



**The Thematic and Technical Correspondences between Percy
Shelley and Mahmoud Darwish: A Comparative Study**

أوجه التشابه بين الشعاعين بيرسي شيلي ومحمود درويش شكلاً ومضموناً

دراسة مقارنة

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for Master of Arts Degree in English Language and Literature
Department of English Language and Literature**

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Authorization

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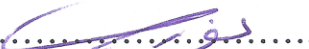
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Dedication

إلى أُم البدايات والنهايات
إلى من أجلها تهون الحياة ، إلى من أجلها تستحق الحياة ..
إلى من سكن حُبها في القلب ..
في كآنت السماء والنفس ...
إلى الأم والأخت والحبيبة
فلسطين
أهدي لك هذا البحث .

الباحثة

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The Thematic and Technical Correspondences between Percy Shelley and Mahmoud

Darwish: A Comparative Study

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Abstract

This thesis introduces a comparative study between Percy Shelley's poetry and Mahmoud Darwish's poetry. It examines the similarities between the two poets with a view to finding out how they come from different cultures and write in different languages and yet have similarities in their themes, technical aspects.

Adopting the techniques and methods of comparative literature, reader – response criticism and analytical approach, the study explores the two poets' works from the perspectives of their themes, techniques and critical views. The study has shown the basic similarities between the two poets' depiction of their major and minor themes of death, love and nature as well as their techniques which are divided into metaphorical language which includes imagery, symbols and metaphors and poetic forms rhyme and rhythm and myth. Although, there are differences between the two poets, but they share numerous similarities between them. Other similarities between the two poets can also be seen in their critical essays. Furthermore, other similarities can be seen in the two poets' poetry techniques. No thoughtful and appreciative reader of Shelley's and Darwish's poetry can fail to note their wealth and profusion of brilliant technical aspects.

Keywords : Comparative Literature, Romanticism, Reader Response, Myth, Darwish, Shelley

أوجه التشابه بين الشاعرين بيرسي شيلي ومحمود درويش شكلاً ومضموناً : دراسة مقارنة

إعداد الطالبة

فاطمة توفيق الدوعر

إشراف الأستاذ الدكتور

توفيق يوسف

الملخص

تقدم هذه الرسالة دراسة مقارنة بين شعر بيرسي شيلي وشعر محمود درويش ، حيث تبحث في أوجه التشابه بين الشاعرين لمعرفة كيفية كونهما يختلفان في الثقافة ولغة الكتابة ومع هذا فإن هنالك أوجه تشابه في المضمون والجوانب التقنية والفنية في شعرهما .

اعتمدت هذه الدراسة على مناهج وأساليب الأدب المقارن ومنهج استجابة القارئ والمنهجين الوصفي والتحليلي لدراسة وتحليل أعمال الشاعرين من نواحي الأغراض الموضوعية والتركيب الفني والنظرة النقدية . وقد بينت هذه الدراسة التشابهات الأساسية بين الشاعرين في الموضوعات الرئيسية والثانوية من حيث الموت والحب والطبيعة والأسلوب الفني والتقني والذي قُسم إلى الجانب اللغوي الإستعاري حيث تضمن الصورة والرمز الشعري والاستعارة بالإضافة إلى الشكل الشعري والذي يتكون من اللغة والإيقاع الشعري وأيضاً النظرة النقدية في مقالاتهم و الأسطورة في شعرهم . ومع أن هنالك القليل من الفروقات في شعرهما إلا أن هنالك الكثير من أوجه التشابه بينهما من حيث المضمون والنظرة النقدية والأسلوبية في شعرهم .

الكلمات المفتاحية : دراسة مقارنة ، استجابة القارئ ، الرومانسية ، الأسطورة ، درويش ، شيلي

Introduction

1.1 Background of the Study

Throughout its literary history, the Western culture has played a major and influential role in the fields of agriculture, industry and military power. However this particular side covers also technology, economics, social and literary studies. For the current purposes of this study, it is necessary to stress the contributions in literature and in particular poetry. It is the process of interaction or rather acculturation that was felt in the first half of the 20th century that could be noticed in the writings of the Eastern poets of the globe. However, this cultural effect sometimes can be direct through visits made by Eastern writers to the Western countries and their representation figures or through the translation of their works which is a valid means of contact. Hence, this cross-fertilization between two literatures or more and their fruitful outcomes.

Moreh (1976) states that Arabic poetry has been substantially influenced by Western poetry since 1947 until the present day. However, this influence started earlier especially since the second quarter of the 19th century. The works of great Western poets, starting with Shakespeare and the English, French, Russian and German writers have been translated into Arabic and influenced the Arab poets' verse in terms of subject matter and style. The Modernist Arabic Movement especially in verse is a result of real forces as Badawi (1975) states. Badawi asserts that this movement is the outcome of the Western modernist movement and other experiments that accompanied it. The poetry of writers such as Ezra Pound, T.S.Eliot, W.B Yeats, and Edith Sitwell have had great and far- reaching effects on the practices of the Arab poets, especially in what is called Free Verse Movement.

Shukri (1978) argues that the modern trends of Western poetry and the Western culture are the major factors which introduced modernism in Arabic poetry. This is because of the experience of World War II and its politico- cultural consequences which considered as such, the introduction to English poetry into the curriculum of Arab universities has become a common phenomenon. It is not surprising to find that many Arab poets have been influenced by Western and American poetic and literary trends. Examples include , Bader Shaker Al-Sayyab , Nazik Al-Malaika, Abd-Wahab Al-Byati and others. Such poets have sought to celebrate the advent of the Free Verse Movement and its main principles.

The influence of specific Western poetics was a major trend at the beginning of the twenty century especially in the works of Arab Romantic school poets as Jubran Khalil Jubran (Somekh,1991). In this regard, Abdel-Hai (1972) observes:

The bibliography of Arabic translations of 19th century English poetry shows that more poems have been translated from Percy Bysshe Shelley than from any other English poet of the last century.. he exerted a considerable influence on the diction, imagery and the themes of Arabic poetry between 1910 and 1950. (p.72)

Shelley enjoyed a considerable influence on the diction, imagery and themes of Arab Romantic poets, in particular, because he is considered among the greatest Romanticists who belong to the second generation of this movement. However, he shares some parallels with more recent Arab poets in general, like Mahmoud Darwish. Shelley and Darwish come from different cultures and write in different languages. However, a close reading of Darwish's texts shows recurrent topics, images and obsessions which will be explored in the current study. Darwish, as a poet, embodies many aspects of Romantic poetry, particularly the overriding lyrical tone, the powerful expression of passions and inner struggles, the introspective spirit and admiration of what is natural and spontaneous. No doubt, these elements are firmly present in Shelley's poetry.

Darwish's poetry reflects all these elements one way or another. It is this overwhelming romantic tone that justifies the act of bringing the two poets in the present study. Their biographies reveal the view that the two poets have common assumptions about the role of poetry as well as those points related to their sensitive nature and distinct dispositions.

Shelley's and Darwish's poetic works divide naturally into two parts as many critics have shown. The first consists of poems which have political subjects because both poets have been exposed to some political revolutions. The modern history of Palestine can thoroughly be reviewed through the development of Darwish's poetry. His poetry represents history of his country starting from the first and second displacements 1948 and 1967 as the critics writing on Darwish show. Frangieh (2000) says:

Darwish has been a symbol of defiance in the Palestinian struggle against Israel occupation and his verses have been recited throughout the Arab world as an effective means in the political mobilization of the Palestinian people in the last 40 years particularly in the 1960s and 1970s. (p.11)

Nassar and Rahman (2008) state that Darwish's earlier writing celebrates the theme of his homeland and earns him the label of the "Poet of the Homeland" or "The National Poet of Palestine ". They also assert that Darwish's poetry has been preoccupied with a reflection on home because the essential facts of Darwish's life have shaped him in such a way that he cannot escape their effect completely. Mattawa (2014) also writes:

The underlying facts of Darwish's life as a young man, such as the marginalized and oppressed status of his community, the state of linguistic and cultural siege under which they lived, the intertwining of poetry and politics, and his familiarity with the literature of the colonizer, shaped him. (p.30)

Darwish's earlier works have largely defined the Palestinian resistance, identification and home. Certainly, this is reflected in his early collected poetic works such as *Olive Leaves* (1964), *A Lover from Palestine* (1966), *Siege for the Praises of the Sea* (1984), until *Why Have you Left the Horse Alone ?* (1995). These works represent his conceptions of home and exile. On the other hand, Shelley expressed his political sentiments in some of his poems such as "Queen Mab" (1813), "The Mask of Anarchy" (1832), "the Revolt of Islam" (1818) and others.

Shelley, as one of the greatest poets of Romantic Movement has been influenced by the French Revolution. As Deane (1988) states : " No English writer of the period 1789-1832 absorbed the thought of the French Enlightenment more deeply than Percy Shelley." (p.95) . The French Revolution is widely recognized as one of the most influential events of late Eighteenth and early nineteenth century in Europe with far reaching consequences in political, cultural and literary areas. According to Elmer (2013):

French Revolution was a struggle to destroy an old and to construct a new social order; to substitute for feudalism, with its three privileged classes, with its power founded upon authority and tradition, a government of democracy, with freedom and equality for all men, and its power founded upon reason and the consent of the governed. (p.3)

Shelley was one of the true children of this revolution. His first poem, "Queen Mab" (1813), as Elmer describes " is a fierce diatribe against kings, priests, religious, and political government." (p.54). So, it is not surprising when we find such works which support revolutionary movements on several countries, such as in Europe "The Mask of Anarchy" (1819), in Italy "Ode to Naples", or in Greece "Hellas".

However, Shelley's and Darwish's achievements of later writings are very different from their earlier works. As Guertin (1977) points out, Shelley's later works such as :

"Alastor" , " The Spirit of Solitude" , " Mont Blanc" and Odes are filled with sensitive impressions, a strong feeling for nature and deep emotions; ideal beauty rather than ideal justice is now celebrated through various themes and symbols. (p.III-IV)

In "Mont Blanc" (1816) , Shelley illumines the relationship between the human mind and reality on the nature of the power which acts as the source of all order and thought. In Macrae (1983), Shelley wrote a letter to his friend Peacock in which he said:

Mont Blanc was before us but was covered with cloud, and its base furrowed with dreadful gaps was seen alone. Pinnacles of snow, intolerably bright, part of the chain connected with Mont Blanc shone through the clouds at intervals on high. .. – Nature was the poet whose harmony held our spirit more breathless than that of the divinest. (p.13)

Certainly, the turbulence of Darwish's earlier work which represents a unique relation between the ordinary people and their land offers a postcolonial voice that expresses Arab nationalism as well as resistance. However, Darwish's early works show a great paradox from his later writings because his later works show a desire to discover new poetic forms and to present new personal reflections on death, love and nature. Hadidi (2008) asks various questions about the later poetry of Darwish like:

Does Mahmoud Darwish have a right to produce a book of poetry solely dedicated to love? He is considered the poet of resistance, the conscience of Palestine , the lover of the land, as Arabic literary criticism has so often represented him and confined him. Does he have a right to a love poem, free and light expect for the weight of the heart, where no gun comes between Rita and his eyes, and where he is not the lover of one unique beloved who is the land? And can Darwish utter the simple words " I Love you," without continuing. (p.95)

In his interview with Darwish, Wazan (2005) asks: "what does it mean for you as Darwish when the critics call you a poet of resistance, a poet of Palestine or a poet of a homeland?"

Darwish says in response to Wazen's question : " I am absolutely a Palestinian and a poet of Palestine , but I cannot accept to determine me as a poet of resistance only and to classify my poetical works as a poetry of homeland just like I am historian for this issue only . " (p.88)

Barahmeh (2012) argues that Darwish's later works reveal a movement away from a poet concerned with public issues to a poet more interested in his own personal and subjective reflections on life and death:

Darwish's late mode of writing poetry may be considered a return to Romanticism in which the poet explores his internal feelings in terms of questioning death as well as pondering his being and nothingness. His examination of this notion represents the unsaid or simply shifted to what has been socially and religiously muted. His epistemological questions have moved his poetry away from the question of his people and his previous nationalist ideologies into an "I" that relates only to himself.
(p.39)

1.2. Romanticism in Shelley's and Darwish's work

Romanticism is not a single coherent aesthetic theory but rather a general term used to describe a number of attitudes and ideas, not all of them connected with one another. The Romantic Movement is primarily a European phenomena which came as a result of a series of ideology and technical developments and inspired by a reaction against the neoclassical movement. Ráūf (1987) describes Romanticism as the most important literary movement in Europe. England received Romanticism at the end of eighteenth century and the beginning of nineteenth century and this movement ended with the death of Keats, Byron and Shelley.

Romanticism was the greatest literary movement in the period between 1770 to 1840. It meant a shift of sensibility in art and literature which was based on interdependence of Man and Nature. It was a style in European art, literature and music that emphasized the importance of feeling, emotion and imagination rather than reason or thought.

Wellek (1949) as cited in Day's (2012) *Romanticism (the New Critical Idiom)* , gives his own view of Romanticism as follows:

If we examine the characteristics of the actual literature which called itself or was called romantic all over the continent, we find throughout Europe the same conceptions of poetry and of the workings and nature poetic imagination, the same conception of nature and its relation to man, and basically the same topic style.

.... The great poets of English Romantic Movement constitute a fairly coherent group, with the same view of poetry and the same conception of imagination, the same view of nature and mind. They share also a poetic style, a use of imagery and symbolism, and myth, .. (p.5)

In Palestine, the political struggles , the Palestinian's oppression, resistance and insubordination under the Israeli occupation created alertness and deep consciousness of this period (Jayyusi 1977, p. 25). Many critical writing in Arabic call Mahmoud Darwish a poet of resistance and homeland. From the beginning of his writing Darwish expressed his distress about this description for two reasons : first , because poetry according to him is not limited to one function only but it moves away from the question of his people and his previous nationalist into "I" that represents himself only and focus on his life . Second, Darwish in his later poetry looks to poetry as a universal poetry which ponders human condition in all places and times (Darraj,2009,p.).

Al-Hamdani (1971) argues that the Romantic movement is a literary doctrine as much as an expression of psychological condition generated by the revolution of humans against all restricted rights. Mandor (1998) adds that " Romanticism is an expression of psychological condition more than a literary doctrine." (p.60) . According to these arguments, Romanticism for Mahmoud Darwish is an expression of harsh psychological condition that he suffers from

especially because the Palestinian national problem inspired and affected the depth of his writing.

Shelley ,who is one of the greatest Romantic poets, affected Arab romantic poets through the translation of his poetry and his critical essay "A Defence of Poetry" (1840). This essay is perhaps the most influential work on Arabic poetry because it represents some elements which Arab romantic poets used in their writing as explained in Abdul-Razak's thesis (1989). Abdul-Razak argues that Arabic romanticism is like English Romanticism in that it is based on certain aspects like : individualism , nature, imagination , symbols, emotion and lyrics. These aspects the researcher will elaborate in the discussion.

1.3. Biography of Percy Shelley

Shelley was born in 1792 at Field Place. He is one of the major English Romantic poets and is regarded by critics among the finest lyric poets in the English language. Shelley was a lyric and Pindaric poet who desired to write evolutionary epic and lyrical drama. A radical in his poetry as well as his political and social views, Shelley did not achieve fame during his lifetime, but recognition for his poetry grew steadily following his death. During his life, he published many poems and works of prose, but the first mature work is "Queen Mab" (1813). In 1816, it was the appearance of "Alastor" or "The Spirit of Solitude", and Other Poems which are visionary and semi-autobiographical work that he earned recognition as a serious poet. In addition, Shelley wrote his greatest poetry and prose, including his masterpiece *Prometheus Unbound*, that dramatizes the suffering of Prometheus and *The Cenci* (1819). He also wrote "Adonis" (1821), a brilliant elegy on the death of his beloved poet, John Keats. In the same year ,Shelley wrote *Epipsychidion*, in which he chronicled his search for ideal beauty through his relationships with women. Shelley's last work, *The Triumph of Life* (1822), was left unfinished at

his death. Shelley wrote numerous short lyrics that have proved to be among his most popular works, among them "Hymn to Intellectual Beauty"(1817) ," Ode to the West Wind"(1819), and "Ode to the Skylark" (1820).Also, he wrote a very important critical work, *A Defence of Poetry*(1840).

1.4. Biography of Mahmoud Darwish

Mahmoud Darwish was born in 1941in Al-Birwa, a village in the upper Galilee. Darwish and his family were forced to flee to Lebanon to escape the ongoing massacres 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 a 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. Form 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*.

1.5. Statement of the problem

The present study seeks to examine the general recurrent topics such as death, freedom, nature and love in several poems written by the English Romantic poet Percy Shelley and the Arab modern poet Mahmoud Darwish. It also intends to explore the literary techniques used by these two poets including the metaphorical language and poetic forms.. However, it has to be stressed in advance that despite the differences between the two poets in terms of time and culture, they show some thematic and technical aspects in common which will be investigated in the following study.

1.6.Objectives of the study

This study aims to:

- 1- Identify the similarities and the differences of the major themes such as death, nature and love in several poems by Shelley and Darwish .
- 2- Show the critical views in their creative writings as seen in Shelley's *A Defence of Poetry* and Darwish's articles in journal *Al-Karmel*.
- 3- Analyze the technique features in their poetry.
- 4- Highlight the role of myth and tradition in enriching Shelley's and Darwish's poems.

1.7. Questions of the study

In order to achieve the aforementioned objectives, this study attempted to answer the following questions:

- 1- What are the common themes in Shelley's and Darwish's poetry?

- 2- How do the two poets combine creative writing with their critical insights as felt in Shelley's *A Defence of Poetry* and Darwish's articles published *Al-Kramel*?
- 3- What are the linguistic, stylistic and lyrical aspects which are crystallized in some of their poems?
- 4- How do Shelley and Darwish embody the creative interaction between the past and present as is seen through their skilful use and evocation of myth and tradition?

1.8. Significance of the study

The significance of the current study stems from the fact that it sheds light on the poetry written by an Arab poet and that of an English poet. Each one of them has contributed considerably to Arab and English culture and literature respectively. The present study attempts to show the similarities and common alities of theme and technique as represented in Shelley's and Darwish's works. Many critical studies have emphasized the role of modernistic poets like T.S.Eliot and Edith Sitwell in shaping the poetry of Darwish and his generation. The particularity of the present study is related to the view that foregrounds certain sides of Darwish's poetry other than those pertaining to resistance poetry. In other words, the study sees Darwish the man and his idiosyncratic and subjective interests which have their own parallels in Shelley's works

1.9.Limitations of the study

As the study focuses on the common aspects in Shelley's and Darwish's works, some other aspects are bound to be ruled out because of the constraints of the subject. In addition, the findings cannot be generalized to all the poems written by Shelley and Darwish.

1.10. Definition of Terms

1- Romanticism: a movement in arts and literature which originated in the late 19th century, emphasizing inspiration, subjectivity, and the primacy of the individual; Drabble (1985) writes :

Romanticism is a literary movement, and profound shift in sensibility, which took place in Britain, and throughout Europe roughly between 1770 and 1848. ... Emotionally it expressed an extreme assertion of the self and the value of individual experience.. together with the sense of the infinite and the transcendental. Socially it championed progressive causes.. the stylistic keynote of Romanticism is intensity, and its watchword is Imagination.(p. 842)

2- Myth: a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events. Lincoln (1999) provides a thorough genealogical study of both these aspects of myth. As Lincoln demonstrates, the idea that myth is an ideologically weighted narrative about figures or events from a remote past which shape contemporary ideologies comes down to us from about the seventh century BC.

3-Comparative Literature: The branch of literary studies that deals with literary relationships, similarities and differences among different literatures, cultures and countries. Remark (1906) defines comparative literature:

Comparative literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology) the sciences, religion, etc. on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression. (p.1)

Chapter Two

Review of related literature

2.0 Introduction

Much research has been done on the poetry of Shelley and Darwish separately. The reasons are obvious enough. They have tackled a variety of topics and followed certain technical devices to crystallize these issues.

This chapter covers some relevant theoretical and empirical literature that has been written so far. The theoretical literature elaborates the different points used to describe the works of both poets and also addresses the literature related to their works. The empirical part describes studies that dealt with both poets through several articles and journals not only in England and Palestine but also in the world at large.

2.1 Theoretical Studies

A passing look at huge number of books, theses, articles and essays written about Shelley and Darwish, inevitably shows the similarities pertaining to their works, writings and lives as well as the circumstances surrounding them. This is because these two poets lived eventful lives and mixed with the great celebrities of their time both in England and Palestine. Throughout their relatively short lives, rebellion and politics color their poetic achievements. This broad cultural life and background can explain the great interest in Shelley and Darwish as men and poets. This study will make use of various approaches in criticism, like Romanticism, Psychoanalysis and reader response in dealing with their poetry.

Comparative literature implies the knowledge and use of more than one national language and literature, and it means the knowledge and application of other disciplines in and for the

study of literature. Jost (1974) discusses that the term comparative literature in order to become aware of the splendid multiformity of European and even universal letters and at the same time to see their oneness and unity beyond all appearances. Moreover, comparatists can proceed from an agentic or polygenetic method, from one that does or does not refer to cause and effect. The comparatist have connections of literature and other disciplines, notably with the fine arts, philosophy, religion, psychology, sociology, history and political sciences, through his efforts are centered on literary works.

The similarities and differences between Shelley's and Darwish's poetry can be studied with reference to reader-response criticism. Actually, reader-response criticism is less interested in finding the meaning in the text or in establishing one correct, defensible interpretation and is more concerned with the meaning formulated by the reader and revealed in the reader's response to the text. According to reader-response views, the emphasis is laid on reducing the textual meaning and maximizing the subjective point of view simply because "objectivity of the text is an illusion"(p.82).

Tompkins (1980) writes that the challenge to understand better how a given text is comprehended is to understand better the human structure of interests. He adds that by removing the literary text from the centre critical attention and replacing it in the reader's cognitive activity, reader response critics are pursuing insights into literature by seeking insights into the reading process in general (p.xvii). This kind of approach makes the reader feel justified in focusing on or slighting certain aspects of the literary works according to one's priorities and predilections.

Many critical writings in Arabic on Darwish tend to focus only on his early writing on the themes that reinforce nationalist reading of his works. Often they keep on this view and tend to adhere to it even though there is a conscious move away from his earlier constructions of home,

identity and homeland. Nassar & Rahman (2008) states that Darwish's later works express an unfolding desire to discover new poetic forms and to establish poetry as a space of survival and possibility especially after his illness. Darwish has sought to fill his later poems with more personal and intimate reflections on death, love and nature. Consequently, Darwish began with Palestine and ended up contemplating the human universe as shown through his final poetic collection as (Darraj,2008) .So, Mahmoud Darwish does not always concentrate on national or patriotic topics. Rather there is much subjectivity and self-exploration. This brings his work in line with other writers particularly Shelley whose later works tackle several points, like death and love.

Habib (2005) argues that some Arab writers have adopted Romanticism with specific connotations of cultural concerns. He refers to Shelley as an example of Western culture that embodies the typical restless individualist underlying nearly all Romantic views of literature: " His individualism is based on the authority of experience and often, a broadly democratic orientation, as well as an optimistic and sometimes utopian belief in progress" (p.145).

The romantic aspects of Darwish's poetry represent two stages: the first is his childhood, while the other centers on his self-awareness and self- centeredness as Rahman (2008) confirms. She adds that Darwish's status is that of beloved among all creatures as land, sister, friend, mother, father, river bank, and his homeland Palestine. Therefore, love as a theme in Darwish's poetry is reflected in many titles of his collections, like "A Lover from Palestine" (Ashiq min Filastin), "Most Beautiful Love" (Ajmal Hubb), "Do not sleep .. O my Love" (La Tanami.. Habibati). Moreover, Darwish does not structure his poems upon a moral principle and resistance

only but rather upon the principle of poetics that recalls love because poetry explores beauty and love.

The romantic bent allows people to get away from the constrained, logical views of life, and concentrate instead on the emotional side of life. Out of this trend there emerged many great poets. Among them are Shelley and Darwish. Their works concentrate on the themes of beauty, nature, political liberty, and imagination. Percy Shelley's "Ozymandias" was a direct result of this contest, and it soon became a popular work in Romantic literature. Clark (1954) says that love was one of Shelley's primary concerns. Not only is his correspondence generously salted with comments on the subject, but he devoted entire essays to it .

Shelley, in his famous critical essay "A Defence of Poetry" (1821) asserts: "A poem is the very image of life expressed in its eternal truth. . . . Poetry is a mirror which makes beautiful that which is distorted." p.(360). Shelley's "A Defence of Poetry" contains no rules for poetry, or aesthetic judgments of contemporaries. Instead, it declares Shelley's philosophical assumptions about the poets and poetry which can be read as a sort of explication for the romantic spirit permeating it.

It has to be stressed that Darwish has some affinities with Shelley in that they combine the critical faculty with their creative writing. Darwish has his own critical views which appear in his interviews and essays; especially his essays when he talks about writers and poets as Shaker (2004) says. In his essay, *On the Description of our Status (fe Wasf Haltena)* (1987) he writes about the history of Palestinian prose starting from Ghassan Kanfani who knows why he writes and to whom(pp.78-87).

Shelley believes that the nature of human beings and their world can improve by preserving the stability, integrity and beauty of the community. In addition, he expresses the beauty of the world through nature as seen in his poem "Hymn to Intellectual Beauty" (1817). In the first stanza Shelley says:

Like hues and harmonies of evening,
Like clouds in starlight widely spread,
Like memory of music fled,
Like aught that for its grace may be. (Shelley , 1880, 2)

On the other hand, nature appears in Mahmoud Darwish's poetry as the most frequent structure if not in all his poetry as Ashour (2004) writes. He adds that if any one looks deep into Darwish's poetry he will discover that an infrastructure nature is no longer designed or repeated but goes further to give a description for his homeland, love and martyrdom. Darwish renders nature in his poetry and embodies his childhood on Galilee and represents in his poetry as *The Birds Die in Galilee* (Al-Asafer Tmot fe Al-Galilee) (1969). Darraj (2008) comments on *Poem of Land* in line "Plants of Galilee can bloom among my fingers." (p.629). He embodies the plants as well as the air, the deer and the clear sky as representations of sublime words.

Moreover, death is represented in the works of Shelley and Darwish as a major theme. For instance, Gordon (1978) finds out that the theme of death gradually emerges and gains momentum as time passes because of the circumstances surrounding the lives and experiences of the poets. She concludes that "the universal fact is that death remained tabooed subject in Western culture and had, therefore, all power of a repressed content, seeking a channel of expression." (p.5)

In a comprehensive book, Guerin (2005) introduces a good number of critical approaches, like psychoanalysis in dealing with Shelley's poetry. Psychoanalysis as a study of

psychic determinants of human behavior, is considered to be a high-level theory containing various constituents such as 'levels of consciousness', 'psychic structure of personality', 'psychosexual development', 'defence mechanisms' and 'theory of instincts', and it serves to unify them to some extent. This approach helps in illuminating Shelley's famous rebellion and rejection of many things.

2.2 Empirical Studies

Surveying the previous studies, theses and articles, the researcher has not found any comparative study about the technical and thematic parallels and correspondences between Percy Bysshe Shelley and Mahmoud Darwish. All relevant articles and theses deal with the two poets separately. Thus, there is a need for combining them together as this study intends to do.

As far as Shelley is concerned, Rogers (1965) emphasises the theme of love in Shelley's poetry as well as beauty. In addition, "love in the abstract was a philosophical reality." (p.37) Moreover, in "Queen Mab", it is significant that Shelley's love transcends the dedicated love for a single individual to reflect a general love for humanity as Rogers's states.

Hadidi (2008) in his article argues that Darwish in his famous poem "The Stranger's Bed" (1999) celebrates a love theme and an epic at the same time. He adds that this poem explores various types and aspects of love viewed through the prisms of history, reality and everyday life. In addition, in his love poem "Jameel Bouthaina and I", the lover learns that lovers are created in the image of the beloved's desires and that writing of love is in itself a declaration of love.

In their article, Yaha and his colleagues (2012) state that in the poems of Darwish, the representations of metaphors flow from nature as the main source. Nature is the main power

from which he uses images and symbols that evoke explicitly and implicitly the echo resistance that dominates these poems.

Barahmeh (2012) writes that Darwish has overtaken the pure subject of death to a phase that reflects the poet's reconciliation of death's sudden arrival and his perpetual search for truth. His famous poem "Mural" (2000) is a description of deathbed visions. Indeed, Darwish describes in this poem his harsh events, first his illness and the tragic experience of meeting death .

Jaradat (2013), in his article "Life and Death Dialectic in Mahmoud Darwish" shows the most prominent imagery of death in Darwish's poetic discourse such as the death of relatives, friends, beloved ones and lovers and the death of himself and heroes. Also, he clarifies that Darwish in his insightful vision of death proclaims that death does not mean death itself but death means to experience life. Needless to add, this is a typically mystic experience of death which will be generally noticed in Darwish's poetry.

Alhaidari& Bhanegaonkar (2013) , in their article "The Use and Creation of Myths in Major Works of Percy Shelley : An Interpretation " write that Shelley is one of the best Romanticists who belong to the second generation of this movement . He uses in his poetry many of types of myths borrowed from Greek and Roman myth. For example , Shelley applies some mythical themes like death in his poetry, specially the poem "Adonais". They add that Shelley "believes that Keats died because of critics who attacked his work, *Endymion* (1818). So he compares them to the bear that kills Adonis, the god of fertility. The goddess of beauty, Aphrodite, laments the death of Adonis, her lover. Similarly, Urania, Adonais's mother mourns the death of her son. In the poem, the name of Adonis symbolizes Keats. A consolation comes at the end in both stories. In the classic myths, Adonis is eternalized by claiming that his grave

produces flowers in the spring every year. On the other side, Shelley portrays Keats as a spiritual force living in nature forever." (p.27)

The preceding review of related literature clarifies the main issues often tackled in the two poets. These poets, as pointed out by the different researchers and scholars, share many topics such as the employment of myth or freedom for commenting on the present, the idea of love, death, anxiety, and different passions the two poets undergo. The approaches which will be used in the present research provide a good basis for the discussion of the various aspects that will be raised in the study. On the other hand, the empirical studies will provide the researcher with the ideas and methodologies that have been utilized to study the two poets and shed light on the merits and demerits of certain approaches.

What differentiates the present study from the researches, articles, theses and essays already mentioned is the fact that it is concerned with highlighting the other side of Mahmoud Darwish that has often been overlooked due to the researchers' overriding emphasis on Darwish's patriotic spirit, resistance and colonialization. As the last point has been exhausted by many studies and books, there is still space to be explored and obviously it is no less fruitful to see him in comparison with one of the leading British Romantics. After all, he is human and his own life had its ups and downs, so the present study seeks to see the romantic, human and natural aspects of Darwish's poetry which make him similar to Shelley. In fact they drive the reader or researcher to concentrate on those points already there in Shelley's poetry. Thus the correspondences and parallels between the two poets are possible and even inevitable.

Chapter Three

Research Methodology

3.0 Introduction

In this section of this thesis, the researcher clarifies the methods she has followed in conducting this study. First, the chapter sheds some light on reader-response criticism which is frequently used in reading Darwish's poetry. Then, the researcher provides an explanation of the analytical approach which has been used in this study. Third, the researcher explains the descriptive approach used in the analysis of the poems selected for study.

3.1 Methods

3.1.1. Textual Criticism

The main approach in this study will be textual and comparative. The researcher will utilize the textual approach to analyze the two plays selected for study. This means a close exploration of the actual texts and a precise interpretation of the characters' speeches and actions. In addition, the comparative approach will be drawn upon so as to make relevant and valid comparisons and contrast between the two poets Shelley and Darwish. Indeed, comparative theory has a pivotal role in the study of the poems of these two poets coming from two different cultures but expressing in their poems a great deal of similarities and showing some similar backgrounds and reactions towards the events in their contrasting places and times.

3.1.2. Analytical Approach

In this approach, the examination of a literary text focuses on how the creative work is built. This examination is fulfilled through breaking the text down into its basic components, such as themes, technical aspects which consist of such elements as imagery, myth, language,

lyric , symbols and structure which make it easier for the reader to understand the text as a whole. Literary texts are studied according to the similarities and differences of the major themes, such as death, freedom, love and nature in several poems of Shelley and Darwish will be analyzed. In addition, it seeks to show the critical views of the two poets as seen in Shelley's "A Defence of Poetry" and Darwish's articles in his journal *Al-Karmel*. Moreover, the researcher analyzes the stylistic, linguistic and lyrical points of their poetry. Besides, the role of myth and tradition in enriching Shelley's and Darwish's poems.

3.1.3. Descriptive Approach

As used in this thesis the descriptive approach depends on collecting data from the poetry of Shelley and Darwish with special concentration on similar themes, technical devices and critical views. The researcher describes the poetry as it is in order to show, for example, the themes that have been represented in their poetry. This method depends entirely on describing the images , symbols, myths and metaphors which clarify the meaning of the text. It also describes the main characteristics of their poetry because they have a key role in conveying the meaning .Moreover, this method is used to explore the common parallels between their poetry. This method is important in the analysis of the poems selected for study.

Thus, the method which will be utilized is the descriptive and analytical method with special concentration on the reader response criticism. The researcher will select some poems to explore the similarities and differences between the major themes such as death, freedom, nature and love in the poems of Shelley and Darwish . In addition, the study will show the critical views of the two poets as reflected in their expository writings. Moreover, the study will analyze the

stylistic, linguistic and technical points of their poetry. The role of myth, language, and tradition will also be examined in the discussion.

3.2. Procedures of the study

The researcher follows certain procedures in order to analyze several selected poems of Shelley and Darwish. These procedures are essential for the analysis of a literary text which identifies the writer's way of delivering his themes and techniques. The first procedure is selecting and choosing several poems of Shelley and Darwish from their collected poems. The second one lies in an extensive reading of books and sources on their writings. After reading these sources, the researcher applies them to the literary texts which enable the researcher to classify the common parallels in these poems. The research will benefit from the reading of the critics' opinions and judgments about Shelley and Darwish and their texts especially those who talk about the common themes and technical aspects. Furthermore, she will come out with certain conclusions about their poetry from her own analysis of the poems seen from the perspectives she adopts. Finally, the researcher includes a references list of the books, articles and theses that she made use of in her study.

Chapter Four

Discussion

4.0. Introduction

In this chapter the researcher answers the questions of the study by employing the descriptive and analytical approaches. This chapter is divided into four sections with each section including subsections which analyze the texts from different perspectives. The first section will show the common themes in Shelley's and Darwish's poetry. The second section is also divided into subsections focusing on the technical aspects which are used in some of the poems. The third section deals with the critical insights of the two poets in order to clarify their critical views. Finally, the fourth section deals with their creative interaction between the past and present as seen through their skilful use and evocation of Myth and tradition.

Shelley and Darwish come from different cultures and write in different languages, but they share many features. To find out more about this subject, the researcher will concentrate on main points such as themes, technical aspects, mythology and their critical views. In the ensuing discussion the researcher shall argue that there are similarities and differences between the two poets worthy of investigation and academic study as they can deepen our reading and understanding of their poems.

4.1. Major Themes in Shelley's Poetry

A- Death

We have no reliable information about death as an experience, and this emphasizes death's nature as a secret and mysterious event. Death is a part of our life and it's a main element of existence. The Holy Quran says that " It is Allah Who gives you life, then gives you death; then He will gather you together for the Day of Judgment about which there is no doubt." (AL Jathiyah, 26). Literature also offers insights about death and mortality in multiple ways. The description of death is not merely preoccupied with the painful scene of dying or individual loss, but it can be understood more widely as projections, fantasies and as a metaphor of many social and political issues.

In certain poems of Shelley's poetry, death is almost ever-present; in other words, it remains a background of presence, revealing itself to be an enduring concern which is merely hidden and likely to resurface. In most cases, it is abstract death with which Shelley is dealing: theoretical deaths fictionalized deaths and imagined deaths. However, occasionally real death comes into view: the prospect of one's own death, the foreseen or experienced deaths of loved ones, the deaths, of peers. Shelley produces several poems which talk in general about the philosophical view of death in different ways, like his poem "Adonais: An Elegy on the death of Keats" and his poem "Ode to the West Wind."

"Adonais" (1821) memorializes the death of Shelley's friend and fellow poet John Keats who is regarded as one of the most important Romantic poets in the age of Shelley. This poem is based on the Greek myth of Adonis .

In the beginning of the poem, Shelley says :

I weep for Adonais- he is dead!
 O, weep for Adonais! Though our tear
 Thaw not the frost which binds so dear a head
 And thou, sad Hour, selected from all years
 To mourn our loss, rouse thy obscure compeers
 And teach them thine own sorrow, say: with me. (Shelley, 1880,p.298)

Shelley starts his elegy with the fact of death, with weeping and with a claim of the value of the life that has lost features of the speaker's most emotional expression of grief in the elegy. The speaker expresses his own sorrow by commanding others to weep. This hopelessness will be worked out in the process of the poem. The speaker is concerned with the mortal world of psychological experience and human action, which is best generalized through the speechlessness and timelessness of myth. Through myth, the speaker captures the fragmentation of human experience, at the same time that he particularizes the death of Adonais. Urania, Shelley's mythical characterization of ideal love and poetic inspiration, both mother and lover of Adonais, is the central mourner. She is one of the ideal which man has particularized through myth. Once the poet-speaker has transcended the mundane, he is no longer dependent upon myth; he no longer perceives multiplicity and fragmentation but unity; and thus the character of Urania merges with the One. Wasserman (1977) comments on this stanza:

Adonais was usually interpreted in the fertility myth — or, at any rate, is the symbol of the birth and death of nature- the quality of chill permeates the first movement... the poem opens we learn that the dead Adonais' head is bound with frost; and this image reaches out in three dimensions of reference: the frost is that of the cold corpse of Keats; the frost blinds his head because frost binds (holds inert) nature in the dead winter of the year, and by suggestion the crown of thorns, the band of frost becomes the sign of the god of animate nature, the wintry death of which is also the death of its god. (p.466)

Critics have thoroughly discussed Shelley's Adonis , in search of allusion. In stanza 26, Urania addresses the dead Adonis :

Stay yet awhile! speak to me once again;
 Kiss me, so long but as a kiss may live;
 And in my heartless breast and burning brain
 That word, that kiss, shall all thoughts else survive,
 With food of saddest memory kept alive,
 Now thou art dead, as if it were a part
 Of thee, my Adonais! I would give
 All that I am to be as thou now art!
 But I am chained to Time, and cannot thence depart! (Shelley, 1880,
 226-34)

She urges Adonis to wake up and to kiss her , to give her a memory of himself that can live forever in her mind as she lives forever on earth, and in her suffering she will anguish with the dying of Adonis. Elmore (2009) comments on this stanza by saying that this mortal agony finally touches Adonis's mother Urania , causing her to accept the terrible tragedy that has taken place.

In stanza 38, Keats becomes one of the " enduring dead" (Shelley,1880, p.315) because his spirit lives on and returns, " Black to the burring fountain whence it came," (Shelley, 1880, p.315) with the same creative powers it manifested in its mortal lifetime. The denial of death goes even further, as Shelley declares that Keats's death has been but a dream from which he now awakens. Even more boldly, he asserts that we the living are the ones who are asleep, and thus we are the ones who must strive against unknown fears and demons.

In "Ode to the West Wind" (1819) , which was written in the Cascine wood near Florence , Shelley invokes the spirit in the wind and not the wind only. Many critics have suggested that the poem itself could have been less unharnessed, more focused in theme, and more disciplined in choice of word and image. So, Shelley treats the wind as a human being,

who has a peculiar power to scare the dead leaves, as they are seen by the poet, and to preserve the winged seeds from death. The poet in the first stanza starts his poem with:

O Wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
(Shelley, 1880, 317)

Here, the poet uses the season of autumn as a symbol of old age, and describes dead leaves and the breath of the autumn's being. Moreover, in "Yellow, and black, and pale, and hectic red / Pestilence-stricken multitudes:" Shelley has employed the multiple colors to be a manifestation of death that has overwhelmed the leaves and rendered them dead. Wasserman (1977) comments on the first three stanzas by saying that "Ode to the West Wind" defines the domains and powers of the petitioned god by describing the wind's effect on leaves on the land, on cloud, in the air, and on waves in the sea... the dead, wind- driven autumn leaves and once again Autumn is invoked by the poet as a mark of the approaching death. So the poet wants the wind to regenerate him radically to become part of nature, portraying himself having leaves that fall and await his death. (p.240)

B- Love

Shelley is a Romantic poet; he explores imagination, self-expression, and nature to express love. In Shelley's view, the search for love is like a search in the external world for something correlative to what we hold within us. If you succeed in this search you may find the true happiness. In his essay "On Love" (1828), Love is defined by Shelley as :

That powerful attraction towards all that we conceive or fear or hope
beyond ourselves when we find within our own thoughts the chasm of an
insufficient void and seek to awaken in all things that are, a community

with what we experience within ourselves. If we reason, we would be understood; if we imagine, we would that the airy children of our brain were born anew within another's; if we feel, we would that another's nerves should vibrate to our own, that the beams of their eyes should kindle at once and mix and melt into our own. [...] This is Love.
(Shelley, 1980, p.71)

Lowe (2006) observes that Shelley's perspective of love, similar to his conception of selfhood, focuses on a theory of transcendence. In the same sense that the self, aware of its isolation, tries to be subsumed into union with a higher perfect or community with others, the human requirement for love can be met in union with one who represents our own particular best qualities.

Shelley had written several poems about love, like "Love's Philosophy" (1820), "Epipsychidion" (1816), "Alastor" (1816) and others. Love, both at an individual level and in connection to the progression of a society, gives Shelley a challenge to his own particular slenderness and intends to rise above the depression and delicacy of individual accomplishment. Shelley in his essay "A Defence of Poetry" (2009) writes about love the following:

The great secret of morals is love, or a going out of our own nature and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. (p.54)

In "Love's Philosophy" Shelley's utilization of nature is obvious. In fact, he withdraws from nature to clarify what love is about and how he feels towards it. The poem builds up essential connections in nature, for instance sunlight with earth, streams with sea, and looks at them to the primordial connection of affection. Shelley writes in his first stanza "The fountains with the river/ and the rivers with the ocean," (Shelley, 1880, 77). Here, he establishes a relation

with nature in which he indicates out to the source of a bigger entity the ocean. He alludes to the association of components in order to form something more impressive. Shelley says "Nothing in the world is single / All things by a law divine/ In one spirit meet and mingle."(Shelley,1880, 77).In these lines he practically asserts that everything has its other half; there is no cavity for singularity. Moreover, in the final line "Why not I with thine?" (Shelley, 1880, 77),Shelley declares that if the ocean has rivers and these have fountains, he does not see an obstacle to be one with his other half.

In the second and last stanzas, Shelley's comparison and metaphorical words of love and nature get stronger. He amplifies affection and the quest he has for it; mountains and heaven, moonbeams kissing earth, and waves clasping one another, and waves fastening each other. Moreover, he asks himself this time in the final part "What is all this sweet work worth/ If thou kiss not me?" (Shelley, 1880, 77) Apparently, he only needs a kiss for love to emerge and sometimes this is what some people think.

Drobot (2014) says that " nature as human is illustrated by means of all personifications which have to do with love, and with the image of mingling and kissing. The idea that nature is human comes to show how powerful the emotions expressing love are." Moreover, Sperry (1988) points out that Shelley's love is not simply a human quest:

Shelley writes of the natural tendency to reify, through an act of Imaginative Introspection, an image of what is admirable or beautiful - an ideal archetype that thereafter provides, through our search for its earthly counterpart, the vital stimulus for human desire and exertion.(p.23)

Shelley projects onto human love an aspect of religious transcendence, but stops short in his atheism of invoking any truly divine origin for his emotions. Shelley's highly idealized love retains the power to destroy those who abandon all to its pursuit. As Ellis (1931) notes, "There

are no gradations on the ascent into 'Love's rare Universe', but one headlong rush; and the hero is burnt up in the process."(p. 10)

In the poem "Epipsychidion" there is an attempt to capture in poetry the experience of self-discovery, of a soul within the soul. This occurs through the power of love, or desire as it makes one aware of a void in one's being. The title of the poem, as cited in Cameron (1974) , means "little soul song" , "On analogy with an epithalamion or marriage song." (p.278)

In the first lines of this poem, Shelley begins with a sustained apostrophe to Emilia and the spirit of love and ends with a passage on free love.

Moreover, the reference to Emily in the poem shows her as something hidden from his view "Veiled Glory of this lampless Universe! / Thou Moon beyond the clouds!" (Shelley,1880,229). Wasserman has noted that frequent references to penetration in the poem point toward a desire to escape the self and enter another as a remedy for solipsistic individualism. (p.445) .Bieri (2005) comments on *Epipsychidion* as follows:

Epipsychidion, more than a love poem to Emilia, is Shelley's self-analysis, an inquiry into his psychidion, stemming from his failed relationships with women, including his two marriages. (p.223)

Shelley expresses the voice of emotion quite clearly:

See where she stands! a mortal shape induced
With love and life and light and deity,
And motion which may change but cannot die;
An image of some bright Eternity;
A shadow of some golden dream; (Shelley,1880, p.235)

In this stanza, the poet gives hints beyond the human realm and senses that his human love is not in man and women only but it goes further from an adequate receptacle for the emotions. Wasserman (1977) observes that Emily is "the incarnate soul" that "unites the perfection of the

transcendent and the earthly and therefore can raise the mortal state to its most nearly ideal condition." (p.425)

In lines (160-189) Shelley has linked his free love views to philosophical and social concepts:

True love in this differs from gold and clay
 That to divide is not to take a way.
 Love is like understanding, that grows bright,
 Gazing on many truths; 'tis like they light,
 Imagination! Which from earth and sky,
 And from the depths of human fantasy,

 Mind from its object differs most in this:
 Evil from good; misery from happiness

 If you divide pleasure and love and thought,
 Each part exceeds the whole; and we know not
 How much, while any yet remains unshared,

 Tills for the promise of a later birth
 The wilderness of this Elysian earth. (Shelley, 1880, 233)

The above stanzas contain the elements of love, imagination, mind, good and happiness. Here we note that Shelley makes a combination between his existing society with the concept of love. Love in the personal stage and in relation to the advancement of society, shows Shelley a hard challenge to his own narrowness and means to transcend the loneliness and frailty of individual achievement. Cameron (1974) comments on these lines saying:

Love suffers distortion and repression. But in the future egalitarian state love will be open, free and beautiful among men and women who have been transformed in a transformed world. To the "soul within our soul," the code of "modern morals" is an embittering restriction on its natural tendency to embrace love to the fullest, not sexual love only but love in all aspects : "to live as though to love and live were one." (p.279-280)

To sum up, "Epipsychidion" deals with spiritual or psychological not material matters. Shelley writes in his letter to Gibsorne as cited in Cameron (1974) "It (Epipsychidion) is an idealized history of my life and feelings."

C- Nature

Shelley, like many of Romantic poets, demonstrates a great reference for the beauty of nature, and as many of his poems show, he is closely connected to nature's power. Shelley's poems are not only a description of scenery or plants or animals, but they go further to describing the forces in nature whether these forces are gentle or destructive as (Macrae, 1983, p.55) argues. "Mont Blanc" (1816), "Ode to the West Land" (1819) and "The Cloud" (1820) are examples of such a use of nature. "Mont Blanc" as Macrae (1983) describes, "explores the relationship between the human mind and external reality and speculates on the nature of the power which acts as the source of all order and thought." (p.12) Moreover, O'Neil (1993) argues that the particular themes of this poem are the nature of the mind, the nature of knowledge, the nature of reality, the relation of the human mind to the universe. As many critics have presented out, the poem is a profound meditation on the limits of the human mind, but such epistemological problems arise precisely because of Shelley's imperative to look at the mountain without the expectations set by predetermined beliefs as cited (Stroup, 2000).

From the beginning of "Mont Blanc", Shelley starts with an image of the mind and universe. He writes :

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark—now glittering—now reflecting gloom
Now lending splendour, where from secret springs
The source of human thought its tribute brings
Of waters, -with a sound but half its own.
Such as a feeble brook will oft assume

hi the wild woods, among the mountains lone,
 Where waterfalls around it leap for ever,
 Where woods and winds contend, and a vast river
 Over its rocks ceaselessly bursts and raves. (Shelley,1880,111)

That this stanza does not open with an attempt to orient the reader to a recognizable landscape is itself surprising. Instead of moving from an external to an internal description and then back out to a world seen differently, the poem begins in a deep awareness of the mind's function as a means for sensations. Also, this section represents an image of the mind as a course of the flow of perceived reality. Shelley's "everlasting universe of things" presents an ambiguous scene of fluid movement waves flow. Although Shelley emphasizes the ambiguity of this process ,the emanation from "secret springs", he also discerns the physical geography from which these images are drawn. Shelley offers the perspective of a close observer of the "vast river" ,but later in the poem he acknowledges that these same moving waters will travel far beyond his field of vision. Wasserman (1977) comments on this stanza:

The poem in its first few lines becomes a poem about the impossibility of seeing the mountain as alien. He observes that "everlasting universe of things" is like Arve following through the ravine that is like the "universal mind" and the Ravine of "universal mind and the Channel in which the brook of the individual mind flows merge with one another.

....

The poet conceives of metaphors in which he then finds a remarkably consistent objective correlative for his metaphor for a total universe that is indifferently things or thoughts and that is located in the one mind.
 (Qtd- in O'Neil, 1993, pp.45-46)

In lines (7-11) in the same stanza Shelley uses a simile to transform the mode of vision. Also, the poet uses the metaphor to provide the reader with a total universe which is made of thoughts or things that are located in the one Mind. Wasserman (1977) comments on this idea: " The external scene is composed of the same imagery and can be described in the same language

that constituted the metaphor for the total existence : the waterfall, the contending of woods and winds, the "bursting" of the Arve through the ravine that replaces the ceaseless bursting of the " vast river" over the rocks, the interplay of light and darkness." (p.224) . Shelley in his essay "On Life"(2009) writes :

The relations of things remain unchanged, by whatever system. By the word things is to be understood any object of thought, that is, any thought upon which any other thought is employed, with an apprehension of distinction. The relations of these remain unchanged; and such is the material of our knowledge. (p.7)

For example, as Wasserman (1977) expresses, "the river is things flowing through mind, Arve flows through its ravine , and the validity of the intellectual philosophy with which the poem opened will be threatened if these opposing prespectival emblems result in equally adequate accounts of the universe " (p.224).

In the second stanza Shelley represents the image which is related to the location for which he looks down into the ravine through which the river Arve rushes from its source amidst the glaciers high on the mountain. He writes:

Thus thou, Ravine of Arve--dark, deep Ravine--
Thou many-colour'd, many-voiced vale,
Over whose pines, and crags, and caverns sail
Fast cloud-shadows and sunbeams: awful scene, (Shelley,1880,111)

Here, the images of the river and the ravine are taken from what Shelley sees but he introduces them in a way in which that the mental process is given precedence. The poet starts this stanza with addressing Arve and Ravine as "Thou" which is a symbol of the poem's conjecturing. Bloom (1969) affirms that "the possibility of a "thou" is a kind of universal mind in nature." (p.20)

4.1.2. Major Themes in Darwish's Poetry

A. Death

All through the struggle of Palestinian people, Mahmoud Darwish remains as the voice of his Palestinian people. He is the speaker in the various stages of such strife, not repeating nor mimicking what was going on about the facts of the Palestinian problem but creating an over-concern of what such fact should be like. Massawi (2009) observes that Mahmoud Darwish writes about death which he declares once as of his passions for life in satisfying his mother's tears:

And I so cherish life
Because if I died
My mother's tears would shame me.
(Darwish, 1966, 16. Translated by A.Z. Foreman)

Death echoes in most of Darwish's poetic works in different forms and takes on another concept for ordinary death which is the end of human life and entering into eternal world. He digresses to another conception of death, where he turned toward dissolving death and reflecting on it in the context of individual vision supported by extensive education via his personal experience. To that he adds the concept of elegy or eulogy for some of his friends. Darwish has overtaken the pure subject of death to a phase that reflects the poet's reconciliation of death sudden arrival and to his perpetual search for truth. For example, his poem "I know not the Stranger" has depicted the poet's final journey to the grave, but in the form of addressing a stranger. The poet has eloquently depicted the ghostly afterlife where he eventually will head in the form of an altruistic monologue. Darwish writes (2005/2012):

I know neither the stranger nor his lineaments
I merely saw a funeral, and I decided to follow the coffin

I did walk with a bowed head to show respect like the others who followed
 I did not bother myself to ask " who is the dead?" , " where did he live"
 and how he died?

As the reasons for death are numberless, among them the torture of
 living.

(Translated by Barahmeh, 2012, p.33)

Darwish's first close encounter with death came after the complications of his first heart surgery in 1984. This experience had resonated effectively in "Mural" in the description of deathbed visions. In an interview, Darwish is quoted as saying: "I was thinking that I was writing my will, and that this was the last poetic work am writing and as long as I was writing my poetic will so I may borrow and use all my poetic tools in the past and present... I tried to put into this poem all my knowledge and the poetic tools together, as being my ode". (Al Fahmawi and Al Ruweni ,2001,p.7)

Death in "Mural" embodies the main feature around which the text revolves whether at the individual or group level. Darwish (2000/2014) writes:

My nurse says: you were delirious. You were crying out to me. I don't
 want to return to anyone. I don't want to return to any country. After this
 long absence, I want only to return to my language in the remotest depths
 of the dove's cooing.

(Darwish, 2014, p.145)

Here, the poet demands in this passage two things: the first represents the disease from which the poet is suffering ; the other is the homeland which he misses The poet illustrates in this passage the presence of a nurse and the delirium in his sickness and the pain caused by such disease which in turn calls for a greater pain which is the anguish of missing homeland and his people who are no longer present in his surrounding in the frame of his protracted absence. Al Najjar (2002) says: "Obsession of going back to homeland and to people is the one dominating

its last years, Darwish's life has been spent with fears, and with vivid imagined scenes concerning his death. His poem (2003/2006) "Nothing Pleases Me" depicts accurately his attitude toward living, and the allusion of happiness in life:

Nothing pleases me
 The traveller on the bus says—Not the radio
 or the morning newspaper, nor the citadels on the hills.
 I want to cry /
 The driver says: Wait until you get to the station,
 then cry alone all you want /
 A woman says: Me too. Nothing
 pleases me. I guided my son to my grave,
 he liked it and slept there, without saying goodbye .
 (Darwish, 2006, 247)

Nonetheless, Darwish does not restrict his elegiac poems to himself . He also address a similar poem to his father as we see in his poem titled "Eulogy":

I gathered up your wound O father
 With the lashes of my poems
 Then the people's eyes weep
 Because of my sadness ... my burning
 And, I dipped my bread in the soil
 And hadn't ever begged for the neighbour's magnanimity!

لملئتُ جرحك يا أبي
 برموش أشعاري
 فبكّت عيون الناس
 من حزني.. ومن ناري
 ...وغمست خبزي في التراب
 ! وما التمسست شهامة الجار

(Darwish, 1964, 40)

Here, the poet talks about the death of his father and portrays his mental status after his father's death and what comes upon him of deep sorrow and great tragedy causing him to cry deeply for him. He makes use of his poetic talent in embodying that catastrophe and highlighting that sentimental state while asserting that he has nothing other than his poetry to express his

father's death and the enormity of such affliction. Also, Darwish enlists nature in which sharing with him the sorrow of his father's death where the soil becomes dry and where there are no clouds, rains nor life.

Moreover, Darwish has not confined his elegy to his father; he also laments his friends in his poems, an act which manifest his effusive emotions towards them. So, he writes similar poems about his friends , Majid Abu Sharar, Rashid Hussein and to Edward Said. In his poem "Counterpoint", one of his famous elegy poems, Darwish dedicates his work to his friend Edward Said. Al Basri (2011) states that "there is an interesting association in which the lamenter and the lamented are entwined. Mahmoud Darwish, in this poem, is writing a semi-biography via his eulogy to his friend Edward Said and completed what he had set about in the "Mural"- his eulogy/"terminal will"- from winding up account with the duality of death and life, the existentialist topic that came to keep him wakeful. The poet draws up the gloomy age wrinkles and furrows of pain and absence that come over Edward Said and writes:

I met Edward Thirty years ago
The times were less impetuous
Each said to the other:
If your past is your experience, make the future sense and vision!
(Darwish, 2014, 221)

Darwish's view of death is displayed in elegy and his anxiety of death. It also appears in several of his poems, "Birds Die in Galilee", "the Unfortunate Lover" and "Between my Dream and his Name my Death was very Slow". Moreover, Darwish also portrays his people's tragedy through martyrdom in the way of God, which is named by Al Massawi "the supreme death". From these, we find that Darwish's view of death is a deep one and of multiple forms and styles.

B- Love

The last poetry collection of Darwish introduces a new and fundamental element in his poetic works. It represents the poet's subjectivity; the complexity of his relationship with his various self-constructs, with history, time, and space, the whole of humanity, as well as his national entity. So, he begins to express himself without constraint.

Darwish's romanticism connects his voice with the history of his country. He develops the subject of love in his poetry and as Al Naqqash (1971) writes Darwish is so associated with the Palestinian issue that he lives it in every moment of his life. So, it is not surprising that love is at the crux of Darwish's poetry and that this theme is reflected in many of the titles of Darwish's collections: *A Lover from Palestine*, "My lover Awakes from Sleep," "I Love you or I Do not Love you," *The Stranger's Bed*, and "Jameel Bouthaina and I."

The poet bestows the status of beloved upon all creatures: the mother, land, sister, friend, riverbank, father, his love Rita, tress, flowers and many creatures. Most of his love poems always differ from one another because of the particular aesthetic value to each of them. Darwish's love poems starting from "A Lover from Palestine" differ from the love poems of the Arabic tradition because history plays a bigger role in his poems than the description of feelings. Exile, absence and dispossession have replaced stability and pleasure in the relationship with the other.

The first love poem he wrote is entitled "The First Encounter", which, as Hadidi (2008) asserts, reflects the influence of Nizar Qabbani. It describes a meeting between two lovers that does not take place. In his collected poems work *A Lover from Palestine (1966)*, Darwish begins

with a description of his beloved and ends with an underlying meaning which is his homeland.

He writes (1966/2008) :

Palestinian eyes and tattoos
A Palestinian name
Worries and dreams
A Palestinian scarf and feet
Palestinian body
Palestinian silence and words
A Palestinian voice
A Palestinian birth and death
(Trans. By Hadidi, 2008, 100)

In “The Stranger’s Bed,” there are no references to the lovers' quarrel, to a change in mood by the lovers, and even less to lovers' complaints. So, from the first verses of the poem, the theme of love intermingles with that of exile as Hadidi claims (2008). Also, Hadidi argues that in this poem “From our reading of the first lines it becomes clear that Darwish's poem will not approach love expect from an epic perspective that allows history to take its dominate presence which exercizes pressure on love during the time it exercizes its influence on identity.” (p.99)

For Darwish the theme of love cannot be separated from that of exile and his homeland. So, he defines love in his poem “We Walk on the Bridge” (1998/2006) as a mysterious power that is unknown:

No one can
Return to another. Eternity performs
Its manual chores out of our lives then thrives
So let love be an unknown, and
The unknown a kind of love. How strange
To believe this and still love!
(Darwish, 2006, 19)

Also, Darwish’s love poem takes another aspect of love as it is an emotional feeling for lover to his beloved as in noticeable “Nostalgia to the Light”, where he writes:

What Annoying the people if we walked in the light of day
 And carried your handbag and umbrella
 And took your mouth at the corner of the wall
 And picked a kiss
 your Eyes
 I dreaming to see your eyes sleeping
 to see the calm of the sea at sunrise
 your Lips
 I dream to see your eyes sleepy
 quiet of the sea at the rise of your lips
 I dream to see your lips when you kiss
 And then i see the sun shining in a wedding ceremony
 (Darwish , 1964 , Translated the researcher)

ماذا يثير الناسَ لو سرنا على ضوء النهار
 وحملتُ عنكِ حقيبة اليد.. والمظلة
 وأخذتُ ثغرك عند زاوية الجدار
 ! وقطفت قبله
 ! عيناك
 أحلم أن أرى عينيك يوماً تتعسان
 ! فأرى هدوء البحر عند شروق شفتاك
 أحلم أن أرى شفتيك حين تقبلان
 فأرى اشتعال الشمس في ميلاد عرس (درويش ، 1964:20)

Al sa'fen (2013) analyzes these lines by saying that there is implicit call for refusing the social and traditional customs which surround the lover and his beloved. Here, Darwish portrays a beautiful image of kissing the beloved lips and compares this act with sea serenity and the shining of the sun.

Darwish's first love was Rita, a girl from Israel, who appeared in a number of poems. She is unattainable as he is Palestinian, and consequently he appears romantic in this hopeless love affair. He carries her image in his heart and feelings, and her name appears in many of his poems . He loves her and recalls the time when both of them were young. It seems that the two lovers grew up together and so he keeps mentioning her in his later poetry. In "Rita and the Rifle" he says:

And I kissed Rita
 When she was young.
 And I remember how she accusted me,
 And how my arm covered the loveliest of braids.
 And I remember Rita
 The way a sparrow remembers its stream.
 (Darwish,1997,14. Trans. By researcher)

وأنا قبّلت ريتا ...
 عندما كانت صغيرة
 وأنا أذكر كيف التصقت بي
 وغطت ساعدي أحلى ضفيرة
 وأنا أذكر ريتا
 مثلما يذكر عصفورٌ غديره

It seems as if the lover was quite happy with his love. For him, Rita was a source of happiness – a feast, a wedding, and a beautiful image. He was lost in her love when they were together and he felt more lost when they were apart.

Moreover, this concept of love appears clearly in his poem “Rita’s Winter” as Qattos argues (1996). Qattos adds that this poem represents the relationship between a lover and his beloved, with its physical, romantic and spiritual aspects. Darwish writes (1992 / 2014) in the opening lines of the poem:

Rita resulted in our room the night:
 a little of this wine
 These flowers larger than my bed
 To open the window to distil beautiful night
 Place the satellites on the chair here
 Place above the lake
 About scarf bringing higher and higher palm.
 (Trans.Joudeh , 2006, 40)

The opening stanza starts with a description of a room where two lovers are meeting Rita prepares her for this romantic night which will not be forgotten. There are references to a

romantic setting which includes a bedroom , flowers, and wine to make this night a memorable one.

Darwish sees love poetry as a relieving the burden of representing the solitary human soul reacting against occupation, dispossession and the eclipsing of Palestinian identity. Also, his love poetry reflects a aesthetic in linking romantic love to a national cause : “In Exodus I Love you more,” (1992/2014) he carries love for his country in his heart and soul:

My heart is my only country, and in exodus I love you more.
 I empty the soul of the last words: I love you more.
 In departure the butterflies lead our souls, in departure
 We recall the shirt button we lost, and forget
 The crown of our days, recall the fermented apricot scent, and forget
 The horse dance in our weeding nights, in departure.
 (Trans. Joudeh, 2014)

As we can see , the poet's homeland become his beloved whom he loves whether he is close to it or living in exile.

In “We Were Missing a Present,” (1998 /2006) he wishes to see his beloved country as a free state and for himself to be named ‘the poet of the free state rather than ‘the poet of the occupied land’ as he was frequently called. He also aspires to a romantic love similar to that in the world's romantic poetry:

Let's go as we are:
 A free woman
 And a loyal friend.
 (----)
 We will soon return to our tomorrow, behind us,
 Where we were young in love's beginning,
 Playing Romeo and Juliet.
 (Trans. Fady Joudeh, 2006 , 5-7)

In the above lines, Darwish views his love for his homeland in terms of the romantic love between universal loves such as Romeo and Juliet. Darwish love's poem differ from others' in

terms of their aesthetics which is of crucial importance at the artistic level; sociological concerns also distinguish his love poems, because even when he is not addressing nationalist subject, the public continues to demand that he express himself in the name of the collective we. Darwish's love poems do not describe love meeting, but his poems evoke the pain of exile (Hadidi, 2008). In his poem "The Stranger's Bed," the first verses of the poem represent the theme of love combines with that of exile; it is a question of the fundamental duality of the lover and beloved.

C-Nature

Palestine differs from other countries in the presence of four climatic regions mountainous area, coastal plains, valleys and desert. These climatic regions have contributed to make Palestine an appropriate environment for cultivation and a place distinguished by its natural scenery and beautiful landscape.

Darwish invokes a sense of attachment and belonging to the Palestinian landscape, to mother nature and in this way celebrates a beautiful nature that is reminiscent of the poetry of Shelley when he describes the natural scenery of England. 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).

Many of Darwish's poems are utilized as a means of resisting Israeli colonialism of Palestinian lands. In postcolonial terms, there are two different kinds of colonization: settler colonies and occupation colonies. In the first case, such as India and Nigeria, the colonists occupy the country but they remain a small proportion of the population and become engaged in

exploiting the occupied country. On the other hand, the settler colonies such as Canada, the colonizers move in permanently and their descendants grow up in the occupied colony (Parker, 2008). Obviously, the Israeli occupation of Palestine belongs to the second type of colonial occupation. Settler colonization of Palestine has resulted in reducing the indigenous population of the land and the rapid expansion of the number of Israeli settlers and occupiers. With this kind of occupation, the settlers act as if they were the real owners of the land and lose their awareness as settlers and occupiers and ignore the existence of the original inhabitants.

Actually, 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 perception of home is closely connected to the Palestinian identity through his unique use of nature. He perceives his home as having an organic bond with people as can be traced 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 objectives 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.1).

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.

Reading Darwish's poetry, we find how occupation or colonization has rendered the Palestine as homeless and stateless people. Though the Palestinians have put up tough resistance and have been engaged in several wars and confrontations with the Israeli colonizers, their political and military struggles have not been fruitful against the ruthless Israeli occupation. Darwish uses his poetry as a means of resistance against the colonizers and as a way of helping Palestinian establish their own independent country. Unlike many other Arab poets who used their poetry as a means of resisting the colonizers, Darwish draws back on nature as a tool of resistance. Even his first poetry collection *Wingless Birds* (1960) invokes the power of nature as an essential component of civil resistance. Indeed, the same volume gained Darwish the title of "poet of the resistance" early in his literary career. Moreover, one of his best-known poems where nature is invoked, i.e. "Identity Card" makes a special connection between nature and national identity. By drawing upon the traditional life of a peasant Palestinian who feels closely connected to his natural surroundings, Darwish demonstrates how poetry can be used as an effective tool in the struggle against the colonizer. Through adhering to his land, the farmer is inspired to fight the occupier. Thus, resistance comes out as a close bond between man and nature, the occupied and the land.

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 skyscape, the sea and the stars of Palestine. Darwish's poems on nature inspire a communion with the land as well as a strong feeling of national belonging.

I am who I am, and no more.
 I am of this plain
 When the feast of Barley comes, I visit my magnificent ruin
 They are tattooed on our identity. Winds don't blow
 Nor render them eternal, and in the feast of the Vine,
 I drink a glass of the wandering merchant's wine.
 (Translated by Akash and Forche' , 2013 , 139)

Darwish is one of those prominent Palestinian poets who feel attached to their homeland and try to reflect this attachment in their poetry . Darwish depicts the homeland and makes it part of his own life and existence. In one of his famous poems "Record, I am an Arab," Darwish writes (1964/2008)

Record!
 I am an Arab
 I have a name without a title
 Patient in a country
 Where people are enraged
 My roots
 Were entrenched before the birth of time
 And before the opening of the eras
 Before the pines, and the olive trees
 And before the grass grew
 My father... descends from the family of the plow
 Not from a privileged class
 And my grandfather ... was a farmer
 (Translated by Frangieh,2008)

In this dialogism, in which we hear only the voice of poet we feel his hanging on to homeland. The poet appears affiliated to the land through his belonging to a family that ploughs the land. So the plow, which is one of the most important tools used in cultivating, becomes a symbol of the speaker's attachment to his land. The land creates a state of affiliation and association between the farmer and the land, a deep-rooted association not known to anyone but to the farmer himself. Darwish uses the words (roots, pines, olive...) to celebrate the place and to denote its originality; in other words it is a token for homeland and an emblem of national identity.

The last volume of Darwish's collection of poems has its title derived from the natural world. *The Butterfly's Burden* (2007) shows how Darwish had remained until the very end of his life concerned with nature and its power of inspiration for political and national struggle. Throughout his long career as a poet, Darwish has remained the leading figure in Palestinian resistance poetry. His poetry explores in great depth the relationship between the colonizers and the colonized, putting nature at the center of his poetry. Darwish's poetry as a whole shows how

he draws upon nature and humans to engender resistance against the occupation of his homeland and the displacement of his people from their land. As two interdependent forces, the natural and the human become inseparable tools in the fight against colonization.

The above argument can be illustrated through a brief discussion of one of Darwish's early poems "The Passport". In this poem, the poet writes:

Do not ask the trees about their names
Do not ask the valleys about their mother
The sword of light cleaves from my forehead
From my hand springs the river's water
All the hearts of people
Are my nationality
So take away my passport

(Translated by Akash and Forche', 2013 , 120)

These lines demonstrate how Darwish uses the symbol of the passport to attack the attempts of the Israeli colonizers to separate the Palestinians from their homeland. He affirms that the trees and the valleys are a testimony of their origin and the land of their birth. In other words, the colonizer cannot obliterate or negate the speaker's national identity by withdrawing his passport. His identity is firmly ingrained in his own land. Furthermore, the natural symbols of trees, valleys and rivers further evoke the speaker's sense of rootedness in his own land. As a result, resistance comes as a result of this close bond between the speaker and his land. It is an intractable relationship that would inspire the speaker's determination to resist occupation. Thus, there is interconnection between nature and people and the two sides are united in a combined power against the occupier.

Similarly, in several other poems Darwish evokes the forces of nature to generate a feeling of resistance among his own people to the forces of the occupier. For instance, in his poem "The Festival and the Sun," Darwish invokes a close relationship between people and the sun to create

a spirit of resistance to the colonizers of the Palestinian land. The eclipse of the sun, as the following lines indicate, portrays the effect of occupation on both humans and nature:

The beloved sun did not rise
The children never came out like a circle of stars
Like a brightly dyed world.

(Translated by Akash and Forche', 2013 , 53)

The sun, as an element of nature, symbolizes the Palestinians' misery. The sun no longer has its usual brightness. Its dim color reflects the miserable life of the Palestinian people. Metaphorically speaking, the sun no longer shines on the world of the Palestinians. The state of living under occupation is comparable to as sunless land with the prevalence of darkness; Palestinian children can no longer enjoy a happy life. Nature and human life are therefore independent.

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 defoliation 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 associated 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.

4.1.3. Shelley's and Darwish's poetry Compared and Contrasted Thematically

No two things are exactly alike. This applies to poetry as well. The two poets, Shelley and Darwish are two completely similar yet different poets. This is because not only the themes of the poems are similar, but also because the techniques are similar. Nonetheless, there are major points of difference between the works of the two poets.

As we have seen Shelley's and Darwish's poems deals with many themes, like death, love and nature. Shelley uses the theme of death to talk about idea of death in general and as a means of eulogy. In "Adonais," Shelley starts with " I weep for Adonais- he is dead!/ O, weep for Adonais! Though our tear ". (Shelley, 1880,298). He eulogizes or praises his friends Keats .He recalls the death of Keats and associates it with that of a mythical figure as a means of uplifting the status of his dead friend to that of a mythic hero. The speaker expresses his own sorrow by commanding others to weep. Similarly, Mahmoud Darwish eulogizes his father and his friends in several poems. "Counterpoint," is one of the famous elegy poems of Darwish dedicates which he to his friend Edward Said. In this poem, Darwish depicts the wrinkles of his aging friend and the furrows of pain and suffering covering his friend's face. He compares this current situation with

that of thirty years ago when he first met Said: " I met Edward Thirty years ago/ The times were less impetuous." Shelley's also talks about the aging and falling leaves in his poem: " Ode to the West Wind," he writes : " O Wild West Wind, thou breath of Autumn's being, / Thou, from whose unseen presence the leaves dead." (Shelley,1880,317). He presents death as a part of our life and a main element of existence. Hence, he describes the wind as a peculiar power that scares the dead leaves, and to preserve the winged seeds from death. Similarly, Darwish is concerned with the theme of death. As indicated earlier, Darwish speculates on death and depicts the close connection between life and death as shown in his later poems and in several others such as " Birds Die in Galilee" and in "the Unfortunate Lover."

With regard to their view of the love theme, Shelley and Darwish view love as searching in the external world for something correlative to what we hold within us. If you succeed in this search you may find true happiness. Shelley represents love as love for your beloved. In his poem " Epipsychidion" Shelley sees in poetry the experience of self-discovery, a soul within the soul. This occurs through the power of love, or desire, as it makes one aware of a void in one's being. Shelley begins with a sustained apostrophe to Emilia and the spirit of love and ends with a passage on free love. Moreover, the reference to Emily in the poem shows her as something hidden from his view "Veiled Glory of this lampless Universe! / Thou Moon beyond the clouds!"(Shelley, 1880, 229). On the other hand, Darwish's love poems contain an emotional feeling by the lover to his beloved as we see in " Nostalgia to the Light," where he writes: "What stimulates people if we walk at daylight/ and carried your handbag.. your umbrella/ and took your mouth beside angle wall." (Darwish ,1964) Moreover, In "Love's Philosophy," he withdraws from nature to clarify what love is all about and how he feels towards it.

Shelley stresses the importance of affection and the quest for it. The poet speaks of mountains and heaven, moonbeams kissing earth, and waves clasping one another. Moreover, he asks himself "What is all this sweet work worth/ If thou kiss not me?" (Shelley, 1880, 77). Apparently, he only needs the kiss of the lover. In contrast, Darwish's love poems "A Lover from Palestine," differs from the love poems Shelley in that history plays a bigger role in these poems than the description of personal feelings. Exile, absence and dispossession come to the fore and dominate the love discourse. In his collected poems work *A Lover from Palestine*, Darwish begins with a description of his beloved and ends with a clear concentration on his homeland. He writes: "Palestine eyes and tattoos/ A Palestinian name / Worries and dreams." (Darwish, 1966, Trans. Hadidi, 2008)

Finally, the two poets demonstrate a great appreciation of the beauty of nature and many of their poems are focused on nature. Shelley's and Darwish's poems are not only a description of scenery or plants or animals, but they go further to describing the forces in nature whether these forces are gentle or destructive. In "Mont Blanc", Shelley explores the relationship between the human mind and external reality and speculates on the nature of the power which acts as the source of all order and thought. Shelley suggests that the natural world holds a sublime power over his imagination. This power seems to come from a stranger, more mystical place than simply his appreciation for nature's beauty or grandeur. At the same time, although nature has creative power over Shelley because it provides inspiration, he feels that his imagination has creative power over nature. It is the imagination—or our ability to form sensory perceptions—that allows us to describe nature in different, original ways, which help to shape how nature appears and, therefore, how it exists. Thus, the power of the human mind becomes equal to the power of nature, and the experience of beauty in the natural world becomes a kind of

collaboration between the perceiver and the perceived. Because Shelley cannot be sure that the sublime powers he senses in nature are only the result of his gifted imagination, he finds it difficult to attribute nature's power to God: the human role in shaping nature damages Shelley's ability to believe that nature's beauty comes solely from a divine source.

Similarly, Darwish in this poem "A Song to the Northern Wind" addresses the moon in a way reminiscent of Shelley's address to the west wind. Addressing the moon, Darwish writes :

O, nice-looking moon
 You are a friend of childhood and fields
 Do not allow them to steal the dream of our children
 (Translation by Joudeh , 2014, 61)

In the above lines, Darwish asks the moon not to disappoint the children's dreams in regaining their usurped homeland. As the lines indicate, the dreams and the moon are in close intimacy with each other. In other words, nature as represented by the moon is invoked to give a sense of hope for the coming generations of the Palestinian people to regain their lands from the forces of occupation and establish their own independent homeland.

In this addresses to nature, Darwish shows great resemblance to Shelley who also addresses nature. Both poets show a sense of optimism and both invoke nature and its various elements and different forms as a means of expressing their hope for a better future and a more equitable living and co-existence. Undoubtedly, however, Darwish's poetry is more oriented toward uniqueness of the national cause he is endeavouring to defend in the face of a ruthless occupation that tries to obliterate the national identity of the Palestinian people for whom Darwish is one of their best spokesmen.

In this treatment of nature, Darwish goes a step further when he employs nature as a form of resistance and steadfastness. This is done not only in the poems that he wrote while he was living

in Palestine but also in the poems that wrote during his life in exile and away from his homeland. In some of his poems, Darwish identifies himself with the natural forces to empower himself with enough strength to realize his dreams and hopes. As Shelley wishes to become part of the power of the wind so as to bring about a new and better way of life ("Ode to the West Wind"), Darwish longs to become part of the sea waves to maintain his strong determination to resist the colonizer of his land and people. In his poem " I Love You or I Do not Love you " Darwish invokes the sea as a symbol of belonging, change and a the possibility of a different living:

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

(Translated by Rahman, 2008, 51)

In these lines Darwish is invoking the sea waves in a way similar to that in which Shelley utilizes the west wind to express his longing for a change in the course of events. Through firm resistance, Darwish hopes to return one day to his homeland which is actually bordered by the seas, and hence the relevance and effectiveness of the sea image. Obviously, both poets are trying to establish a kind of organic unity with forces of nature as a means of achieving their different objectives which are based on their different circumstances and the cause they are fighting for.

As we have seen, Palestinian flora and fauna as well as various natural elements such as the sea, the sky, and the wind are drawn upon in most of Darwish's poems as a way of expressing a sense of optimism and as a means of voicing readiness for tough resistance against all forms of colonization or occupation. Darwish uses the images of nature and the typical Palestinian flora such as the orange, the almond and the olive trees and the Palestinian fauna such as the horse in a large number of his poems and throughout his poetic career which extends over a half century.

4.2. Shelley and Darwish as Critics

Both Shelley and Darwish have excelled in writing essays on various topics. Shelley's famous essay "A Defence of Poetry" is a good example of his skill as an essay writer. In this work, Shelley expresses his views about poetry and poets. Shelley wrote many critical essays like "On Life," "On Love," "On a Future State," besides the most important critical essay that he wrote in 1840 "A Defence of Poetry." Similarly, Darwish wrote several articles on various subjects. Of particular interest are those that deal with his critical views on poetry and literature in general. Darwish's critical and theoretical articles include "Travel and the other Travel" (السفر) (أنقذونا من هذا "Set us Free of this Poetry" (بلاغ من النثر) and "Prose Report" (والسفر الآخر) (الشعر).

In addition to his over thirty volumes of poetry, Darwish wrote eight books of prose and he was a journalist editor. In his journal articles, Darwish uses humorous and sarcastic style typical of the literary style of well known Arab literary figures. In an interview, he gave to Shehdeh in (2002) Darwish expresses his admiration for the power of prose writing though he ultimately preferred to write poetry: "I like prose. I feel that sometimes prose can achieve a poetic state more poignant than poetry... there is competition in my personality between prose and poetry, but my bias is toward poetry."

Shelley's "A Defence of Poetry" is considered one of English literature's major assessments of poetry as a creative art and a central nineteenth-century critical statement. It offers a rich field in which to trace the many influences which have combined to produce Shelley's essay. "A Defence of Poetry" is rich in source and ideas as in beauty. "Defence" also deepens our understanding of the true poetry which Shelley is really defending, the progress

being made in the heart and spirit of man. In "A Defence of Poetry", Shelley has produced theoretical principles of English literature's major assessments of poetry as a creative art (Koskovich,1975). Coming as it does at the apex of the Romantic Movement; it presents a central nineteenth-century critical statement. In addition, it conveys broad insights about the universality of poetry and the scope of poetic evolution. It offers a rich field in which to trace the many influences which have combined to produce Shelley's poetic manifesto. While many critical works touch upon some facets of the Defence, no study has presented a general view of the many aspects that have blended to form Shelley's concept of poetry; like a definition of poetry, man and nature, the role of poet and the instruments and materials of poetry.

For his part, Darwish form is considered one of modern Arabic poetry pillars. Whoever reads Darwish's prose, or sees his TV interviews will find that they contain great insights about the nature and the function of literary arts. Ashour (2004) observes that Mahmoud Darwish's critical views appear in many of his interviews and articles, especially those in which he talks about his fellow writers and poets. So, Darwish does not talk about a writer without giving his opinion about his writing.

Darwish says in an interview with Wazan (2005): "when I am compelled to read my earlier works in order to correct misprints in preparation for a new edition, and not by way of controlling my advancement or the past of my poetry, I feel so embarrassed, namely, I don't look at my past with satisfaction, and I wish when I am reading such works that I have not published them all ... I think every poet has idiosyncratic critique by which he looks the same way at his works". (p.25, The researcher Translation) Thus, Darwish expresses critical insights not only about the works of other fellow writers but also about his own works.

As Cameron (1974) states “A Defence of Poetry” came about spontaneously in reaction to the clever, rational, and not entirely serious polemic against poetry by Shelley's friend, Thomas Love Peacock. Bygrave (1996) also writes that :

A Defence of Poetry combines two dominate strains in Romantic poetic theory and criticism: an idealized vision of poetry as a timeless resource of fundamental human values; and a view of poetry as positioned within the ideological conflicts of the present moments. Poetry's purpose is to produce social change, and is thus ideological ; yet, because of Shelley's belief in the value of radical humanism, this is very ideological characteristic means also the "great poetry " is timeless. (p.88)

Although, Darwish expressed insightful views about literature and poetry, none of his works can be considered comparable to the Shelley’s “ Defence.” The fact is that Darwish refrained from literary criticism. In an interview with Wazan (2005) , he explains that he did not want to be a literary critic because it is difficult for a critic to be fair. So, he says : “"The poet who presents a poetic theory, however he claims objectivity or the ability to dealing with texts, will be more engaged in theorizing for his experience". (p.28) (The researcher Translation)

Shelley starts his first section of his famous essay with a discussion and definition of poetry referring to its elements and principles. He argues that what is called poetry, in a restricted sense, has a common source with all other forms of order and of beauty according to which the materials of human life are susceptible of being arranged, and which is poetry in an universal sense. Bygrave (1996) comments on the early part of the “Defence” :

The word poetry is used by Shelley in broader way than we would generally use it nowadays. He uses it to cover all imaginative forms of linguistics expression. Shelley states: " a poem is the image of life expressed in its eternal truth." Such a definition allows Shelley to find poetry in any piece of writing such as a representation of "life" appears to him to have been produced. It allows him, in fact, to see poetry in kinds

of writing (philosophy, history, theology, amongst other) that are not
normally defined as “poetic”. (p.85)

Shelley begins by comparing man's mind to an aeolian lyre (or harp), a musical instrument which, like chimes, makes sounds in response to the wind which blows over its strings. Poetry is associated with the origin of man. Man is an instrument over which a series of external and internal impressions are driven like the alternations of an ever-changing wind over an Aeolian lyre which moves it by their motion to ever-changing melody. So, poetry is the expression of an elemental force within human nature, one that turns the personality outward in imitative and rhythmic response to its environment. Shelley writes: “Man in society, with all his passions and pleasures, next becomes the object of the passions and pleasures of man; an additional class of emotions produces an augmented treasure of expressions.” (p.110). Shelley is claiming that there are other pleasures which are social. Moreover; he believes that poetry has certain capacities which have developed as a result of psychological and social forces reacting upon each other.

Though Darwish did not write a treatise on poetry similar to that of Shelley, his critical views are perhaps no less important than those of his English counterpart. Darwish's critical comments on his fellow Palestinian Ghassan Kanafani, are insightful and express a deep appreciation of Arabic style:

"The crystallization date of new Palestinian prose starts from Ghassan Kanfani. Why he and not anybody else? That is the present. He is the star. He is the gifted writer who knew how to nature his talent and in which stream to put it... He knew why he was writing and for whom, but he knew also that the value of these two questions were conditional, to produce art by mastering the implementation of the other question: how to write". (Darwish , 1987, pp. 78-87),

Moreover, he talks about the aesthetics of Nizar Qabbani's poetry and the mass audience for his poetry. He says about him (2007):

He did not care about criticism; he alienated himself from the structure of the traditional Arabic poetry without dwelling long on the lure of modernity and its intellectual issue.. Everybody reads the poetry of Nizar Qabbani, house wives, employees and professionals. He has managed to turn the poem into what looks like every day speech and intermingled, the traditional standard Qasida with some elements from the spoken language which worked on rhythm. He also wrote prose poems, but it is difficult to imitate Nizar Qabbani (Darwish, 2007,p. 34)

Furthermore, Shelley and Darwish were concerned with political issues. Shelley believed that the poet should assist political uprisings by writing about them. Shelley wrote a letter to William Godwin (1840) , saying : " I wish that I had health or spirits that would enable me to enter into public affairs, or that I could find words to express all that I feel and know." (p.129) .For Shelley, the poet should write poems on specific events in order to arouse popular opposition or reaction (Cameron,1974). So, Shelley's wrote several poems about his age in general and current events in particular ; like "Queen Mab," " The Revolt of Islam," " The Masque of Anarchy, " and others. In " The Masque of Anarchy, " Shelley writes :

As I lay asleep in Italy
There came a voice from over the Sea,
And with great power it forth led me
To walk in the visions of Poesy.

I met Murder on the way—
He had a mask like Castlereagh—
Very smooth he looked, yet grim ;
Seven blood-hounds followed him : (Shelley,1880,47)

In this poem, Shelley is sleeping in Italy when he is awoken by a voice from England which summons him back to his home to witness a massacre that has recently taken place. It was characterized by anarchic murder rather than by a true spirit of revolution. He personifies Murder, Fraud, Hypocrisy, various Destructions, and Anarchy. Anarchy leads armed forces through England, scaring the population. Soon, the “seven bloodhounds” get to England, where they massacre the innocent public. They continue to butcher the innocent as they travel through the land, eventually reaching London, where the “dwellers,” who are by this time aware of the havoc these masked tyrants are running, are “panic-stricken” and attempt to run away.

Similarly, Al Fayyumi (2010) argues that the critical sense of Darwish is associated with his deep understanding of the resistance notion. From his point of view, resistance is not confined to military battles or poetry which addresses political subjects, but this concept expands to the aesthetics of resistance. One of Darwish’s best observations about political revolts is what he said about the endurance of Gaza people.

He says (2007) "The best part of it is that it's free of poetry, at a time in which we tried to win victory over the enemy with poetry so we believed ourselves. We were delighted when we saw the enemy leaving us chanting... and we left him prevailing over us, then we dried up our poetry off our lips, to see that the enemy has completed the building of cities and fortifications and streets..." (Darwish, 2007,p. 136)

In addition, Darwish states in an interview with *Al Ayyam Palestinian* journal (1998), when he published his collected poems volume *Why Did you Left the Horse Alone?:* "In this collection I had to defend a forgotten history. And in clear words, to say that I had to defend the land of the past and the past of land, the language of the land and the land of language. Thus, I

opted to sit free in a corner, and produce the (Genesis) of my autobiography in my poetic language. In addition, I think that the solidity of resistance and the firmness of defense are not a sort of nostalgia but are the fullness of the present and future with the past without which they would never materialize. Therefore, I sensed that the past is subject to plunder, and I say always that the past is the candidate to be the savior of the struggle and it's more mystical than the future". (p.17)

4.3. Technical aspects in Shelley's and Darwish's Poetry

No thoughtful and appreciative reader of Shelley's and Darwish's poetry can fail to note their wealth and profusion of brilliant technical aspects. Critics have been impressed by the radiant splendour of their imagery and other technical aspects and have frequently made mention of it as one of the qualities that make their poetry great. Shelley and Darwish share many similar aspects in their poetry; such as imagery, symbolism, nature, language and others.

4.3.1. Metaphorical Language

A-Imagery

Imagery is the use of descriptive language which appeals not just to sight but to all of the senses. Untermeyer (1934) says that: "the medium through which the poets' imagination must work is that of the senses sight, primarily, but also movement, hearing, touches, taste, and smell. This section will be devoted to a consideration of the types of imagery that are found in Shelley's and Darwish's poetry. Shelley's statements in the "A Defence of Poetry" reveals his emphasis upon imagery and the poet's imagination. According to Hunt (1972) "Shelley is at once the most ethereal and most gorgeous; the one who has clothed his thoughts in draperies of the most evanescent and most significant words and imagery." (p.268). Shelley and Darwish use a wide

range of imagery in their poetry: visual, auditory, olfactory, kinaesthetic and organic. They use such images not for the sake of the sense impressions themselves, but because by means of them they could impress their thoughts and ideas more vividly upon their readers and could arouse their emotions better than in any other way.

A1- Colour in Shelley's and Darwish's Imagery

Color is ubiquitous in the individuals' perceptual experience of the world. Daily encounters with people, objects, and the environment are rife with color; color is even present in dreams. Shelley and Darwish do not limit themselves to the use of a few colors to the complete neglect of all others. They choose a variety of colors to fit their varying moods and subject matter, like black, green, red and blue.

Nature as an aspect of color looks as the most frequent image that they use in their poetry and in almost every poem nature often figures prominently. In Shelley's nature poems, he uses various colours to express his imagery, like gold, green, blue and others. The blue and green colour give impression of largeness and loftiness and these colours truly fit Shelley's airy spirit.

Downey (1999) expresses this quality in the following lines:

.... If blue be indeed the colour of spirit, of distance, it is not surprising that Shelley found here his colour of colours, that he delighted most of all in the azure of the sky and but a little less so in the earth-green and the sea-emerald. Blue and green commingled are the colours of sky and ocean, these two great aspects of nature that mixed so inextricably in Shelley's world and flooded his eyes with wide and glorious vision.
(p.87)

Shelley writes in his poem "The Cloud" :

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
For after the rain when with never a stain

The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air, (Shelley , 1880, 151)

In this stanza , the poet says that it is the daughter of earth and sea, and an infant nursed by the sky. It passes through the holes in the oceans and the shores. It changes, but it does not die. The cloud is one thing and also many things; it changes its forms but it is the same essence of life, growth and change in nature. It is the agent of the cycle of life, for it changes the seasons and sustains all living beings by bringing the rain, giving shade, letting the sun shine when needed, and bringing the dry autumn for plants to wither and give way to the next spring. It is not only gentle like a child, it is also terrible like a ghost; it supports the system of life ceaselessly and in numberless ways. . Ellis (1931) in his discussion of colour in literature makes a clear classification of colour; which may be applicable to the poetry of Shelley and Darwish :

There are certain things, it seems to me, which colour in literature describes or symbolizes: nature, man, imagination. These three cover the whole ground. The predominance of green or blue – the colour of vegetation, the sky, and the sea—means that the poet is predominantly a poet of nature. If red and its synonyms are supreme, we may assume an absorbing interest in man and woman, for they are the colours of blood and of love, the two main pivots of human affairs, at all events in poetry. And if there is a predominance of black, white, and I think I would add, yellow—the colours that are rare in the world, the colour of golden impossibilities – there we shall find that the poet is singing with, as it were, closed eyes, intent on his own inner vision. (p.20)

Blue color according to Omar (1988) indicates many meanings. For example, it indicates clear skies, seas and happy days. It is also used in the description of the Elves in the popular tradition.(p.40) Moreover , blue color represents the sea in the language of Mahmoud Darwish. For example in his poem "Solo on the Sea" (Taqseem Ala Maa'), the poet uses the blue color to represent the sea:

I Love you (أحبك)
 when the Horizon takes the form of a question (والأفق يأخذ شكل سؤال)
 I Love you (أحبك)
 when the sea is blue (والبحر أزرق)
 I Love you .when the grass is green (أحبك. والعشب أخضر)
 (Darwish, 1972, Trans. The researcher)

Darwish does not restrict the blue color as an indicator of oceans and seas, but he goes further and uses it to represent some other metaphorical ideas . Abu Khadra (2001) writes that the seas are not only present on the surface, but also for Darwish they have a symbolic significance reflecting spiritual and physical suffering of the Palestinian people .

It is noticeable that both Shelley and Darwish use the red color to express the tragic images of war, fields of slaughter, and burning homes. In Arabic heritage, there is associated frequently with blood and danger. It is also used as a symbol of abashment and shyness once, and sometimes as a sign of anger. In addition, the two poets use the red color to represent sunrise: in his poem "Alastor," Shelley uses the red colour to depict the sunrise:

Red morning dawned upon his flight,
 Shedding the mockery of its vital hues
 Upon his cheek of death.
 (---)
 ... when, when red morn
 Made paler the pale moon, to her cold home
 Wildered, and wan, and panting she returned (Shelley,1880, 19-22)

Shelley depicts the beauty of the morning and the sky by using the softer tones of crimson and rose in preference to red. He writes in these few lines about the red morn for the sake of achieving a sharper contrast with the white moon. Similarly, Darwish uses the red colour to depict sunset in several poems. Darwish as Abu Khadra analyzes (2001) his poem " Birds Die in Galilee" (1969/2009) uses the red colour by referring to blood:

Twenty gardens
 And the birds of Galilee
 when continued searching beyond the sea
 For a new meaning to truth.
 My homeland is clothes-line
 For the handkerchiefs of blood
 (Trans.by Kabbani, 2009, 45-46,)

He raises the value of red colour by the image of sun which has been colour by blood .
 this metaphorical image of the sun represents in reality the sunset which stimulates the feelings
 of distress and pain and suggests the ending of tyrants.(p.116)

Moreover, both Shelley and Darwish build up gloomy and sad landscape by the repeated
 use of "dark" and "black " in several lines in their poem. Black is loss of colour and from the
 perspective of cultures it signifies pessimism, gloom and death.

For Shelley uses " dark," " darkness," " darksome" and similar words to express a gloomy
 picture to represent death, sadness, distress, hurting, exile , displacement, destruction and pain. In
 "Alastor" Shelley represents dark in various types : "But when heaven remained, utterly black,
 the murky shades involved / Like a dark flood suspended in its course / Scooped in the dark base
 of their aëry rocks/ black gulfs and yawning caves," (Shelley ,1880, 18).The repetition of such
 words "black," "dark," underscore the atmosphere of danger and gloom that Shelley wants to
 depict .Also, he refers to " darkness" when mourning the death of his friend. In his elegy on
 Keats's death writes:

In darkness? where was lorn Urania
 When Adonais died? With veiled eyes,
 'Mid listening Echoes, in her Paradise (Shelley,1880,307)

Correspondingly, Mahmoud Darwish uses black for indicating death. In his poem
 "Damascus Road" : " From Black ... Start Red .. Start Blood. / it is me, that's my body." ومن

On the other hand, he uses the same color showing a different idea. In his poem "They Killed You in the Valley", he says:

Let all black winds burn
In miraculous eyes
My courageous love
(Darwish, 1993, Trans. By the researcher)

فلتحترق كل الرياح السود
في عينين معجزتين
يا حبي الشجاع

Darwish describes the wind using the black colour to represent suffering, sadness, distress and displacements (Omar, 1988, p.50)

A2- Nature Imagery in Shelley's and Darwish's Poetry

Most readers are familiar with Shelley's and Darwish's nature poems but they do not give enough attention to their representation of nature imagery in their poetry. Their poems often have multiple images like winds, rains, clouds, seas, stars, flowers and trees. These forces of nature had a great influence on Shelley's and Darwish's poetry because they were a source of their inspiration and for picturing them in vivid images that have come to characterize their poetry.

Mrs. Shelley (1839) tells us about Shelley's nature image and writes: "every page of his poetry is associated in the minds of his friends with the loveliest scenes of the countries which he inhabited." (p.238) Shelley concentrates in his poem "The Sensitive Plant," on flowers of the garden. He writes: "A Sensitive Plant in a garden grew,/ And the Spring arose on the garden fair/ Arose from the ground with warm rain wet,/ Then the pied wind-flowers and the tulip tall,". In the first part of this poem, Shelley describes the beauty of flowers and roses, delicate snowdrops and violets wet with warm rains, "pied windflowers".

Shelley used nature to express a desire of political change, like other Romantic poets such as Wordsworth and Coleridge. Shelley rejected life in the city in favour of a free life in the countryside as the first represented imperial life while the latter stood for a free and democratic way of life. Nature was highly revered by Shelley. He used the forces of nature as vehicles of his revolutionary ideas. As a revolutionist, Shelley used nature as a means to express his radical ideas and to provoke a sense of revolution. In his evocation of nature Shelley shows a strong zeal for reform and he frequently reveals a prophetic attitude that is certain of making a new change in human life. Often, we find a belief that this unhappy and imperfect world will be transformed into a better world full of freedom, love and blessed joy. In many of his poems we sense a strong belief that this glorious transformation would come through his poetry.

All these aspects appear clearly in his poem "To a Skylark" which seems to be the most revolutionary of all his poems. In this poem, the bird becomes a symbol of freedom and new life. The bird also signifies the purity and beauty of nature. Shelley concedes that human nature with its weaknesses and limitations prevent him from expressing the joy that the Skylark is capable of and so he asks the bird to teach him some of its joy and gladness. In the poem the natural world is depicted as being superior to the human world. The bird is free of all the pains that sore human life.

Through the description of the Skylark, Shelley expresses a great adoration for the beauty of nature with all its lively and beautiful creatures. In addition, he feels himself connected to nature and wishes he had access to nature's power to be able to spread his revolutionary message of change and reform to all mankind. The poem reflects Shelley's desire to know the secrets of nature. He finds that there is a contact gap between mankind and the natural world in contrast

with the close relationship between the bird and its beautiful natural surroundings: the trees, the sky, the sea and other elements of the natural world.

Moreover, Shelley tries to bridge the gap between him and the Skylark. He compares the song of the bird and his own writings and imagines the Skylark as a kind of natural artist and thinks of his poems as comparable to bird's song. In the end, he finds that human poetry does not match the superior art of the natural world symbolized by the bird's song. Trouble, problems and sadness are an essential component of human life. In contrast, joy and happiness are characteristic of the bird and its song; the Skylark is a creature of joy but man is a creature of sadness. The bird's world is full of delight whereas the human world is full of misery and suffering. Shelley envies the bird for its ability to roam the world without any feeling of fear or dismay, unlike humans, it does not have to bother about the past or future or to suffer from feelings of loneliness or isolation.

Similarly, nature appears in many places in Darwish's poetry. According to Al-Deek (2011) nature for Darwish is an emotional case that reflects the reality upon self –reflection and self conflict with reality. In the early poems, the poet's occupied homeland is closely connected to the Palestinian identity through the aspects of nature. He perceives resistance as an organic bond of both humans and people as can be traced clearly in his poems such as 'Identity Card', 'The Passport', 'A Lover From Palestine', and 'On Perseverance'. For instance, the following lines can illustrate the germination of Darwish's ecoresistance in the early poems:

Do not ask the trees about their names
Do not ask the valleys about their mother
The sword of light cleaves from my forehead
From my hand gushes the river's water
All the hearts of people
Are my nationality
So take away my passport. (Darwish 1973: 61)

These lines have been excerpted from the poem entitled 'The Passport' in which the poet uses the symbol of the passport to attack the vain Israeli attempt to separate the Palestinians from the land of their birth. He asserts that the trees and valleys know of their own origin, just as the speaker himself is firm in his own identity and land. The images of 'the sword of light cleaves from my forehead' and 'from my hands gushes the river's water' implicitly evoke the sense of rootedness between them and from which resistance flows. When he uses 'light' and 'forehead' and 'hand' and 'river's water', he indicates that he has become a primary vein of both land and people. These images show that Darwish overtly wants to emphasize that the colonizers could occupy his land, but they cannot erase his identity that is firmly rooted in the land. Furthermore, as an active voice for the attachment between the Palestinian identity and land, Darwish is endowed with an expansive sense of opposition that enables him to evoke a strong element of interconnected resistance. He sows the seeds of resistance through the bonded elements of nature and human identity and it grows up interrelated and manifested as the embodiment of both Palestinian land as represented by the trees, the valleys, light and the river's water and the Palestinian identity symbolized by 'all the hearts of people'. Indeed, the elements of Palestinian identity and the aspects of the occupied land are delicately merged in his poetry and it is difficult to say which of the two predominates.

Moreover, Roses and flowers are repeated many times in Darwish's poetry and he does not leave any single flower known in Palestine without mentioning it in his poetry. For Darwish, flower is a symbol of purity, transparency and beauty in general. As Ashour (2004) argues flowers in Darwish's poetry reflect the Palestinian problem with all its pains.. In "Elegy" (مرثية), Darwish writes: " I Planted flowers (وزرعت أزهارى) / In deaf barren land (فى تربة صماء عارية) (Darwish ,1964, My translation.)

Also, there are some interesting and beautiful tree images in Shelley's and Darwish's poetry although they are not found in great number on Shelley's poetry compared to Darwish

who was influenced by the great variety of flowers and trees in Palestine. In “Alastor,” Shelley uses Pines tree because he admires their strength and hardness in standing against the storms of nature. He writes: "Clenched with grasping roots the unwilling soil,/ Its swinging boughs, to each inconstant blast." (Shelley,1880, 24)

Similarly, Darwish uses many kinds of trees and plants, like Olive, orange, fig trees wheat plants and others. The most important tree is the Olive tree because Palestine is famous for this tree and it describes the sadness there. He writes: “If the Olive Trees knew the hands that planted them, Their Oil would become Tears.”(Darwish, 1964) Darwish often associates the olive tree with the history of Palestine.

B-Symbol

Symbolism means to imbue objects with a certain meaning that is different from their original meaning or function. As, Brenneman (1979) explains,

Archetypal symbols are images that arise in the consciousness of man and are primarily collective in nature. That is they have little or no overlays in personal or cultural imagery and so participate for the most part in the fundamentally human or archetypal levels of meaning. (p.38)

Shelley and Darwish use several kinds of symbols to enrich their poetry. Rodgers (1956) notes that “Shelley’s symbols are seldom straight ones: rather they wind and interlace most of the time” (p.32) On the other hand, Aghbal (2006) states that symbolism in Darwish’s poetry seems like with symbolic language. The two poets use many symbols to indicate many meanings. The most common symbols used by the two poets include: sea, moon, bird, wind and others. However, anyone who reads Darwish will find many other symbols. So, he uses symbols associated with some trees and a variety of plants. It is also noticeable that both poets use th

wind, the leaves, the rains, the storms, the sea, the sky, the rainbow and several similar symbols to express a variety of meanings derived from using symbolic imagery.

- **Birds**

Shelley's imagery is more akin to the birds and insects of the air than to the animals of the ground. Among the specific birds that he describes are the eagle, dove, swan, raven and vulture. The eagle is the most important bird which is used to express various meanings because this bird is noble, daring, proud and strong. In "Adonais" Shelley writes :

Not so the eagle, who like thee could scale
Heaven, and could nourish in the sun's domain
Her mighty youth with morning, doth complain,
Soaring and screaming round her empty nest
As Albion wails for thee.
(Shelley,1880,303)

Shelley's "To the Skylark" utilizes this bird as its pivotal symbol of joy and happiness. Two thirds of the poem concentrate on portraying the image of the skylark. However, the poet does not describe the physical appearance of an actual bird—the bird is invisible. Instead, Shelley projects himself spiritually and emotionally unto the bird, presenting the bird as something magnificent and unique, and as a symbol for abstract qualities such as inspiration, imagination, or expression. (Leighton ,1984). In the following stanza, we can easily recognize Shelley's endowment of the bird with obvious symbolic significance:

Teach us, Sprite or bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.
(Shelley,1880,23)

The speaker contrasts the rapture of the bird with the sadness of the human being—"what love of thine own kind? What ignorance of pain?." He maintains that mortal life cannot match

the skylark's: "Waking or asleep/Thou of death must deem/Things more true and deep/Than we mortals dream/Or how could thy notes flow in such a crystal stream?" (Shelley, 1901, p. 597) Here Shelley attributes special attributes to the bird and asserts that these attributes are beyond the attainment of humans. In the last stanza, the poet identifies the skylark with a poet, and asks the bird to teach him how to write a joyful poem. Thus the bird becomes a representative of what the poet yearns for.

Similarly, in his poem "The poet" (الشاعر), Darwish represents the beautiful side of birds when they fly and carry all aspects of joy and happiness.

I wish if I flew .. I am a bird singing
My provisions are love and colours ... and happiness
(Darwish, 1960, 40, Trans. By researchr)

أودّ لو طرت ... عصفور أنا غرد
زوداتي الحب والألوان .. والفرح

In Darwish poetry, birds additionally represent various aspects of exile and migration. In his poem "A letter from Exile" (رسالة من المنفى), Darwish uses the bird as a symbol of exile and connects it with the one who lives outside his homeland.

I say to the radio: tell her I am fine
I say to bird
O bird, if you encounter her
Don't forget me and tell her : I am fine
(Darwish, 1989, 34, Trans. By researcher)

أقول للمذياع : قل لها أنا بخير ،،
: أقول للعصفور
إن صادفتها يا طير
لا تنسني ،، وقل : بخير

- Sea

Shelley's images of boats and of the ocean and the sea are reflections of one of his life interests, that of boating. He often refers to the swift and easy movements of the sail boat. At

other times he lay on his back in a small skiff, rocked and lulled by the gently rolling waves, watching the clouds float by in the azure sky, day dreaming, gathering new inspiration for his poems. Oberle (1937) argues that “ if Shelley was given a chance to choose the manner of his death, probably he would have chosen it as it actually occurred, out in the mists and the storms of the sea.” (p.56) In "Adonais", he describes the sea as the embodiment of death. The boat carrying the poet's spirit is sailing in the perilous sea away from the safety and security of the main bind:

my spirit's bark is driven,
Far from the shore, far from the trembling throng
Whose sails were never to the tempest given;
The massy earth and sphered skies are riven!
I am borne darkly, fearfully, afar;
(Shelley,1880,307)

Also, “Alastor” has a large percentage of images drawn from the beauty of the sea and from seafaring than the other poems. He writes: “A sea of luster on the horizon's verge / From sea and mountain, city and wilderness, / His steps to the sea-shore. A swan was there,” (Shelley,1880,24)

By contrast , Gohar (2011) states that Darwish uses the sea imagery as a symbol of Palestinian exile and death, because Darwish from the beginning of his life suffered from being displaced from his homeland. In one of his long poems he describes the Palestinians while they were forced to leave their camps in Lebanon and move to a new place of exile and concentrates on sea imagery to represent his feelings(1964/1987) :

We are the leaves of tree
The words of a shattered time
We are the moon light sonata
We are the other river bank that lies between the voice and the stone
We are what we produced in the land that was ours
....
Greetings oh ancient sea

You, sea that has saved us from the loneliness of the forests
 You, sea of all beginnings (the sea disappears) our blue body, our
 happiness,
 Our soul tried to stretching from Jaffa to Carthage
 (Darwish, 1964 Trans.by Al-Udhari)

In the above lines, the sea is described as part of the Palestinians' journey of displacement and exile. Here , we can notice that the sea is not an embodiment of death and the end of the journey of life as in Shelley's poem. Rather, the sea is a saviour from death and the beginning of a new way of life.

C-Metaphors

Metaphor has always been a central 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.” (p.xxx) Metaphors are essential to Shelley and Darwish as they are indeed to all poetry. Metaphor is often associated with Romantic poetry especially because the power of imagination which formed an essential component of the Romantic poets concept of poetry and poetic language was believed to be capable of finding new metaphors that would make the language of poetry more poetic. This explains why Romantic poetry , including Shelley's poetry abounds in figurative language, especially image and metaphor. Although, 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.

Furthermore , his poems began to concentrate on universal themes such as freedom, love, hope, exile, death and to move 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. Also, Shelley's feelings are expressed in metaphors as he was also unable to travel and express himself freely, and so he often compares himself to a bird detained in a cage. In "To Skylark," Shelley uses highly metaphorical language, comparing the skylark to other living objects in nature (poets, a maiden, plants, and roses), which express love, pain, and sorrow. In the poem, he writes:

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

Chorus Hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty vaunt,
A thing wherein we feel there is some hidden want.
(Shelley, 1880, 139)

Despite the power of human language, no poet has the expressive ability of the singing bird. The poet hopes to learn about the realm of the spirit from the bird, plainly asking it to teach him how it manages to continue with its "rapture so divine" without ever wavering in pain or sorrow. Even the happiest of human songs, like a wedding song ("Chorus hymeneal"), does not compare to the song of a skylark.

In the same manner, 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 a 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)

Nature and its elements, like flowers, butterflies, doves, springs, and rivers are frequently used metaphorically in Shelley's and Darwish's works. It is a metaphor for the poets to transcend their present condition. In Shelley's "Mont Blanc," the speaker tells of the river's path as it travels "down" from its guarded and gilded throne high in the "clouds" of the mountain to the "dizzying" ravine. It is a destructive journey, "bursting" with force that cannot be stopped or "tamed," and the speaker is metaphorically wondering about what human thoughts that fail to achieve similar interchange with nature and the surrounding environment and runs freely from the top of the mountain to the deep valley:. He wishes his thoughts could be as the river, so he writes :

To muse on my own separate fantasy,
My own, my human mind, which passively
Now renders and receives fast influencings,
Holding an unremitting interchange
With the clear universe of things around; (Shelley, 1880, 112)

4.3.2 Poetic Forms

A- Language

Reading Shelley's and Darwish's poetry attracts our attention to their use of language and various poetic forms. Ott (2004) writes that the linguistics model dominated the philosophy of language throughout the eighteenth century. To Shelley, "a thing is classed as an idea" (p.204). So, the object of the mind is to deliver these ideas. Shelley uses appropriate words to convey the idea. Shelley's view of language would belong to the latter group, for he suggests the autonomy of language by writing in "Prometheus Unbound":

He gave man speech, and speech created thought,
Which is the measure of the Universe.
(Shelley, p.iv, lines 72-73)

Actually, Darwish uses language as an integral part of his search for a homeland and a sense of identity. Language of Darwish is a means of finding one's identity and suitable means to bridge the gap between the past and the present. Language is the source of symbols, myths, traditions and memories and in this way it enables national identity to come into existence. Darwish viewed the Palestinian as closely connected with Arabic language. Later in his career, Darwish began to view language in a unique way when he started to make a homeland of words as a result of his exile from his homeland. Unable to find a real homeland, Darwish found it in symbolic language: " My country is my latest poem / ours country of words. " (Darwish,1984). With the loss of his homeland and the almost possible return to it in the foreseeable future, Darwish tried to clinch to his language and to his poetry as a means of preserving a sense of identity, and human existence.

For Shelley, poetry possessed great power, but language itself is often found wanting. In his essay "A Defence of Poetry," Shelley sees poetry as beginning when the most primitive

person uses “language and gesture” to produce “the image of the combined effect of those objects, and of his apprehension of them.” Shelley uses metaphorical language to express his idea. Poetic language, he writes in his Defence is “Their language is vitally metaphorical; that is, it marks the before unapprehended relations of things and perpetuates their apprehension, until the words which represent them.” Similarly, Darwish grapples with language to create new meanings and fresh expression. Darwish also harnesses language's performative power to embody his homeland of Palestine. As such, he uses language itself as a metaphor and its grammar and structure for concepts that added philosophical depth to his work. "My language is the metaphor for metaphor," he writes in *Mural* (2008).

Thus, language of poetry is an essential element that correlates Shelley's and Darwish's poetry. For Shelley, poetry depends on the constant renewal of language by the poetry with which it begins: “If no new poets should arise to create afresh the associations which have been thus disorganized, language will be dead to all the nobler purposes of human intercourse.” The power of the poet lies in his ability to make known connections that are not evident to other people. Therefore, the function of language becomes closely bound with the poet's ability to understand what he himself perceives. Through language, we may obtain knowledge. The extent to which readers recognize it will define their ability to share in the poet's reality. This stage of the process is doubly complicated, however, as it relies on the poet's ability to find appropriate words for his insight, and the audience's finding those same words relevant to themselves.

Morton (2006) argues that poetic language for Shelley is impersonal because “ the metamorphic process of transference- in perception, thought, language, thought and language together, and their social consequences- is for him an eternal, albeit ever- changing, force

traversing every individual and era, often forgotten yet basic to each person's mental and linguistic processes." (p.151)

According to this argument, Shelley in the last years of his life had gone from seeing language as the ideas of human beings to viewing language as a combination between the past and present and present thoughts as the outcome of various poetic minds.

Shelley wrote to Leigh Hunt (1819), " I have employed a certain familiar style of language to express the actual way in which people talk with each other whose education and a certain refinement of sentiment have placed them above the use of vulgar idiom." which is shown through his poem "Julian and Maddalo".

O'Neil (1993) views Shelley's poem "Epipsychidion", as much poetry as it is about love" (p.139). Through language, Shelley attempts to convey the intensity of the lover's vision. The breakdown of language is initially a measure of the lady's perfection. Continued existence at this level, however, leads to deterioration in the condition of language. Should the anticipated union occur, language will give way to unspoken communication:

And we will talk, until thought's melody
Become too sweet for utterance, and it die
In words, to live again in looks, which dart
With thrilling tone into the voiceless heart.
Harmonizing silence without a sound.
(Shelley, 1880,242)

In his early poem "Hymn to Intellectual Beauty", Shelley attempts to conform to linguistic inadequacy with some force and give it meaning. The opening stanza tells us that we can never directly perceive this power at work. Indeed, even the shadow of this power "floats though unseen amongst us"(Shelley, 1880, 35) . James (2002) argues that this poetry "strike us as

being an odd response when we consider Shelley's belief, stated elsewhere, that it was the function of language to penetrate the mystery of the world and make it intelligible." (p.194) "Hymn to Intellectual Beauty" communicates to its readers the difficulty of naming the power which attracts the poet. The repeated use of simile informs us of Shelley's attempt to define and to redefine the divine nature of a perception of a presence in nature. Through the repetition , however, it only reveals its evasive nature.

B- Lyric poems

A lyric poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin. For the Greek writers, the lyric was a song accompanied by the lyre. Shelley's lyrics represent one of the highest achievements of Romantic poetry. The beauty and charm of his lyrics are hardly excelled by the poems of any other English writer. Some of his most outstanding lyrics are: "Ode to the West Wind," "To a Skylark," "The Cloud," "To a Night," "Hymn to Intellectual Beauty," "When the lamp is shattered", and "Music, When Soft Voices Die", In addition to these, we have a number of exquisite lyrics in *Prometheus Unbound* and *Hellas*. And then, of course, there is the lyrical elegy, "Adonais" and "Mont Blanc", which represent a further departure, introducing a new style of philosophical lyricism different from anything traditional. "To a Skylark" is a lyric poem which is musical and expressive in origin, and which focuses on the poet's emotional responses to the world outside the self and his relationship to the world. The Skylark is a small bird that sings only while in flight, usually only when too high to be visible to human eyes (Bloom,2001). Shelley uses the lyric form because of its effects of spontaneity and originality that it produces. Also, in speaking on the merits of the lyric, Hunter (1968) observes :

When lyric poetry grows less private and more reflective, then it can and often does enrich itself by subtilizations of thought, elaborations of pattern, new devices of style and imagery, adapted from Greco- Roman lyric and fused into a new alloy. (p.39)

"The Skylark" centres on one idea which is the contrast between the life of the skylark as an object of nature and that of man as the pivot of civilization. This contrast runs through the whole poem like a thread and lends pathos to an otherwise joyful lyric.

Furthermore, "Adonais" which is a part of classical tradition of elegy, has been identified as a sustained lyric in which a single, unitary voice is identifiable as Shelley moves through lament to consolation and beckons towards some sort of lyric transcendence through the dissolution of identity. Wilson (1994) argues that "the poem mediates tensions between historical specificity and the impulse toward lyric transcendence which destabilizes the conception of the poem as a Mongolic unity." (p.10)

Darwish's poetical works also contain lyrics which express the poet's deep and personal sentiments towards subjects he is treating in many of his poems. Khalil (2011) argues that the music in Darwish's poetry reinforces the idea that poetry must be sung before anything else. Darwish emphasises this idea in several poems such as "Song," "Captive Songs," "Martyr song." Also, he includes in his poems' titles indicators which reveal the links between the arts of poetry and song, as "Arabic Music," "Gypsy Tune," "The First Exercise on a Spanish Guitar," "Violoncellos" and so on. Darwish uses the lyric to highlight his deep longing, perpetual search, and the issue of belonging. His distinctive lyrical poetry remains faithful to a long tradition of Arabic poetry while also being innovative and receptive to international poetic influences. Darwish considers poetry to be primarily lyric, or what he calls "inshad" :

Poetry is that which we do not know, that in which the interweaving of prose and poetry intersect on the threshold of presence. And poetry may be simply the search of the poetry "shi'riya" of reality. But what is shi'riya? My experience is a continuation and not a rupture.. my poetic reading of reality is developing, from transporting it to the text to enmeshing the text in it nashid, without reality being the text and without the text being reality. (Darwish,1989, 162-163)

Also, in an article in *al-Karmel* in 1989, Darwish emphasizes that his search for poetry within Arabic heritage (turath) has been influenced by the form of the poem- song called nashid. The word "nashid" etymologically is a noun that means, "poem-song," and is related to a series of verbs such as "to sing," but more importantly "the search for a lost object." Thus, his desire for inshad, his literary inheritance, is a double effort to sing and search for that which is absent. Al-Andalus for Darwish is an appropriate site for poetic identity in relationship to Arabic literary heritage. The nashid's musicality represents Darwish's strength in comparison to other Arab poets. The connection to al-Andalus is clear as it always represented source of musical inspiration.

Furthermore, Darwish insists on the sensory and musical aspects of poetry, which are consistent with the pre-Islamic conception of poetry as metered and rhymed. And it is this musicality of poetry that may distinguish Darwish's later poems. Darwish chooses the song to break the oldest style of his earlier poetry in which the acclamatory style tended to predominate. The song is necessary for Darwish to embody loss, absence and the unknown. In his poem "Crypts, Andalusia, Desert," , Darwish locates the lyric in the crypt, and the reader is stimulated before the crypt. Darwish writes:

.... I lifted down my freedom
 Like a sack of coal
 And escaped to the crypt;
 Does the crypt resemble my mother your mother
 Desert and desert

(Translated by Rahaman, 2008: 51)

Rahaman (2008) comments on these lines by saying : " The string is allegorical for the melody or the lyric that one associates with it, a lyric that cryptically bespeaks a desire for home. Loss here is protected guarding the lyric. For the poem ends right after declaring the loss by an affirmation of the song where there is rhythmic harmony between the Arabic words "crypts" and " song." "(p.51). Moreover, Darwish ends the same poem with these lines:

And wait for me little by little so I can hear the sound
 Of my blood
 Cross the street that explodes
 (I almost survived)
 You will not win!
 I will walk
 To where, my friend?
 To where the doves have flown clapping the wheat
 To uphold this space by a chaff that waits
 So you can continue your lyric in my name
 and don't cry,
 my friend, for a string lost in the crypts
 It's a song
 It's a song.

(Translated by Rahaman , 2008: 52)

Here, Darwish draws a comparison between death and song. Andary (2008) argues that the poem is created in the form of Darwish's lyric language, but clearly images like the crypt and his preoccupation with death pushes the reader to extremes. And in this poem, the poetic voice proclaims the loss of the string in the crypt and hence the search begins again in the song. This movement of disappearance becomes paradoxically the survival of the song.

C-Rhyme and Rhythm

In their poetry, Shelley and Darwish show keen interest in rhyme and rhythm and the distribution of stressed and unstressed syllables and sounds. In "A Defence of Poetry," Shelley discusses this issue:

Sounds as well as thought have relation both between each other and towards that which they represent, and a perception of the order of these relations has always been found connected with a perception of the order of those relations of thoughts. Hence the language of poets has ever effected a certain uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence than the words themselves, without reference to that peculiar order.
(Shelley, 2009, 15)

Here, Shelley describes rhyme as the most important conspicuous manifestation of the double order of sounds and thoughts. He also envisions a close connection between sound and thought. Actually, Shelley's poetry reveal the unity of sounds and ideas. Krober and Ruoff (1993) writes that : " Rhyme in "Mont Blanc" are themselves striking, particularly when measured against what must have been one of Shelley's formal models," (p.346).

Darwish also shows a great interest in rhyme and rhythm and views them as essential to any poem. In fact, he employs various rhyme schemes in his poems, but in all cases the rhyming is functional and by no means dictates the meaning, as we frequently find in traditional poetry when poets are tempted to use a successful rhyme even if it does not help express the desired meaning. Snir (2008) states that "Darwish's rhymes are very simple and usually feel effortless."

Thus the lyric and the ode are two major verse forms frequently used in the poetry of both Shelley and Darwish. The two forms reflect the interest of the two poets in the music that

verse form can generate. For both poets, music is not only an essential element in the language of poetry, it also has a function in establishing a close connection between words and ideas or language and thought. Indeed, this special combination is for two poets a feature that characterizes poetry and gives it its unique quality as distinct from prose language.

4.4. Mythology in Shelley's and Darwish's Poetry

The word myth is derived from the Greek word ‘mythos’ meaning fable, story-telling, or fictions to make sense of the world. The Oxford Illustrated Dictionary (1965) defines myth as “a fictitious (primitive) tale usually involving supernatural persons, some popular idea or historical phenomena”. Myth can, however, also be a distortion of memory. Mythology is that which we do not think is necessarily true, whereas memory is thought to be more precise. Sanders (2006) has pointed out that a culture’s mythology is its body of traditional narratives appropriated to diverse circumstances.

Mythic paradigms provide the reader or spectator with a series of familiar reference points and a set of expectations which the novelist artist, director, playwright, composer, or poet can rely upon as an instructive shorthand, while simultaneously, twisting, and relocating them in newly creative ways, and in newly resonant contexts. p.(81)

One of the most apparent features of the Romantic movement is the freedom of imagination. Indeed, some of the Romantic poets, including Keats became very much involved in myth and the ancient past. The Romantic writers started with exploiting the mythical stories and scenes to make them the sources of their works and then they started to make their own myths. Shelley, an important figure of this movement, applied some aspects of myth in his works such as mythological themes, names and features of some characters, mythical creatures and some mythical images.

In contrast, Darwish's employment of myth and discussion of mythmaking reflect a historical understanding of the concept as a mode of perceiving the world and as a model that continues to generate a new discourse. Rather than simply a traditional story dealing with customs, characters, and ancestors that are transmitted to the present from some distant past, myth for Darwish is a narrative of knowledge continually produced for or by present. Cliek (2008) writes that " In his alternative definition of myth, Darwish re-evaluates tradition, history and civilization to allow multiple (often contrasting), testimonies, documentation and evidence." (p.279)

In the poetry of Shelley and Darwish myth is closely associated with history and the ancient past. As we have seen, myth was one of the main themes in the poetry of Shelley and Darwish. However, myth can also be seen as a poetic or literary device employed by the two poets for several purposes such as a source of inspiration, a model of organization and a way of seeing the present in light of the past. Zipes assures that this issue has a long history in the western literature and culture. He states that this theme "can be clearly traced back to the Greek and Roman myths, in particular to the Antics of the male gods such as Jupiter and Zeus." (Zipes , 2011, p.218). Classic myths include some myths that focus on this issue; for instance, the myth of Oedipus is one of the most popular stories that talk about a prohibited intercourse between mother and son. Likewise, Shelley uses the unwitting incestuous love along with the tragic end in the poem "Rosalind and Helen". Like the myth of Oedipus, the hidden fact appears after committing incest. Shelley adapts the myth to be between a half-brother and a sister. The story has a tragic end similar to that we find in a myth. Rosalind's brother falls dead when he hears that he has been in love with his sister. On the other hand, Rosalind has been shocked, and her

heart becomes stonelike. After her father and second husband's death, she has never felt sorrow for them. She explains her situation:

I did not weep: I did not speak:
But day by day, week after week,
I walked about like a corpse alive
Alas ! sweet friend, you must believe
This heart is stone: it did not break.
(Shelley, 1880, 209)

The influence of classic myths on Shelley leads him to produce a work that has some similarities with another myth. He produced a novel entitled *Zastrozzi* (1810) that discusses the incest between a father and his daughter. The myth of Myrrah is another story about a sexual relation between a daughter and a father. In this novel, the father rapes his daughter. The daughter has attempted her best to get revenge by killing him. In the myth of Myrrah, Aphrodite urges Myrrah to commit incest with her father. Myrrah has done that with the assistance of her nurse. When her father knows the fact, he pursues her with a knife to kill her. However, Aphrodite turns her into a myrrh tree. Myrrah gives a birth to Adonis whose early death inspires Shelley to write an elegy on the death of Keats. The themes of incest and revenge dominate both the myth and the novel.

As Shelley used myth to recall the past so as to shed light on and enliven the present, Darwish draw upon myth to give a new life and a fresh vigour to the present. In both cases, myth becomes a functional rather than a decorative device used to embellish the poets' language. As usual, Darwish draws upon myth to connect his readers to their ancient history and link them to their roots and old traditions and customs as a means of giving life to their culture and present history. Indeed, many of Darwish's poems invoke the history of ancient civilizations in Palestine including those of the Canaanites, Hebrews, Greeks, Romans, Muslims, Turks, and British. Most

importantly, Darwish invokes the Canaanite goddess Anata who was conceived by the Canaanites as the goddess of fertility, struggle and sacrifice. In this way, Darwish used myth to show that Palestine belongs to the Palestinians whose roots go back to the Canaanites, the most ancient inhabitants of Palestine and whose history predated the history of the Israelites in Palestine by many centuries.

Similarly, Shelley often uses myth as an effective poetic device. Heffernan (1984) writes that "Adonais" is remarkable not simply because it at once reflects and transforms the whole tradition of pastoral elegy from Moschus and Bion to Spenser and Milton. It also points to a possible strange story about the cause of Keats's death. Some critics argue that the story of Keats's death is associated with a harsh review of *Endymion* which caused the poet's depression. He compares them to the bear that kills Adonis, the god of fertility. Urania, Adonis's mother, mourns and eventually led to his death. Thus, Shelley uses Adonis to symbolize the death of Keats. Adonis in Greek mythology is eternalized as he is viewed "a symbol of the fruits of the earth, which are mourned when they are planted but through their growth bring joy to the farmers." (Bonney, 1992,134) On the other side, Shelley portrays Keats as a spiritual force living in nature forever.

Similarly, Darwish as a revolutionary poet over and over again draws upon myth as a literary device used to commemorate and heighten the importance of the death of certain figures, such as myth reached Gilgamesh. He refers to this mythology in many places in his poetry. For example, Gilgamesh myth reaches its peak in Darwish's use of it in his famous poem "Mural." Gilgamesh was Sumerian king who dreamt of immortality and sought to perpetuate his existence by way of searching the plant of eternity, but his hopes would end in failure because extinction is the fate of all creatures. Darwish's invocation of the Gilgamesh myth becomes a kind of comment on the

poet's destiny where the poet feels he cannot escape death. This theme is dwelt upon in Darwish's poem "Mural" where the poet spends several pages talking about the theme of death, while seeking inspiration in an ancient myths.

Perhaps the most interesting thing is that Darwish ascribes the speech to the hero of eternity who assumes the narration of his adventure in the first person pronoun where his tragedy began with annihilation in the death of his comrade **Enkidu** in which he finds a mark portending his agonizing destiny. He writes :

We still live as if death mistakes us.
We who are capable of remembrance
are capable of liberation.
We follow the green steps of Gilgamesh, time after time.
A complete being of nothingness
Like a small jar of water, absence breaks me.
Enkidu went to sleep and never woke up.
My wings also went to sleep,
wrapped in a fistful of Enkidu's clay feathers.
My gods are storm turned to stone in the land of imagination.
My right arm is a wooden stick.
This heart is abandoned like a dry well,
as beastly echo expands:
Enkidu! My imagination is no longer enough for me to complete the
journey.
I must have enough power to make my dream real.
Let me polish my weapons with the salt of tears.
Let there be tears, Enkidu, to help our dead mourn the living.

(Translated by Akash & Forché, 2013: 117)

Shelley and Darwish show extraordinary talent in exploiting classical myths in their works. Hence, several characters are only shadows of some mythological characters with whom they share names and some features. Thus, the influence of classical myths is pervasive in their works. Shelley's poem "Ozymandias" bears the Greek name for the Egyptian Pharaoh, Ramses

II. Ramses is known for his extensive building projects, as well as the many colossal statues of him throughout Egypt. Janowitz (1984) writes " Ozymandias occupies a unique place among the tributes to Egyptian remnants, for in an ironic footnote to the history of the poem in England, Shelley's sonnet on the ruined colossus was subsequently invoked by later writers as proof of the statue's existence, while its actual site and physical presence was at best, vague" (p.478-479) .

Shelley also uses ghosts and spirits to explain the possibility of getting a glimpse of a world hidden beyond the real world. In his poem, "Hymn to Intellectual Beauty" (1816), he depicts a boy seeking for ghosts in order to get a clear illustration of the unseen world. Shelley refers to the places that the ghosts may live in such as empty rooms, caves, ruins and forests. In such places, he summons the ghosts and spirits with the phrases that he believes will compel them to appear, but they do not appear.

In his famous poem "Mural" , as indeed in several other poems, Darwish makes reference to numerous mythical figures such as gods and goddess. Here, myth is used to give a sense of seriousness and mystery to his themes and the subjects he deals with. Religious figures such as Christ and others appear in several of his poems. In some of his poems such as " Ode to the West Wind," Shelley invokes some mythical figures. He also refers to Adonis and Apollo in "Adonais" where myth becomes the focus of the poet's attention.

So far, we have covered both thematic and technical aspects in Shelley's and Darwish's poetry with a view to showing and discussing the elements that the two poets have in common. With this chapter, our discussion of the subject is brought to an end and. The next short chapter includes a conclusion and some recommendations.

Chapter Five

Conclusion and Recommendation

5.0 Overview

After exploring some issues in Percy Shelley's and Mahmoud Darwish's poetry, in this chapter we concentrate on the result of the study. Although their poems were written at different times and many centuries separate, some similarities and differences between the two poets have been found.

5.1 Conclusion

Regarding to the first question about the common themes between Percy Shelley and Mahmoud Darwish, there are many similarities between the two poets. Although, Shelley and Darwish come from different cultures and wrote in different languages, they have common themes they share together. There are obvious similarities between the two poets' representation of such themes.

A clear similarity between the two poets is noticeable in their representation of themes, techniques and their critical views. As we have seen, there are obvious similarities between the two poets representation of themes. Shelley's and Darwish's poems discuss many themes like death, love and nature. Shelley uses the theme of death to talk about idea of death in general and as a means of eulogy. He eulogizes or praises his friend Keats .He recalls the death of Keats and associates it with that of a mythical figure as a means of uplifting the status of his dead friend to that of a mythic hero. The speaker expresses his own sorrow by commanding others to weep. Similarly, Darwish eulogizes his father and his friends in several poems. Moreover, Shelley presents death as a part of our life and a main element of existence. Hence, he

describes the wind as a peculiar power that scares the dead leaves and preserves the winged seeds from death. Similarly, Darwish is concerned with the theme of death. As indicated earlier, Darwish speculates on death and depicts the close connection between life and death as shown in his later poems and in several others. Regarding, their view of love theme, Shelley and Darwish view love as searching in the external world for something correlative to what we hold within us. If you succeed in this search you may find true happiness. Shelley represents love as love for your beloved. On the other hand, Darwish's love poems contain personal emotional feelings by the lover to his beloved. As far as nature is concerned, the two poets demonstrate a great appreciation of the beauty of nature and many of their poems are focused on nature. Shelley's and Darwish's poems are not only a description of scenery or plants or animals, but they go further to describing the forces in nature whether these forces are gentle or destructive.

Some similarities between the two poets can be seen in their critical essays on various topics. Shelley wrote many critical essays like "On Life," "On Love," "On a Future State," besides the most important critical essay that he wrote in (1840) "A Defence of Poetry." Similarly, Darwish wrote several articles on various subjects. Of particular interest are those that deal with his critical views on poetry and literature in general. Darwish's critical and theoretical articles include "Travel and the other Travel" (السفر والسفر الآخر) and "Prose Report" (بلاغ من) . Mahmoud Darwish's critical views appear in many of his interviews and articles, especially those in which he talks about his fellow writers and poets. So, Darwish does not talk about a writer without giving his opinion on his own writing. So, Darwish's critical view is like an opinion, whereas Shelley had produced theoretical principles and major assessments of poetry as a creative art.

Finally, other similarities can be seen in the two poets' writing techniques. No thoughtful and appreciative reader of Shelley's and Darwish's poetry can fail to note their wealth and profusion of brilliant technical aspects. Critics have been impressed by the radiant splendour of their imagery and other technical aspects and have frequently made mention of them as main qualities that make their poetry great. Shelley and Darwish share many similar aspects in their poetry such as imagery, symbolism, nature, language, myth and others.

5.2 Recommendations

One of the main recommendations that can be made in this study is the need for a good translation of Mahmoud Darwish's poetry into some of the world's best known and most influential languages. Although some of his poetry has been translated into English and more than twenty five languages, the English translation seems to be out of print without being available to researchers to use in conducting their research. It is suggested, therefore, to make his poetry accessible in amenable translations that can be easily tracked and used.

Another recommendation to make is that more research needs to be done on the comparison of the poetry of Shelley and Darwish whether in Arabic or in English. As a matter of fact, Darwish's poetry has not as yet received the critical attention it deserves. Some studies are still needed to shed more light on the similarities and differences between the two poets and between Western and Arabic poetry.

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