

A Cultural Ecological Reading of Human-Nature Interconnectivity in Mahmoud Darwish's "The Second Olive Tree"

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Abstract

The aesthetic is considered in modern ecocriticism. This article reads the olive tree metaphor in Mahmoud Darwish's "The Second Olive Tree" to argue that neither the anthropocentric approach of human-centeredness nor the biocentric one of nature-centeredness is proper to depicting the indissoluble interconnectedness between binaries such as nature/culture, matter/mind, and human/non-human worlds. So, in light of the cultural ecology of Hubert Zapf, this paper proposes ecocultural reading as a solution to the dualistic views of these binaries. Such a reading acknowledges the mutual relationship between nature and culture, mind and matter, and human and non-human worlds as well as their dynamic and evolutionary interrelationships. At the same time, this reading does not cross the boundaries between them. It is also a way of cultural self-renewal when empowering marginalized or excluded interconnected patterns and of imaginative counter-discourses of this dualistic approach. Furthermore, the cultural ecology paradigm, as a transdisciplinary undertaking, contributes to ecocriticism and environmental humanitiess.

Keywords: Cultural ecology; interconnectedness; double paradoxical approach; Mahmoud Darwish; Palestinian poetry; Hubert Zapf

Introduction

In contemporary ecocriticism, the aesthetic dimension is taken into account. It looks at how fictional, imaginative works might contribute to an ecologically redefined model of mankind and human culture (Zapf 2016c). Furthermore, ecocriticism emerged as a new field of cultural and literary studies in the late twentieth and early twenty-first centuries to broaden the scope of scholarly attention manifestations and redefine scholarly methodology in light of the political, ethical, philosophical, epistemological, and aesthetic implications of this new ecological paradigm. The cultural ecology paradigm, considered a

revolutionary current, explains that new environmental ethics will change the paradigm of western philosophical thinking, anthropocentric par excellence, with a new perspective that the relationship between humans and nature is interrelated as well as different.

Cultural ecology was initiated by Gregory Bateson in the 1970s. In this paradigm, culture is regarded as an evolutionary transformation of nature (Zapf, "Cultural Ecology of Literature – Literature as Cultural Ecology"). In other words, both natural and cultural evolution and creativity are interconnected. As for nature, according to cultural studies, it is a strangely hybrid category found somewhere between world and text, a realist concept and discursive construct (Zapf, "Ecocriticism and Cultural Ecology"). Zapf offers a very strong thesis statement on cultural ecology. He explains that imaginative literature acts like an ecological force within the larger system of culture and cultural discourses. Here imaginative literature is understood as an ecological force that has the power to create "counter-discourses" that challenge current unsustainable societal and economic practices, and it can thus operate as a "medium of radical civilizational critique" (27–28). Furthermore, it provides an imaginative space for repressed life energies to articulate themselves. The debate over the interdependence of human culture and the natural environment is not new from an ecological standpoint. In the Natural sciences, it is the lesson of Rachel Carson's *Silent Spring* (1962) where it documents the adverse environmental effects caused by the indiscriminate use of pesticides (Silent Spring: Carson, Rachel, Lear, Linda, Wilson, Edward O.: 0046442249065: Amazon.Com: Books). Moreover, it is also the meaning of the popular expression of Barry Commoner's first law of ecology: "Everything is connected to everything else." (Commoner's Four Laws of Ecology | Memengineering, n.d.) In *The Ecological Thought*, Timothy Morton uses the figure of the mesh to explain interconnected coexistence. He writes, "All life forms are the mesh, and so are all dead ones, as are their habitats, which are also made up of living and non-living beings" (Morton). This means that the mesh is the shared environment where species converge, an environment created by the coming together of material bodies. However, Bateson's view of interconnectedness is more specific than Morton's. To him, interconnectedness is an outcome of what he calls "connecting patterns" (Bateson, 2002). Zapf's concept of cultural ecology is consistent with Morton and Bateson's ideas. Morton imagines interconnectedness and calls it "the mesh," while Bateson calls it

"connecting patterns." As for Zapf, he explains that culture ecology means "the interaction and living" (Zapf, 2016).

Darwish's poetry has been widely studied from an ecocritical standpoint, particularly through the lens of postcolonial ecocriticism. Some critics uncover how nature is used as a tool of resistance in his poetry (Nawal, Yahya Ahmed, and Hashim). But no recent study has read his poetic creativity as a resource of natural as well as cultural creativity and interconnectivity, challenging the western philosophical implications of oppressive dualisms and binaries. In this way, his imaginative, place-centred poetry is supportive of the co-existence of the natural environment as an external landscape and of the human mind and feelings as inner landscapes. Darwish's poetry is an artistic re-creation of vanished Palestine, particularly his unsparing metaphors, which seem so omnipresent that they lyrically envelop every inch of his motherland. His metaphors are so rich and intricate that they veer dangerously close to becoming complicated conceits and symbols. (Nawal 2021). In this way, his poetry serves as a forum for dialogue between humans and the environment, demonstrating their interconnectedness. The trees, which include those of his father's olives, figs, orange trees, lemons, grapes, palms, and cacti that he has not seen or just heard about but that are popular in his poetry, can be a clear example. These trees bear witness to human-nature interrelatedness.

Examining this interrelationship between cultural and natural processes and energies in Darwish's poetry, this article argues that the relations between binaries such as nature and culture, mind and matter, and human and non-human worlds are not dualistic. Moreover, in light of Zapf's perspectives on the question of creativity, literature as a force of cultural ecology, replacing a one-sided approach with a double paradoxical one, and the reflexive interactivity between text and life, this article proposes ecocultural reading as a solution to these dualistic views of the human-nature binary. The validity of this solution can be examined by using the olive tree as a symbol of interconnectedness in Darwish's "The Second Olive Tree." On the occasion of the great Palestinian poet Mahmoud Darwish's (1941-2008) birthday, the poet Marilyn Hacker presents a new translation of this poem (On Mahmoud Darwish's Birthday, a New Translation of "The Second Olive Tree" - ArabLit & ArabLit Quarterly).

The duality of human and natural categories can be overcome with Zapf's double paradoxical strategy. The twenty-first century provides an opportunity to

redefine and find a solution to this universalizing hierarchical view by shifting from an anthropocentric or ecocentric worldview to a double-paradoxical one. Ecocriticism, in this sense, focuses on the formation and reshaping of the boundary between the natural world and the human one (Garrard). Methods like those of Bateson's ecology of mind and Serenella Lovino's "non-anthropocentric humanism" are related. Bateson views literature as a space and a dynamic in which ideas, cultural images, and moral values live, interact, and grow; this facilitates his ecological approach to the mind by dismantling the dichotomy between mind and matter. Lovino's "non-anthropocentric humanism" helps dismantle the dominant culture that dismisses environmental concerns as unimportant (Lovino 19). This contradictory method is meant to criticise both human-centered and ecologically-based interests. The former seeks reduction and dominance over non-humans, while the latter seeks to dissolve culture into nature and replace an anthropocentric ideology with an ecocentric naturalism (Becoming Animal - Google Search). Another solution is the question of creativity, which has been revisited after long neglect in literary and cultural studies. For a long time, the concept of creativity was inextricably linked to a conception of radical individualism and the human mind's quasi-godlike creative brilliance, which seemed to be a textbook example of anthropocentric metaphysics. However, from an ecocritical standpoint, creativity is beginning to reclaim its place as a hallmark of human society that is not solely exclusive. (Zapf, "Creative Matter and Creative Mind"). Zapf adds that in all cultural ecosystems such as literature and art, creativity is an important element ("Connecting Patterns and Creative Energies"). Furthermore, Lawrence Buell explains that the "environmental crisis involves a crisis of the imagination" (Buell 1995) In this manner, affirming the power of imagination as a main tool of literary creativity helps affirm Zapf's claim that literature functions as a force of ecology (Zapf, "Literature as an Ecological Force within Culture").

Bateson sees a connection between metaphor, ecology, and poetic language in relation to the question of creativity. Ecological thinking, he states, follows a metaphorical rather than a classical-logical principle. In this way, his mind behaves like a poet's mind, concentrating instead on the analogies that may be drawn between many domains and phenomena of existence on the basis of shared predicates rather than the generalizing logic of the subject. Others, like Jayne Docherty, claim that human thought is fundamentally metaphorical and that it can only comprehend things by comparison. Metaphors shape their behavior and

perception of right and wrong. A successful metaphor structures the universe to define meaningful attitudes and actions that are forbidden or implausible because they fall beyond the metaphor's purview (Docherty, 2004). Also, as Wendy Wheeler points out, processes of creativity in life can be likened to the operation of metaphors on the levels of language, discourse, and art (Wheeler). Relational, metaphorical thinking, which is based on an aesthetic relational process between natural and cultural creativity, functions as a counterforce to anthropocentric philosophical ethics, which enhances binaries and thus disempowers the ethical turn of ecocriticism, which challenges the western philosophy of dualism. Furthermore, this relational, metaphorical thinking can be a source of literary creativity. In mutually conditioning interactions between order and chaos, structuring and restructuring forces, literary creation typically originates via metaphorical translations between the domains of nature and culture, body and text, and matter and mind. So, in literary ecology, based on Bateson's cultural ecology of the mind and ideas, the natural is imaginatively transformed into elemental images, metaphors, and symbols. In this manner, it re-establishes the link between the human-nature binary.

Reflexive interaction between text and life is a third approach. As Zapf argues in "Connecting Patterns and Creative Energies," reflexive interaction is one of the most prominent breeding grounds for literary innovation. Furthermore, he argues that literary works serve as reflective examples of cultural innovation. Specifically, material ecocritics highlight the material world's "creative" dimension as an inseparable environment and matrix of human and cultural invention (Iovino and Oppermann 21). Texts become more artistically potent when their authors imaginatively translate natural energies into cultural energies, when they bring the elemental forces of life into the spheres of communication, self-reflection, and aesthetics. By doing so, the literary text establishes a fertile zone of imagination at the crossroads of human civilization and the natural world, whose incessant inventiveness is fed by the dynamic interplay between ecological systems of both the natural and human varieties.

In addition, inspired by Bateson's concept of metaphorical thinking and supporting a double paradoxical approach to human-nature binaries, Zapf focuses on the creative dimension as a mark of interconnectedness in imaginative literature. As a result, considering imaginative literature as a force of ecology within culture can be a fourth solution to the human-nature binary. (Zapf, *Cultural Ecology and the Sustainability of Literature*) Thus, the idea of force is central to

material ecocriticism, which assumes a fundamental continuity between human and nonhuman forces, between material creative processes and discursive cultural creative processes. Ecosemiotic energy fields are generated at the points of identity and difference, conflict and communication, distance and empathy, climax and denouement, crisis and resolution, language and silence, and they operate independently of linguistic and social norms. This power manifests itself not only in the form of linear narratives and stories, but also in the form of nonlinear patterns of growth and decay, of speed and slowness, of appearance and disappearance, of absence and presence, of beginnings and ends. Discourse is animated by it, as it performs intricate dynamical life processes in the linguistic and textual ecocultural biotopes. Imaginative writing, from this perspective, is the frontier site of ecosemiotic life processes at the intersection of human culture and the natural world (Iovino and Oppermann). This kind of self-reflective interaction between text and life has the potential to be an effective method for dismantling the ethics of dichotomies.

Moreover, Zapf affirms that literature is a force of ecology within culture because of its transformative nature (Zapf, "Literary Ecology and the Ethics of Texts"). The production of a literary text is analogous to the processes of nature. So, it is dynamic and transformative and has an energy called 'a textual energy' ("Literature as an Ecological Force within Culture" 29). This energy is a vital activity of acting and reacting between signifiers, bodies, minds, selves, and environments, saturating them all, as the fundamental interplay between culture and nature. It serves as a sustainable form of text, one that operates in a high-energy field of open discursive space and derives its endlessly replenishing creativity from the reciprocal interactions between natural and cultural ecosystems. Therefore, the literary text becomes a discursive construct when the verbal description and textual representation of mental and emotional phenomena rely on tangible bodily perceptions and feelings of being in the world (hot/cold, hard/soft, fluid/solid, dark/light, painful/pleasant, and so on), which are in turn based on elemental forces and cycles of nature (the seasons, the elements of fire, water, earth, and air), the literary text becomes a discursive construct (Zapf, "Literary Ecology and the Ethics of Texts").

In this respect, Darwish's poems about Palestine can be a force of ecology within culture as they represent the imaginative translation of nature. As a natural landscape, Palestine is different from other countries in the region due to the presence of four climatic regions: mountainous areas, valleys, deserts, and coastal

plains. The diversity of climate has a tremendous impact on this poem, and this diversity is clear in the use of different metaphors in his poetry. Such metaphors reveal a great deal about the attachment of the poet to his homeland as well as the interrelationship between mind and matter. He invokes a sense of attachment and belonging to the Palestinian landscape. When reading his poems, it becomes clear that he is praising the beauty of nature in his birthplace for a specific reason. Darwish poetic language focuses on life as an embodiment of the co-existence of mind and matter, self and other, and nature and culture. Darwish affirms this co-existence when he explains that his poems have built houses in a metaphorical landscape, but "poems can't establish a state." But they can establish a metaphorical homeland in the minds of people. I think my poems have built some houses in the landscape' (Who Am I Without Exile? — ARROWSMITH). In this way, Darwish's poetry affirms the interrelated relationship between the internal and external environments. In addition, his poems largely prove to be a literary response to the reflexive interactivity between human-nature binaries such as culture and nature, mind and matter, and text and life. Besides, both the anthropocentric and ecocentric forces come together as creative powers, one of which is original and the other secondary. The two creative powers interact through the process of metaphorization. In this way, the primary, natural energy is translated into secondary, psychic, and cultural energy, while maintaining awareness of and a feedback relationship with those primary forms of energy. In "The Second Olive Tree," Palestine's landscape, as an external natural creative energy, is translated into a textual cultural energy manifest in presenting the speaker's internal landscapes of emotional and mental phenomena as a result of murder and violence performed by the colonizer. In this way, the two creative energies simultaneously interact, not as an idealised image of a local place but for resistance and critique. In this manner, the Palestinian land is a natural energy that transforms into a cultural one. This transformation is a source of literary creativity as well as a way of reflecting the interactivity between human-nature binaries.

Through metaphorical thinking, transformation and connecting patterns can take place between the second olive tree and the boy in "The Second Olive Tree." In the last lines of the poem, they are connected by the visual image of the pit: "Had gone on their way, we buried him there, in that deep pit—the grandmother's cradle..." This image is employed here in such a way that the subject-object position is reversed and the olive tree is turned from an observed object into an observer of its own reflection in the human subject. This analogy between the

Palestinian boy and the second olive tree, involving cultural and natural agency, is explored in a more elaborate and interactive way, involving a mutually intensifying boundary-crossing in which the olive tree is humanised and the Palestinian boy metamorphoses into an olive tree: "Sure that he would become, in a little while, an olive tree—a thorny olive tree—and green!"

Moreover, Darwish's "The Second Olive Tree" can represent other connecting patterns through the relational metaphorical thinking between Palestinian families, olive trees, stones, and storms. This poem reflects the various forms of interconnectedness on three different levels: mind and matter, human and non-human worlds, and nature and culture. With respect to the first pattern of connectivity, it is concerned with Darwish's metaphorical thinking of ecology. This poem represents the interconnectedness between the inner landscapes of mind, emotions, imagination, symbols, and metaphors, and the material landscapes, such as the olive tree, stones, and storm, as elemental images of life forces. He starts by creating a connecting pattern through narrative and the use of the olive tree metaphor from the opening of the poem until the end of the poem: he makes a comparison between the olive tree and two generations of a Palestinian family. At the opening of the poem, Darwish starts to describe the grandmother as "The Olive tree/Is the hillside's modest lady" (Lines 1-2). Then, he speaks about her grandson, as reflected in the title of the poem "The Second Olive Tree" and in the last two lines: "Sure that he would become, in a little while, an olive /Tree – a thorny olive tree – and green!"

As for the second pattern of interconnectivity, both the olive tree and the grandmother are connected to the elemental forces of life and death. As for the second olive tree and the grandson, they are connected to another natural phenomenon, death and rebirth. In this way, in terms of the double paradoxical approach, the binaries of human culture and non-human nature can be interconnected and entangled. At the same time, the two worlds have differences that cannot be crossed. So, at the beginning of the poem, the speaker affirms the material nature of an object as belonging to the non-human world when he says, "The olive tree does not weep and does not laugh" (Line 1). Besides, in the whole poem, the speaker highlights the main features of the olive tree: the place, the use, the shape, and the colour. As for the place, the speaker says "the hillside." In this manner, the referential content of the poem seems obvious enough—it is the presence of an olive tree in its natural environment, "the hillside."

As for the use, the speaker talks about its oil and Romans' use of her branches as wreaths:

That helps her stock her luminous oil and
Forget the invaders' names, except the Romans, who
Coexisted with her, and borrowed some of her branches
To weave wreaths. They did not treat her as a prisoner of war (Lines 6-9)

As for the shape, the speaker shows the main parts of an olive tree: "leaves," "branches," and "roots." He or she also speaks about its colour. They are "silver-green." Besides, the speaker also affirms the features of the human cultural world when he selects words such as "bulldozers," "rifles," and "lamps."

As for the third pattern of interconnectivity, the relation between nature and culture is best exemplified through the comparison between the cultural history of Romans and "modern soldiers" in relation to the olive tree. The Romans positively view the olive tree. As a result, they treat her with dignity and respect. Moreover, their positive view is reflected in their use of her branches as wreaths. In this respect, the speaker explains that "to weave wreaths They did not treat her as a prisoner of war, but as a venerable grandmother (Lines 9–10). Modern soldiers, on the other hand, have a different perspective on the olive tree. They uproot it, "her branches on the ground, her roots in the sky." In this way, we have two different views of the interconnectivity of two different human cultures. One is positive, and the other is passive. This reflects the relationship between the world (reality) and the text (discourse construct) as complex, dynamical life processes at the intersection of culture and nature. However, this natural/artificial binary combines together as a way of cultural self-renewal, sustainability, and survival within the ecocultural system.

In this manner, the reflexive interactivity between the human mind and material nature is reflected through the creation of a connecting pattern between the external environment and the internal one. In "The Second Olive Tree," the power of cultural creativity and imagination play this role. The poem, as it reflects, lives from the strangeness of the familiar. "Shadow covers her one leg, and she will not take her leaves off in front of the storm" is a description of a woman, not a tree (Line 3). The speaker even completes this description to give her more human attributes characterised by strangeness, by the unexpected and

unpredictable, by breaking out of habitual patterns of feeling, behaviour, and perception: "Standing, she is seated, and seated, she is standing. She lives as a friendly sister of eternity, a neighbour of time" (Lines 4–5). What is conveyed here, therefore, is the vital interconnection of the human subject with a symbolic life force that is transformed into a symbol of death, destruction, and absence when "her branches are on the ground, her roots in the sky" (Line 21). The anthropocentric view of utilitarianism and exploitation renders this olive tree completely useless. However, the olive tree, as a natural energy, is again transformed into a cultural energy that tries to reconstruct the relationship between non-human nature and human culture. Furthermore, another natural element sustains her in this role. The stone, as a symbol of resistance in Palestinian culture, affects the innermost core of the human self. Being conscious of its significance to Palestinians as a kind of resistance, the grandson uses the stone as a way of defense. However, the anthropocentric ideology of mastery and control leads to killing the boy. Here again, the poem's dynamic and transformative features as a force of ecology lead to an encounter with the second generation of the olive tree. The boy is buried in "that deep pit, the grandmother's cradle." The poem then, as a cultural product, reflects the grandson's and the second olive tree's sharing predicates through the nature cycle of life and rebirth metaphor. A new generation will be born as the natural energy of creativity is translated into aesthetic cultural energy: "sure that he [the grandson] would become, in a little while, an olive tree—a thorny olive tree—and green!" In this way, the imaginative literary text functions as cultural self-renewal, reconnecting the human and non-human worlds, using Roman culture as a model, and as cultural critique of the anthropocentric ideology's hierarchical and dualistic view, using modern soldiers as an example.

The poem thus reveals a strange dialectic of familiarity and strangeness, the visible and the invisible, presence and absence, communication and isolation, and life and death as fundamental ways of existing in the world. This dialectic is reflected in the poem's formal structure and the way that metaphor and narrative are woven together. The olive tree is one of the most frequently recurring archetypes of the human imagination, occurring in western and non-western literature alike throughout the ages as a powerful image of immortality, endurance, and peace. Moreover, the olive tree as a symbol in an imaginative discourse reflects the western cultural ethics of hierarchy and binaries. On this level as a cultural meta-discourse, the olive tree represents a counterforce to a

colonial project and an anthropocentric ideology in which the presence of the alien was already implicated in its very conception of order, mastery, and control over the human and nonhuman worlds. As a cultural emblem, the image of these warriors, these current troops, besieging the olive tree and uprooting her from her earthy ancestry "with bulldozers" confirms this argument. These "bulldozers" are a sign of this cultural illusion of mastery and control over a brightly visible, useful, and literally graspable nature, which, at "the execution," the olive tree turns into something ungraspable, useless, shape-changing, and absent: "Her branches on the ground, her roots in the sky." However, these bulldozers, as an icon of an anthropocentric civilization of dominance and destruction, are transformed here into a subversive counterforce. According to Zapf, the double coding of literature as a force of both order and chaos creates blurred feelings of submission and resistance. So, the grandson of the olive tree/grandmother, who was there during the execution, hurled a stone at a soldier, and he was crucified with her:

She did not weep or cry out. But one of her grandsons
Who witnessed the execution threw a stone
At a soldier, and he was martyred with her (Lines 24-26).

Additionally, the poem's shape-shifting process and resistance to any fixed notion of knowledge or identity have an alienating effect on the human subject's identity because it deviates from traditional patterns like gender roles. Darwish poetic self surprises the reader by transforming himself into "a grandmother," changing his place and perspective on life. By transforming the encounter of human and nonhuman life into a textual experience of intense communicational ambiguity in this way, the text transforms into an ecological force within culture, undermining established culture-nature binaries and enshrining the shared coexistence with the natural world in the long-term cultural imaginary. Because of the text's dynamic complexity and semantic ambiguity, which can be sparked by new readers in constantly changing historical and personal contexts, it is a source of creative energy that can be used over and over again.

To conclude, this place-centred poem is an embodiment of a 'naturalcultural' story that combines the internal environment with the external one, reflected in the imaginative poetry and not the polemic one (Iovino and Oppermann), and uses symbols and imagery of both the cultural and natural environments. In this manner, the aesthetic dimension of text is extremely useful when it comes to the concept of connectivity. Dynamic feedback interactions and

reflexive interplay between human-nature binaries are some characteristics of aesthetic texts, as Darwish's chosen poem demonstrates.

Furthermore, understanding this poem as a cultural force of ecology is both deconstructive and reconstructive. Darwish's "The Second Olive Tree," in light of Zapf's concept of literature as a force of ecology and his double paradoxical approach, the concept of force in relation to material ecocriticism, and the reflexive interactivity between text and life, answers the following three questions: What are the patterns of connectivity in Darwish's chosen poem that deconstruct the dualistic vision and reconstruct the greater cultural ecosystem's resilience and survival? Second, in a cultural output like the poem, how does Darwish's use of material world elements like the olive tree, storm, and stone depict the reflexive relationship between human-nature binaries? Third, what is the link between creative practice and genuine ethical behaviour toward the land and other non-human living forms, to put it another way?

Furthermore, Zapf's perspective on literature as a force of cultural ecology is useful in understanding interconnection. Literature can be seen as a channel of living interplay between nature and culture, according to his idea of cultural ecology. Reading the concept of interconnection from a cultural and ecological standpoint provides certain advantages in this way. It helps to refute one-sided worldviews, such as biocentric and anthropocentric ones, by replacing them with a double-paradoxical perspective. However, treating natural energy creativity as primary and cultural energy creativity as secondary leads to the concept of environmental determinism. As a result, we've returned to a one-sided viewpoint. Environmental determinism, on the other hand, might be viewed positively as a means of portraying nature's processes as an example of interconnectedness. Zapf's definition of interconnectivity, on the other hand, does not imply that all binaries are entirely interconnected. According to Zapf, there are uncrossable borders between various binaries, such as nature and culture, matter and mind, and the human and non-human worlds. As a result, the reflexive interactivity in Darwish's "The Second Olive Tree" occurs at the intersection of these binaries. It's a means of demonstrating that they're linked but distinct. In addition, Zapf's perspective of literature as a force of ecology within culture strengthens the concept of interconnectivity by positing literature as a medium or junction of dualistic forms such as life/death, visibility/invisibility, presence/absence, and so on. Then, as "The Second Olive Tree" shows, Darwish juxtaposes all of these dualistic forms without reducing them to one. In this sense, the literary text

figuratively reflects what is culturally disadvantaged, such as Palestinians and Romans' deep relationship with the olive tree, which from an Israeli perspective is prone to deterioration and disdain. In this approach, a metaphorical way of thinking is a step toward finding a method or a solution to cultural binaries and hierarchies such as mind and matter, nature and culture, and a resurrection of romantic aesthetics where the power of imagination is emphasized. As a result, this mode of thinking allows for the reconciliation of seemingly diametrically opposed energy and forces.

As for the nonhuman environment, it has a presence in and of itself in this poem; it is intimately linked to human life, and even though there is no explicit ecocentric ethic, something akin to an ecoethical attitude of coevolution and collaboration between the human and nonhuman worlds is clearly discernible. Darwish's poems exemplify the broader function of literature, which is a self-reflexive type of knowledge that stages complex living processes at the intersection of culture and nature. It's a type of cultural ecology in which the cultural world's discourses are faced with their prediscursive or transdiscursive counterparts. The relationship between the olive tree, the grandmother, the second olive tree, and the grandson exemplify this. With remarkable intensity, Darwish has focused on the boundary of the culture-nature relationship as a source of his poetic creativity and as the textual site where ecological concerns and the ethical self-reflection of the human species are brought together. Reading the outcomes of interconnecting nature with culture uncover different beliefs and worldviews, livelihood and practices; knowledge bases; and norms and institutions that stem from diverse political, social, linguistic or even historical backgrounds. Darwish's imaginative lyrical creativity might therefore be interpreted as a critique of and a challenge to conventional narratives about humanity's interaction with nature. However, the olive tree as a cultural phenomenon seems to be useless in terms of conventional knowledge. This information claims that it is a particular kind of food and a natural phenomenon, not a cultural one. However, the cultural ecological paradigm based on the double paradoxical technique is helpful in understanding how the natural and human worlds interact in Darwish's "The Second Olive Tree". The cultural ecological paradigm based on the double paradoxical method is useful in comprehending the interplay between natural and cultural binaries, namely matter and mind, and human and non-human worlds.

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قراءة ثقافية بيئية للترابط بين الإنسان والطبيعة لمحمود درويش

في "شجرة الزيتون الثانية"

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المستخلص:

في النقد البيئي المعاصر ، يؤخذ البعد الجمالي في الاعتبار. لذا يقرأ هذا البحث استعارة شجرة الزيتون في قصيدة محمود درويش "شجرة الزيتون الثانية" ليجادل بأنه لا النهج المتمركز حول الإنسان ولا النهج المتمركز حول الطبيعة هو المناسب لتصوير الترابط الذي لا ينفصم بين الثنائيات مثل الطبيعة / الثقافة ، والمادة / العقل ، والعوالم البشرية / غير البشرية. لذلك، في ضوء نموذج البيئة الثقافية لهوبرت زابف ، تقترح هذه الورقة البحثية القراءة البيئية الثقافية كحل للأراء الثنائية لتلك الثنائيات. هذه القراءة تعترف بالعلاقة المتبادلة بين الطبيعة، والثقافة، العقل والمادة، العوالم البشرية وغير البشرية، فضلا عن علاقاتهم الديناميكية والتطورية، في الوقت نفسه، لا تتجاوز تلك القراءة الحدود الفاصلة بين تلك الثنائيات، علاوة ان هذه القراءة هي طريقة للتجديد الذاتي الثقافي، و ذلك عن طريق امكانية الترابط بين أنماط مهمشة أو مستبعدة وعن طريق اساليب خيالية مضادة لهذا النهج الثنائي ، علاوة على ذلك ، فإن نموذج الإيكولوجيا الثقافية ، كمشروع متعدد التخصصات، يساهم في النقد البيئي والإنسانيات البيئية

الكلمات الدالة: البيئة الثقافية؛ الترابط؛ نهج المفارقة المزدوجة؛ محمود درويش؛ الشعر الفلسطيني؛ هوبرت زابف