poets emerged the poet Mahmoud Darwish who is said to have brought the resistance revival and is regarded as the father of the Arab resistance poetry. According to Faysal Darraj (2008, p.57) the expression “the poet of resistance” has two implications; first of an occupied land that awaits liberation, and secondly, a national ideology that celebrates the poetry of commitment to the liberation of Palestine.

## RESISTANCE IN ARAB LITERATURE

According to Harlow (1987, p.2), the term “resistance” was first applied in the description of Palestinian literature in 1966 by the Palestinian writer and critic Ghassan Kanafani in his study *Literature of Resistance in the Occupied Palestine*. Kanafani (1987) states that resistance literature evoked a distinction between the occupied people, those who stayed in the occupied Palestine, and the people in exile. Such literature was seen to be an identifiable and significant accompaniment to the project of political, military and social striving for liberation. Kanafani (1987) claims that no research is located within resistance literature unless the researcher takes part in the movement itself inside occupied Palestine. Thus, Kanafani has limited the study of resistance to the native Palestine. His view of resistance seems to be wider but he tends to ignore or neglect how nature plays a vital role in supporting the sense of resistance to colonialism in the Arab nation in general and in Palestinian generations in particular. Yahya Hassan & Noritah Omar (2011, p.118) state that Kanafani himself is not a writer or a novelist, but a political activist who has coined the term (*adab al-muqawamah*) translated as literature of resistance.

Undoubtedly, among the Arab land, Palestine has an exceptionally attractive and fascinating nature that has enthralled the hearts and minds of all the Arab poets. The Arab poets have approached this uniqueness of nature of the occupied Palestine differently. Raja Al-naqash (1996, p.167), an Arab writer and critic, remarks that, “Palestine has a unique natural beauty and there is a famous poem on nature by the Arab poet Ali Mahamoud Taha which cannot be traced in any other place in the Arab world except in that of Palestine”. The opening lines of this poem are:

*Do not say a green land here  
Here is a green stone too*

This means that the Palestinian stone is not a mere stone but a stone which is green and productive and on which the olives trees and other plants can grow. Such unique nature of the occupied Palestine inspired the poets to utilize it for their poetry. The Arab poet, Mahmoud Darwish, is a true Palestinian child who grew up surrounded and is influenced by the natural beauty of his homeland and, therefore, Palestinian nature is strongly reflected in many of his poems. However, his approach to nature was different in the sense that he used nature to further for his agenda. That is, Darwish, as a poet, utilized nature as a form of resistance to the colonization of his homeland. Vanasco (2008, p.1) commented that, “Poetry for Darwish was primarily an exercise of resistance. He uses tropes and imagery of nature and which are familiar to Palestinian villagers: wheat and garlic, onions and olive groves” and so on.

Faysal Darraj (2008, p.59) remarks that Darwish describes the ideal poet of resistance as someone who is like an earthquake and a hurricane. Darraj goes on to say that “there are no differences between the land and the poet because he is its origin and everything is within the poet since he has appointed himself as an origin and a truthful protector of what he creates; humans, flowers, birds, and fruits.” In essence, the poet has a very close and personal relationship with nature.

Hala Nassar (2011) considers Darwish as the pioneer of Arab resistance whose resistance has transcended all limits of space and time. She remarks that in his early works Darwish uses the land and landscape, the soldier, the refugee, the martyr, the anguish of exile, the blood of the wounded, the rifle, the tank, the fire and so forth to depict the armed resistance of the continuing Palestinian struggle. However, she links the resistance depicted in Darwish’s poems to the current Arab Spring resistance, which is sweeping through the Arab world today. In the conclusion to her article, she mentions that the Arab spring of resistance is the new age that Darwish talked about in his poem entitled “*Why did you leave the horse alone?*” He asks: *is there a new prophet for this new age?* (Nassar 2011, p.6-7). This article indicates that even though Darwish wrote the poems of resistance in the period 1960-1990, citizens from the Arab world who are currently involved in the Arab Spring protests today are still finding Darwish relevant. In Nassar’s viewpoint, Darwish’s resistance poetry has transcended the limits of space and time as they inspire and motivate the people to continue their fight for democracy and freedom from tyranny.

Having summarized briefly some of the critical works approaching resistance in the poetry of Darwish, thus far no one has approached his poems from an ecocriticism perspective. This means that there are many scholars who previously studied Darwish’s resistance poetry however, none of them had attempted to analyze how he utilized nature as a form of resistance in his poems. Therefore, we hold the view that approaching Darwish’s poetry from an ecocritical perspective is cutting-edge research.

There are a number of concepts normally utilized in an eco critical reading of a text. However, within the confines of this paper, we will utilize three relevant concepts to analyze the poems. Before the analysis could be carried out, we will provide a short explanation regarding each concept that will be utilized in the analysis. These key concepts will be explained in the next section of research design.

## THEORETICAL FRAMEWORK

Ecocriticism as a literary theory is really quite young. It has been developing rapidly since the 1990s, focusing mainly on the study of the relationship between humans and the natural world. It has evolved out of many traditional approaches to literature and it is interdisciplinary in nature. The literary works are viewed in terms of place or environment (Johnson 2009, p.7).

The concept of ecocriticism, which was coined by William Rueckert and disseminated by critics such as Glen Love, Cheryll Glotfelty and Harold Fromm, has invoked other critics such as Grey Garrard to shed light on a number of key concepts of ecocriticism. For instance, Garrard's 2004 book elucidates many concepts that have most occupied the ecocritics' minds. These concepts are pollution, position, pastoral, apocalypse, wilderness, and dwelling (Garrard 2004). However, the concepts used in this study have been adapted from other fields such as ecology and eco-philosophy, which are directly linked to literature under the umbrella term of ecocriticism. These concepts are eco - centism, interconnectedness, and green resistance.

### INTERCONNECTEDNESS

Interconnectedness is among the most basic of ecocriticism tenets as ecocriticism takes as its subject the interconnections between humans and nature. Glotfelty & Fromm (1996, p.105) presents a definition of ecocriticism that "takes as its subject the interconnections between nature and culture". Therefore, this concept involves analyzing the interplay between humans and their environment and the relationships that exist between them in the literary texts. Within the context of this study, this concept of interconnectedness will be used to analyze the kind of relationships Darwish has with nature in his poems and how he utilizes nature in his poems to show resistance.

### ECO CENTRISM

Eco centism is a concept adapted to assert a nature-centered focus in literary works. It has been used in the field of ecological political philosophy to proclaim a nature-centered, as opposed to human-centered, system of values. According to Rowe (1994, p.106), the eco centric argument is grounded in the belief that, compared to the undoubted importance of the human part, the whole ecosphere is even more significant and consequential: more inclusive, more complex, more integrated, more creative, more beautiful, more mysterious, and older than time. As ecocriticism is the application of ecology in literature, this definition of eco centism is borrowed in this study to analyze the extent to which the poet utilizes nature as the central form of resistance and how his poems show that Darwish is a nature-centered poet of resistance.

### GREEN RESISTANCE

Green Resistance is a concept emerging from current environmental studies that views typical environmental activism as being largely ineffective. It is based largely on the concept of "deep ecology" from contemporary ecological philosophy. The philosophy emphasizes the interdependence of organisms within ecosystems and that of ecosystems with each other within biosphere. It recognizes the inherent worth of other life forms and features of the natural world aside from their human utility. This concept of green resistance is included as part of the framework that will be utilized for the analysis. Within the context of this research, green resistance will be used to show how Darwish used his close relationship with nature in his poetry as a form of political resistance.

These three concepts will be used in a framework to analyze three selected poems of the Arab poet Darwish. The poems which have been selected to be analyzed in this article are "A lover from

Palestine” (1966) which will be referred to in this paper as “*Lover*”, “*Diary of a Palestinian Wound*” (1971), which will be referred to as “*Diary*” and “*Psalm Tree*” (1982), which will be referred to as “*Tree*”.

These poems, as their titles suggest, have been chosen carefully to match the core idea of this paper. The selected poems are those poems that have natural objects as their focus and they show how Darwish utilizes nature as a form of resistance to colonialism. Moreover the choice of such poems is based on the exceptional close relationship between the colonized man and the occupied land and how they stand in the same queue to resist their colonizers.

## THE ANALYSIS

### INTERCONNECTEDNESS

Interconnectedness between Palestinians and nature is a predominant element in the poetry of Darwish in general and in the three selected poems of this paper in particular. This interconnectedness can be traced in the whole poem of “*Lover*”. The title suggests a lover who loves his beloved “*Palestine*” which was occupied. This love indicates that the poet and his homeland, which he symbolically addresses as his beloved, are closely interconnected.

*Your eyes are a thorn in my heart  
Painful yet adorable  
I shield it from the wind  
And stab it deep through the night  
Through pain  
Its wound illuminates the darkness  
Transforms my present into future*

The image of “once we were together behind the gate” indicates such interconnectedness and the use of the second person plural pronoun “we” reveals that kind of relation between them and they were together in their feelings of resistance towards the colonizer.

In the second poem “*Diary*”, the interconnectedness between the poet and nature is distinctive in the sense that includes exchanging of emotions. He declares that “We and our country are one flesh and bone.” This image depicts a kind of organic interconnectedness between the people and their homeland and it conveys the pain when the flesh is removed from the bone. Again, the emotional interconnectedness is revealed from the images he declares, “I am the lover and the land is the beloved”. His love in this context means resistance to the colonizers rather than romantic love. This becomes clear when he says, “we are its salt and its water”. In return, nature participates in it in terms of providing them with protection and essential vales for living as evoked in the images when he says, “this land absorb the skin of martyrs”, and “this land promises wheat and stars”. This kind of interconnectedness is in the context of resistance when the land soaked up the skin of the martyr and provides those who are still alive with food and light conveyed by the image “wheat and stars”.

In the third poem “*Tree*”, the poet celebrates his close interplay with nature in the following lines:

*On the day when my words  
were earth...  
I was a friend to stalks of wheat.  
On the day when my words  
were wrath  
I was a friend to chains.*

*On the day when my words  
were stones  
I was a friend to streams.*

In these lines, Darwish captures a moment of interconnectedness with his environment. Nature is seen as tame and friendly and it seems to be a close accompanying person to him. They appear to be in complete harmonious interconnectedness. Moreover, nature in these lines is carrying in this act of the couple's bodily pleasure "a friend of wheat", "a friend of chains", and "a friend of streams". Thus, the poem foresees the absolute union of the poet with the enthralling powers of the poet's nature as embodied in earth, wheat, stones and streams.

#### ECO CENTRISM

Ravichandran Vengadasamy (2011, p.106) states that "metaphor analysis provides us with a window into a writer's thoughts and ideas". In the poems of Darwish, the metaphors reveal that Darwish's ideas flow from nature as the source. Nature is the central power from which he uses images and symbols that evoke explicitly and implicitly the eco resistance that dominates these poems. In these poems, nature appears as the center of resistance against the occupier of the poet's homeland. It also presages and supports the armed struggle of people and even joins the passionate condemnation of the colonial violence. The three poems selected do bear natural objects as central vehicles of the poet's resistance. The poet combines successfully two forces of resistance, human and natural, but nature and its various objects are at the center. This can be noticed clearly throughout the three poems selected for this paper. The first poem "lover" is eco centric in the sense that nature is the central background from which the poet depicts the images and symbols to express his resistance. In this poem "lover" transforms the occupied land of Palestine into the pure beloved whose images constitute the poet's resistance. The various natural features of Palestine - its flowers, birds, animals, water, winds, storms, and trees and so on - are the central vehicles of his resistance as can be seen clearly, when he says:

*Your eyes are a thorn in my heart,  
Your words were my song,  
I saw you last at the port,  
I saw your face in the walls,  
And you are the words of my lips,  
You are the fire and the water  
Palestinian in life and Palestinian in death*

In these images, depicted from the Palestinian environment, nature is seen at the central position and the poet addresses it directly using the pronouns "you" and "your". These images and symbols drawn from the poet's environment evoke the anguish of the Arab people against colonization of their homeland. The image "you are the fire and water" indicates the centralism of the poet's nature which it is not merely the center of beautiful scenes but the center of resistance to the colonizers.

The second poem "Diary", as its title suggests, depicts Palestinian nature as a body that is wounded by the colonizers' occupation, and the poet and people of Palestine are parts of that bleeding body. This organic image of nature reflects eco centrism in the sense of the pain evoked when the body is wounded and accordingly, it indicates the idea of resistance when the germs are resisted by the blood-system and similarly the occupied land, reveals a kind of resistance to its occupier.

*And on our eyelashes the grass of Galilee,  
This land absorbs the skins of martyrs,  
This land promises wheat and stars.*

The images and symbols depicted in these lines of the poem are nature-centered images that evoke the Palestinian resistance.

*On the day when my words  
were earth...  
I was a friend to stalks of wheat.  
On the day when my words  
were stones  
I was a friend to streams.*

In these lines of the third poem “Tree”, nature is not only the center for providing instrumental values to people but as the center of the poet’s resistance. He even makes use of its various aspects, as it seemed to be the inexhaustible source of inspiration and sympathy to him. Therefore, the whole poem can be regarded as an eco-centric poem as nature is seen at the center to which people are willing to be in its company and friendship throughout their struggle.

#### GREEN RESISTANCE

Resistance is the mainstream in Darwish’s poems in general and in the three selected poems, in particular. He utilizes nature as a powerful form of resistance, which can be coined as green resistance or eco-resistance, to the colonization of his homeland. This kind of resistance can be traced throughout the three poems selected in this paper. In the first poem, resistance in the form of nature can be subdivided into the following:

#### RESISTANCE TO THE COLONIZER THROUGH FAUNA

This kind of resistance is depicted in the first poem in the following lines:

*Heedless of the hewer’s blows  
beyond the claw and the fangs of the jungle beasts*

These images indicate resistance to the colonizers in the sense that the colonizers are unmindful of the hewer’s blows, which will attack them. Not only the hewer but also even the beasts of the jungle and the image of “the claw and the fangs” symbolize the threat of the resistance to the occupier of the land depicted by the poet in the form of fauna.

*Like the sparrow that left our doors after you*

This “sparrow”, which is a small bird in Palestine, leaving its place for some time and comes back, symbolizes the resistance of the exiled people of Palestine who are forced to leave their home land but they will come back, like the sparrow, to their home land.

#### RESISTANCE TO THE COLONIZER THROUGH FLORA

*And you like the braided palm tree unbending to the storm*

The image of the unbending “palm tree” symbolizes the strength of resistance to the colonizer who is symbolized by “the storm”.

*You are my virgin garden as  
Faithful as the wheat.*



The images of “virgin garden” and “as faithful as the wheat” convey the faithfulness of the Palestinian nature in remaining as virgin garden in the sense that it does not accept the presence of the colonizer in it. Nature even supports the continuing Palestinian resistance by providing people with food to pursue resistance.

RESISTANCE TO COLONIZER THROUGH OTHER NATURAL FORCES

*I saw you in the stalls, in the streets  
Warming yourself by the fire  
In blood dripping from the sun  
In the salt of the sea and the sand  
You are the fire  
And the water.*

These images evoke feelings of resistance to the colonizers expressed by the poet who is suffering from the barrenness of his homeland due to the destructive and tyrant colonizer. The resistance is performed through “the dripping blood from the sun” and “the salt of the sea and the sand” and “the fire”.

RESISTANCE TO COLONIZER THROUGH MAN-MADE ENVIRONMENT

The resistance is depicted in the form of the poet’s surroundings and even by the man-made things such as doors, windows and cemented stones as can be traced in the following lines.

*I saw you on thorny hills  
a sheep less shepherd-chased  
I saw you on the ruins and once  
you were a green orchard  
I stood a stranger  
knocking at your door  
the doors, the windows, the cemented stone  
Vibrated*

The images depicted by the poet in these lines such as “thorny hills”, a sleepless shepherd”, and “the ruins” emphasize the barrenness of the land that was previously a “green orchard”. This barrenness of land is due to the effects of the colonizer on the land. However, the vibrating “doors, the windows and the cemented stones”, represent the sense of the resistance. Here, “vibration” represents the sense of resistance evoked within the poet by his surroundings which itself seems to presage and support the armed struggle. The “vibrating objects” depicted show that nature foreshadows the resistance that would rock the Arab world when the colonized people rise outraged against the colonizers.

In the second poem, “Diary” the poet describes the on-going resistance of the Palestinians and their suffering due to the oppression and tyranny of the colonizers. As the title of the poem suggest, “Diary of the Palestinian Wound”, he depicts the Palestinian land as a bleeding body of which the poet is an active part of the resistance. This organic image of nature in the occupied Palestine evokes the harmful pain along with the continuous resistance. Like the body, the occupied land evokes a kind of resistance to its occupier. The images and symbols of resistance depicted in the poem can be traced from the very beginning of the poem.

*And on our eyelashes the grass of Galilee.  
If we could run to her like a river.  
We and our country are one flesh and bone.”*

These images indicate the presence of the Palestinian nature within the poet's self and emphasize implicitly the unity and the strength of their resistance to the colonizer. This kind of resistance goes further when the poet proclaims:

*We are its wound but a wound that fights*

This image conveys the meaning of eco centrism, interconnectedness and resistance in the sense that nature is depicted as a body that is the center of resistance. The poet and Palestinians are a part of that bleeding body, they are interconnected, and they are resisting colonizers by drawing their power from the central source of resistance, which is the Palestinian nature.

Thus, the analysis of the three selected poems of Darwish shows that nature in Darwish's poetry is used as a typical resistance element. He depicts the natural scenes as seemingly unique elements of resistance to help the Arab people fight the colonists' oppression. Nature's visions give hope and energy to the beleaguered resistance. Nature of the occupied Palestine represents the typical post-colonial form of resistance element because its "special powers" does not involve or relate to any Western or colonial place.

## CONCLUSION

In this paper, the authors have attempted to analyze the eco resistance in the poetry of Mahmoud Darwish, who is regarded as the poet of Arab land and resistance, by specifically engaging the three poems hinging on nature and the natural environment of Palestine. Indeed, as we have found, nature and people are inseparable: a symbiotic relationship exists between them in the context of resistance to the colonizer. The loss of land evokes the poetry of resistance but because the selected poems' focus is on nature which is utilized as a form of resistance, this kind of resistance is coined as eco resistance.

The implication of this study is that the field of ecocriticism, which is still in its infancy in the Arab world, is a useful and vital way of analyzing Arab poetry of resistance. Furthermore, the field, however new in the Arab world, poses a sound challenge to other fields to embrace the multidisciplinary approach to critical issues of our lives and our ecology. The well-being of Arab people together with their literature in the world lies in the conservation of their environment and environmental deposits like eco poetry. In the same vein, the future of modern and postmodern Arab poetry also has a roosting net in the same nature. Any formal or informal attempt, conscious or unconscious effort towards environmental conservation is a huge step towards Arab ecocriticism and these should be the fundamental challenge of the 21<sup>st</sup> century literature scholars of the Arab world.

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