عيـون المنفى ومـواقـع الذاكـرة فـي أعمـال إدوارد سعيـد ومحمـود درويـش ومـريـد البـرغـوثي

Exile Eyes and the Sites of Memory in the Work of Edward Said, Mahmoud Darwish and Mourid Barghouti

إعداد
د. أنس عبدالله الحملم

قسم اللغة العربية، كلية الآداب، جامعة الملك فيصل، الأحساء، المملكة العربية السعودية

عيون المنفى ومواقع الذاكرة في أعمال إدوارد سعيد ومحمود درويش ومريد البرغوثي

أنس عبدالله الحملم

قسم اللغة العربية، كلية الآداب، جامعة الملك فيصل، الأحساء، المملكة العربية السعودية

البريد الإلكتروني: *ahumam@kfu.edu.sa*

الملخص

طبق هذه الدراسة نظرية بيير نورا للذاكرة لتحليل التفاعل بين الذكريات الشخصية والجماعية في أعمال إدوارد سعيد ومحمود درويش ومريد البرغوثي. وبالتركيز على تأثير نكسة عام ١٩٦٧، يستكشف كيف يعبر هؤلاء المؤلفون عن الصراع على الذاكرة الفلسطينية في سياق الخطاب المناهض للاستعمار. كتاباتهم هي بمثابة رواية مضادة للذاكرة الجماعية الإسرائيلية، وتسلط الضوء على محو الهوية الوطنية واستعادتها. تؤكد رؤى نورا حول كيفية إعادة تشكيل الحرب للذاكرة الوطنية على أهمية إعادة كتابة التاريخ، لا سيما بعد الأحداث المحورية مثل النكسة. يكشف التحليل كيف يتم إعادة بناء الذكريات الشخصية من خلال وجهات نظر جديدة، مما يساهم في فهم أوسع للهوية الوطنية الفلسطينية والمقاومة. يناقش الفصل تطور الذاكرة في أعمال المؤلفين بعد النكسة، مع التركيز على ظهور هوية عربية فلسطينية متعددة الثقافات تتحدى الروايات الاستعمارية. ينتقد كل من سعيد ودرويش التلاعب بالذاكرة من قبل الخطاب الإسرائيلي، ويدعيان إلى التعايش على أساس الاعتراف بالتاريخ والهوية الفلسطينية. في نهاية المطاف، تسلط هذه الدراسة الضوء على تعقيدات الذاكرة والهوية والمقاومة داخل التجربة الفلسطينية.

الكلمات المفتاحية: الصفة الجامدة ، الصفة الجامدة ، النحوية ، القرآنية ، الاستقرائية، الوصف.

Exile Eyes and the Sites of Memory in the Work of Edward Said, Mahmoud Darwish and Mourid Barghouti

Anas Abdullah Alhumam

Arabic Language Department, Arts Collegem King Faisal University, Alahs, Saudi Arabia

Email: *ahumam@kfu.edu.sa*

Abstract:

This study applies Pierre Nora's theory of memory to analyse the interplay between personal and collective memories in the works of Edward Said, Mahmoud Darwish, and Mourid Barghouti. Focusing on the impact of the 1967 Naksa, it explores how these authors articulate the struggle over Palestinian memory in the context of anti-colonial discourse. Their writings serve as a counter-narrative to Israeli collective memory, highlighting the erasure and restoration of national identity. Nora's insights into how warfare reshapes national memory underscore the importance of rewriting histories, particularly following pivotal events like the Naksa.

The analysis reveals how personal memories are reconstructed through new perspectives, contributing to a broader understanding of Palestinian national identity and resistance. The chapter discusses the evolution of memory in the authors' works post-Naksa, emphasizing the emergence of a multicultural Arab-Palestinian identity that challenges colonial narratives. Both Said and Darwish critique the manipulation of memory by Israeli discourse, advocating for coexistence based on the recognition of Palestinian history and identity. Ultimately, this study illuminates the complexities of memory, identity, and resistance within the Palestinian experience.

Keywords: *The Inanimate Adjective , The Inanimate Adjective , Grammatical ,Quranic , Inductive , Description.*

Introduction

This study will utilize Pierre Nora's theory to explore the ideas of old and new memories and the concept of "sites of memory in Memory in the Work of Edward Said, Mahmoud Darwish and Mourid Barghouti." This framework aligns with my examination of anti-colonial discourse and the individual Palestinian narratives that address the struggle over memory, whether to erase or restore national memory. Their writings will be analyzed in relation to the effects of the 1967 Naksa on their memories and identities.

These authors' personal memories, combined with the Palestinian collective memory, serve as a counter-narrative to Israeli collective memory and colonialism. Nora's central argument addresses how warfare influences national memory and the necessity for nations to rewrite their histories, with the post-*Naksa* period of 1967 marking a pivotal moment in this context.

The ideas of Old and New memory: from history to memory

The relationship between history and memory is often viewed as one where social (historical) identity was constructed in the past to reflect national unity. Here, I will elaborate on the notion of old memory, which embodies collective identity, in relation to the concept of new memory.

In his essay "The Era of Commemoration,"[1] Pierre Nora articulates his theory concerning old and new memories and their connection to national memory and individual

_____

[1] P. Nora, 'The Era of Commemoration', in L. D. Kritzman, tran. A. Goldhammer, *The Construction of the French Past: Realms of Memory*, vol. III, New York: Columbia University Press, 1998, pp. 609-637.

consciousness. His research focuses on the French context, examining how collective memory has evolved into something commercial and heritage-oriented. He investigates how individuals, groups, and organizations discuss historical (collective) memory in contemporary contexts, thereby reshaping national memory. Nora also establishes a clear link between history and memory in relation to historical events, suggesting that collective memorial acts can either strengthen or weaken national memory. This dynamic can lead to conflicts among people with differing interpretations of historical events, resulting in a battle over memories.[1]

Nora's concept of "sites of memory" encompasses both physical and abstract locations that symbolize national identity through official symbols, such as monuments and museums. These symbols can be categorized into two types: "imposed symbols," which are state-designated, and "constructed symbols," which represent contemporary interpretations of national identity. He distinguishes between these categories by noting that imposed symbols are closely tied to their memorial purposes, while constructed symbols reflect modern transformations of national history and memory.[2]

A discontinuity often arises between old and new memories, particularly when unpleasant historical experiences cause a nation to lose its collective memory, such as the decline of traditional peasant culture in France. Now, traditional memory is mainly accessed through history, imagination, literature, and film. Therefore, according to Nora, the relationship between

_____

[1] Ibid., p. 609, 616.

[2] P. Nora, 'Introduction to Realm of Memory', Volume III', in The *Construction of the French Past: Realms of Memory*, pp. x, xii.

old and new memories has diversified, as collective "old" memory remains open to reinterpretation through contemporary acts of commemoration, making it "open, flexible, alive, and continually being reworked".[1]

Moreover, changes in individual memories are tied to the conflicts between nations and groups. Nora's idea that individual memories contribute to the formation of new memory and become publicly shared is exemplified in the authors' works (Said, Darwish and Barghouti). This perspective is especially relevant for colonized peoples whose memories conflict with those of their colonizers. In this instance, Palestinian national memory stands in opposition to Israeli memory, and the reclamation of Palestinian personal memories as public narratives is a means of resisting Israeli colonial efforts to erase them. For instance, the Palestinian Museum showcases various artworks and documents that evoke Palestinian heritage and cultural memory, particularly highlighting the 1948 Nakba.[2]

The Conflicts of the Class struggle and Palestinian National Memory

This section will analyze the impact of the 1948 Nakba and the 1967 Naksa on Palestinian national memory, exploring the ensuing conflict of memories and class struggle between Israelis and Palestinians. It will also examine Said's critique of Israeli colonial discourse and memory, alongside the works of Said and Barghouti, which represent both collective memory and individual voices.

_____

[1] Ibid., p. 618.

[2] J. McCormack, 'Social Memories in (Post) colonial France: Remembering the Franco-Algerian War', *Journal of Social History*, vol. 44, no. 4, pp. 1129-1130.

In his essay 'Invention, memory, and place',[1] Said discusses colonial discourse's selective historical traditions. He argues that the constructed Israeli narrative, which seeks to suppress and erase Palestinian history, generates conflict between the two communities.

Said and Jo McCormack highlight the influence of war on national memory, noting that discussions surrounding historical conflicts often reveal underlying racial issues. For instance, the re-evaluation of Holocaust memory raises questions about the French Vichy regime's collaboration with the Nazi regime during World War II, leading to varied interpretations and contentious debates.[2]

Said argues that memory, national identity, and collective memory are interconnected. He critiques the misuse of memory representations by writers and organizations, questioning their relationships with identity, nationalism, power, and authority. He condemns the exploitation of collective memory to support national authority.[3]

The modern "new" memory often distorts past memories, whether accurate or not, and is more prone to reinterpretation than traditional memory. Today, nations seek coherent identities, but with greater flexibility in their memories.[4]

In the case of Palestine and the establishment of the Israeli state in 1948, Said contends that Israeli colonialism has manipulated Palestinian history to control both the land and

_____

[1] E. W. Said, 'Invention, Memory, and Place', *Critical Inquiry*, vol. 26, no. 2, 2000, pp. 175-192.

[2] McCormack, pp. 1129-1130.

[3] Said, 'Invention, Memory, and Place', pp. 175-176.

[4] Ibid., pp. 179-180.

its people by presenting a selective and fabricated memory that claims exclusive ownership of the territory while denying Palestinian narratives.[1] He cites historian Keith W. Whitelam, whose book *The Invention of Ancient Israel: The Silencing of Palestinian History* argues that Israeli colonial discourse fundamentally denies Palestinian history and justifies the displacement of countless Palestinians following the 1948 occupation. [2]

However, post-1967 *Naksa*, anti-colonial discourse emerged among Palestinian writers who sought to reclaim a continuous Palestinian identity tied to their homeland while living in the diaspora. The exacerbation of the Israeli-Palestinian conflict in the mid-1980s was fueled by factors such as the renaming of Palestinian locations with Jewish names and the replacement of Palestinian residents with Israeli settlers, fundamentally altering the landscape.[3]

The national memory encompasses diverse narratives derived from familial connections, documents, and significant events, prompting individuals to seek their origins and navigate collective memory in relation to race, religion, and community amidst historical turmoil.[4]

Yasir Suleiman notes that many Palestinian villages and names have been replaced with Hebrew equivalents since the Israeli occupation in 1948, reinforcing a new Hebrew-dominated identity with strong Zionist connotations, further escalating

_____

[1] **Ibid., pp. 179-180.**
[2] **K. W. Whitelam, *The Invention of Ancient Israel: The Silencing of Palestinian history*, London: Routledge, 1996.**
[3] **Said, 'Invention, Memory, and Place', p. 187.**
[4] **Ibid.**

the Israeli-Palestinian conflict. Additionally, Suleiman highlights that Arabic is often dismissed by Israeli-Jewish people in colonial discourse, as Hebrew becomes the official language. He writes:

It [the Arabic language] is aligned with negative images among Israel Jews, and is seen as an inferior and background language, as well as the language of the enemy. From the Arab side, these [Palestinian] writers would have struggled to attract readers in sufficient numbers to compensate for their lost readership in Israel.[1]

This explains how the Arabic language is disregarded as a language in colonial discourse based on Zionist ideology (Hebrew is the official language of the Israeli occupation).[2]

Some Arab writers residing in Israel, such as Anton Shammas, Shalom Darwish, and Sami Michael, have switched from writing in Arabic to Hebrew, despite opposing Zionism.[3]

However, for Mahmoud Darwish, composing poetry in Arabic is essential for preserving Arab identity and challenging Israeli colonial narratives. Achille Mbembe notes that while Darwish didn't have to write in Hebrew, Israeli language and culture significantly influenced his identity. Darwish himself acknowledged the complexity of Palestinian identity in relation to Israeli culture.[4]

---

[1] Suleiman, *Arabic in the Fray*, p. 190-191.

[2] Ibid., pp. 34-35.

[3] Ibid., p. 191.

[4] A. Mbembé, 'Palestinian Identity in Hybrid Texts in Hebrew', *L'identité est un triple mouvement d'effraction, de*, Cairo: Middle East Studies, 2017, pp. 3-4.

Said further investigates invented memory as a crucial aspect of colonial memory, legitimizing land appropriation and the exertion of authority. His reinterpretation of the Israeli-Palestinian conflict reveals how Israeli colonialism forced a fabricated narrative about land ownership, sidelining Palestinian experiences and histories. He asserts that Palestinians seek peace and coexistence if their history and memory are acknowledged by Israelis.[1]

The contemporary context of new memory serves as a subaltern discourse in Palestinian literature. Nora defines "new memory" or "new history" as the expression of marginalized voices, whether from working-class individuals, Occitan groups, or women, aiming to reclaim historical consciousness for those who were previously silenced. [2]

Elizabeth Rachoniewski suggests that subordinated memories in the new history can be seen as the retelling of cultural narratives in post-war society, asserting the resurgence of repressed memory as marginalized groups demand their right to remember.[3]

_____

[1] E. Mena, 'The Geography of Poetry: Mahmoud Darwish and Postnational identity', *Human Architecture: journal of the Sociology of Self-Knowledge*' vol. 7, no. 5, 2009, p. 192.

[2] Nora, *The Construction of the French Past*, p. 627.
pp. 626-627.

[3] E. Rachoniewski, 'The Construction of National Memory in the 'Era of Commemoration', *Culture & Memory: Special Issue of Modern Greek Studies (Australia and New Zealand)*, 2006, pp. 68-69,
https://openjournals.library.sydney.edu.au/index.php/MGST/article/viewFile/6723/7370, (accessed 8 March 2018).

New memory distinguishes itself by transforming social consciousness into individual self-awareness, as collective memory has shifted to represent diverse national groups previously muted by traditional notions of collective memory. Nora notes that new memory enables individuals to reinterpret historical memory and reassess its truth.[1]

In his autobiographical work, *Out of Place: A Memoir*,[2] Said extensively reflects on his childhood memories, shared experiences, and the lasting impact of historical events from World War II to the Oslo Accords, particularly the loss of his homeland due to Israeli state formation in 1948, the 1967 War, and the Lebanese Civil War. He acknowledges that these historical events are subtly present in his memoir, where he reconstructs memories to create a new identity affirming his Palestinian heritage, shaped through his experiences in various cities.He writes: 'These [sites of memory/historical events] are in my memoir only allusively, even though their fugitive presence can be seen here and there'.[3] Said recalls the displacement of Palestinians from areas like West Jerusalem, which were once predominantly Palestinian. He names families and individuals who became refugees due to

_____

[1] Nora, *The Construction of the French Past*, p. 627.

[2] E. W. Said, *Out of Place: A Memoir*, London, Granta, 2000. The Said's autobiography has been turned to film by the Filmmaker Sato Makoto in 2006. See: Out of Place: A Memoirs of Edward Said (Sato Makoto 2006), [YouTube video], 2016, https://www.youtube.com/watch?v=o1_6Uwix4Mw, (accessed 15 March 2018).

[3] Said, p. xv.

the 1948 Nakba, emphasizing the loss of community and identity.[1]

Said also recalls the displacement of Palestinian people from the West Jerusalem area including the areas of *Ṭālbiyya* (Talbiyah), *Qaṭamūn* (Katamon) and Upper and Lower *Baq'a*, which were only inhabited by Palestinians: 'Most of whom my family knew and whose names still ring familiarly in my ears - Salameh, Dajani, Awad, Khidr, Badour, David, Jamal, Baramki, Shammas, Tannous, Qabein - all of whom became refugees' because of the 1948 *Nakba*. These areas as Said remembers have been repopulated by Jewish people who came from Poland, Germany and America to settle in the city (West Jerusalem).[2]

Out of Place weaves together various influences and personal experiences that led Said to redefine his Palestinian-Arab identity amidst the complexities of living in exile, incorporating his fragmented identities shaped by historical trauma. While he seeks autonomy, his narrative maintains flexibility, intertwining personal, familial, and collective memories.[3] The individual consciousness plays a key role in extending the national history and narratives for placing individual memories as a division to construct the national identity.

Similarly, Darwish and Mourid Barghouti articulate Palestinian collective memory through their writings. In his autobiographical novel *I Saw Ramallah*, Barghouti recounts his

_____

[1] A. Confino, 'Remembering Talbiyah: On Edward Said's Out of Place', *Israeli Studies*, vol. 5, no. 2, 2000, p. 182.
[2] Said, *Out of Place*, pp. 110-111.
[3] Said, *Invention, Memory, and Place*, p. 175.

return to Ramallah after 30 years of exile. His narrative reflects the sorrow of returning to a homeland transformed by occupation, revealing feelings of loss and nostalgia.

In the well-known autobiographical novel, *I Saw Ramallah*,[1] Barghouti critiques the Israeli portrayal of victimhood, which often neglects the suffering of Palestinians, emphasizing the need to acknowledge Palestinian experiences and identities. He highlights how Israeli colonial discourse creates a misleading narrative of victimhood while denying the rights of Palestinians to resist and return to their homeland.

Nora's notion of "new memory" encompasses the development of new identities and the evolution of patrimony, where collective and individual memories contribute to reshaping national history, challenging the singular narrative of national history. He argues that personal experiences are essential for constructing national memory, enabling a more comprehensive understanding of collective memory affected by historical events.[2]

Darwish's reflections on the 1967 *Naksa* resonate through his poetry, illustrating the collective wounds of Palestinians resulting from the loss of territory. His work captures the yearning for a return to homeland and the struggle to preserve Palestinian identity against colonization, emphasizing the importance of memory in resistance.

He describes the names of goods, fruits and grains have turned to Hebrew names. He writes,

'The trucks passed which are carried Hebrew goods and Hebrew names: water boxes, fruits, wheat and wine… And

_____

[1] **M. Barghouti, I Saw Ramallah, trans. A. Soueif, New York: Anchor Books, 2003.**

[2] **Nora, *The Construction of the French Past*, pp. 631-632.**

here is the frothy memorial of June. A land shrinks and its people become growth ... The [Palestinian] people excess the poor people's need to grass and further the Ashkenazi Jews' need to work in Arab countries. But they are resistant even if they are forced and they do not move from the homeland [Palestine] to Canada. This is our land'.[1]

The complexities of Palestinian identity and memory are further illustrated in Barghouti's *I Saw Ramallah*, where the experiences of returning to a homeland reflect the nostalgia for a lost past. Barghouti expresses the challenges of reconciling personal memories with the harsh realities of occupation, ultimately asserting that reclaiming memory is crucial for Palestinian identity.[2] The language in *I Saw Ramallah* conveys a tone of sarcasm. For instance, the author describes two simultaneous events: the release of his first poem and the defeat in 1967.

My first poem [*Apology to faraway soldier*] published on this strange morning. On the cover of the magazine [The Theater Magazine], date: Monday, June 5, 1967. A journalist once asked me about this. I told him the story, then added, joking: "I wonder if the Arabs were defeated and Palestine was lost because I wrote a poem". We laughed and did not laugh.[3]

Thus, exploring the intersection of memory, identity, and resistance in the works of Darwish, Said, and Barghouti elucidates the ongoing struggle for Palestinian rights, dignity, and recognition amid the complexities of their histories and experiences.

_____

[1] **Ibid.**
[2] **Barghouti, *I Saw Ramallah*, pp. 3-4, 174.**
[3] **Ibid., p. 8.**

The Shift in Memory *post-Naksa* and the Struggle between Individual and Collective Memories.

In this section, I will examine Darwish's writings through the lens of post-colonial theories, including concepts of hegemony, stereotypes, and counter-memory/discourse, highlighting his anti-colonial perspectives and themes of resistance. I will also incorporate Nora's theories of new memory and "sites of memory" to analyse how Darwish's *post-Naksa* work serves as both a memorial moment and a space of memory.

In his long prose poem "Memory for Forgetfulness: August, Beirut, 1982", Darwish reflects on the 1982 Siege of Beirut, recounting its devastating scenes. He recalls his memories from the siege, which lasted from June 14 to August 23, 1982. Ibrahim Muhawi argues that *Memory for Forgetfulness* embodies two distinct voices: Darwish's personal memories, which conflict with the broader collective memory of the Palestinian experience. The title itself underscores this tension between the desire to remember the traumatic events of the siege and the urge to forget the associated pain.[1] Muhawi suggests that the poet's narrative transforms into a monument against forgetfulness, showcasing the significance of memory in Palestinian resistance. Through his exploration of memory, Darwish captures a key motif of Palestinian struggle, aiming to liberate the narrative of the Palestinian nation from colonial hegemony..[2]

Muhawi explains that the conflict between Darwish's individual voice and the collective voice of Palestinians is clear

————————————

[1] M. Darwish, *Memory for Forgetfulness: August, Beirut, 1982*, tran. I. Muhawi, Berkeley: University of California Press, 1995.

[2] I. Muhawi, 'Introduction', in Darwish, *Memory for Forgetfulness*, Berkeley: University of California Press, 1995. p. xviii.

in the title paradoxically, it represents the intentional confrontation between aiming to recall the dark memories of the Siege of Beirut and the desire to forget and purge the 'violent emotions attached to the events described'.[1] In the introduction, Muhawi writes 'the poet's collection is transformed into a text and his purgation becomes an act of memory, a monument against forgetfulness and the ravages of history'.[2] Darwish's use of memory is necessary to emblematise a motif of Palestinian resistance and express their subaltern voice.[3] His memoir therefore is viewed as an alternative history of the Israeli-Palestinian conflict attempts to 'liberate the Palestinian nation from the hegemonic structure of colonialism.[4]

Moreover, "Memory for Forgetfulness" plays a crucial role in reframing the Palestinian struggle from a local to a universal context. The poem begins by invoking the traumatic events of the 1982 Siege, with Darwish vividly describing the chaos and destruction of war, including the haunting transition from birdsong to the sounds of weaponry. He illustrates how the siege impacted even mundane tasks, like making coffee, which became a symbolic challenge amidst the backdrop of violence—signifying the connection between daily life and the creative act of writing. The intensive bombings and missiles during the Siege:

_____

[1] **Ibid., pp. xviii-xix.**
[2] **Ibid.**
[3] **Bhillon, 'Subaltern Voices and Perspectives: The Poetry of Mahmoud Darwish', pp. 57-60.**
[4] **Ibid., pp. 62-63.**

Three o'clock. Daybreak riding on fire. A nightmare coming from the sea. Roosters made of metal. Smoke. Metal preparing a feast for metal the master, and a dawn that flares up in all the senses before it breaks. A roaring that chases me out of bed and throws me into this narrow hallway.[1]

He evokes how an unusual day/dawn can be in this context, even the birdsongs in the early morning being transferred to the sounds of war weapons and the painful shift from war to the even harder siege. The day also affected the daily housework tasks such as making his coffee which 'became a challenge to the bombs' in light of the 'extraordinary conditions of the siege's day, as the cup of coffee for Darwish is an essential of daily life that being made by his hands assists the creative aesthetic of writing.[2]

In conclusion, this analysis highlights how Darwish's literary work memorializes the Palestinian narrative through the lens of memory. His writings, particularly after the 1982 Siege, intertwine historical events with personal and collective identities, creating a counter-narrative to the dominant colonial discourse. By employing a dramatic structure that features conflict and dialogue, Darwish articulates a shared Palestinian experience while envisioning a future of coexistence with Israelis, contingent upon recognition of Palestinian history and identity. Ultimately, both Darwish and Said challenge the narratives imposed by colonial powers, advocating for a collective memory that honours the complexities of their shared histories.

―――――――――――――

[1] **Darwish, *Memory for Forgetfulness*, p. 4.**
[2] **Ibid., p. vx, 5-7.**

In his long poem *madīḥ al-ẓill al-ʿālī: qaṣīda tasjīliya*,[1] in nearly 70 pages, Darwish illustrates Palestinian memory through text by depicting the clash between collective and individual memories, a conflict arising from the shortcomings of national (Palestinian Arab) identity. He demonstrates how this struggle has resulted in the collective identity becoming deeply embedded in the new memory during crucial moments.[2] Darwish writes:

_____

[1] **"Praise of the High Shadow; A Documentary Poem".**
[2] **Rahman, p. 41.**

The mask has fallen	سقط القناعُ
Because the Arabs allied with the Romans[1]	عربٌ أطاعوا رُومهم
And the Arabs sold their soul	عربٌ وباعوا روحهم
And they lost	عربٌ .. وضاعوا
So the mask has fallen[2]	سقط القناع[3]

The epic poem begins with 'The sea of new Aylūl [September]'[4] This means that Darwish brings to life the stories of cultural memory and the experience of exile for the Palestinian people. He poignantly recalls the events of the 1982 Siege of Beirut and the Sabra and Shatila Massacre, which are considered some of the darkest chapters in Palestinian history, as thousands of Palestinians were killed by Israeli and Lebanese military forces. He also notes the involvement of many Lebanese citizens who aided in Israel's expulsion of Palestinians from Lebanon.[5] These dramatic events have fragmented national memory, creating a rift between the Lebanese and Palestinian communities. Darwish uses "we" to refer to the Palestinian people, while using "they" for the marginalized Arabs and Lebanese. The phrase *madīḥ

---

[1] **This refers to the allies between the Maronite Lebanese government Israeli occupation against Palestinian people during the the Lebanese Civil War (1975-1990).**

[2] **All the following lines from the poem are my translation.**

[3] **Darwish, "*Madīḥ al-ẓill al-ʿālī; qaṣida tasjiliya*", in *Al-dīwān: al-aʿmāl al-kāmilā 2*, p. 349.**

[4] **Ibid,, p. 333.**

[5] **Mattawa, *Mahmoud Darwish: The Poet's Art and His Nation*, p. 87.**

al-ẓill al-ʿālī* reflects the paralysis experienced by both Arab and Lebanese people.[1] Darwish writes,

'A victim which killed its own victim. And its identity was for me, I call Isaiah: come out from the old books like they did, tight alleyways. Yerushalem (Jerusalem) hangs Palestinian flesh upon the openings of the Old Testament, and claims the victim hasn't changed its skin. Isaiah... lament not rather curse the city so that I may love you twice'.[2]

This lengthy narrative poem incorporates elements of both narrative and dramatic structures, featuring various events, scenes, characters, and voices, along with shifts in time between the past, present, and future. Phrases like "victim killed," "I call Isaiah," and "Isaiah... lament not" exemplify this. The text is marked by a blending of temporalities and the integration of different genres, including poetry, narrative, and dramatic discourse. Darwish reconstructs Palestinian national memory and history by weaving together two narrative threads: the first recounts the experiences of the Palestinian people during the 1982 Siege of Beirut, including the speaker's (Darwish's) personal experiences, while the second addresses the broader Israeli-Palestinian conflict and the Palestinian plight. The narrator of *madīḥ al-ẓill al-ʿālī* merges imaginative and historical events to articulate his perspective on the Israeli-Palestinian conflict during the siege. His frequent use of present and future tenses emphasizes the ongoing nature of Palestinian suffering and highlights contemporary Palestinian cultural memory and identity.

_____

[1] **Ibid.**
[2] **Darwish, pp. 361-362.**

The text also examines the portrayal of the Israeli victim, similar to Barghouti's approach in *I Saw Ramallah*. Darwish challenges the Israeli identity, which he sees as transformed into colonial violence, while the narrative of victimhood is shifted to the colonized Palestinian people. The traditional image of the Israeli victim has evolved, with the notion of victimhood now reflecting the identity of the Palestinians rather than the Israelis. Additionally, Darwish references Jewish historical narratives by invoking the prophet Isaiah in the context of the Israeli-Palestinian conflict. He calls on Isaiah to advocate for peace and coexistence between the people of Israel and Palestine. This invocation underscores Darwish's vision of a hybrid culture and his interpretation of Jewish narratives and symbols to reinforce his perspectives.

Madīḥ al-ẓill al-ʿālī highlights the theme of cultural evolution in Darwish's work during his exile, affirming that his cultural identity encompasses aspects of Israeli-Jewish culture as well. He writes,

'My homeland is a suitcase and my suitcase is my homeland'.[1]

In this poem, Darwish expresses a perspective that aligns closely with Said's argument. in *Culture and Imperialism*,[2] which cultural identity is not monolithic due to the interactions between Western and Eastern societies. Said writes:

No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting points.

————————————

[1] **Darwish, p. 375.**

[2] **E. W. Said, *Culture and Imperialism*, New York: Vintage Books, ١٩٩٤.**

Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental.[1]

Samah bin Kharūf explores the following text, which draws the theme of denial of colonialism and morally displaces the coloniser from the homeland,[2] although it seems Darwish emphasises the independence of the Palestinian nation and represents the power of his nation/people who act for resistance. Additionally, the poet shows a paradoxical imagery between the reality of the death situations and these people struggle to survive the war, while they are calm and have the ability to fight against colonial powers. He writes,

'In a month's time, all kings will meet with all types of kings, from the General to the lieutenant, so that they may study the Jews' danger on God's existence. Now, things are completely calm as they were. Death comes to us with all its weapons: air, land, and sea. An explosion in the city Hiroshima. By ourselves, we listen out for the thunder of rocks, Hiroshima. O Hiroshima, the Arab lover America is the plague, and the plague is America'.[3]

Barghouti reflects on his childhood and current memories of Deir Ghassanah, the village of his birth. He expresses sadness over the transformation of the place, particularly his home,

_____

[1] **Ibid., p. 336.**

[2] **S. Kharūf, 'Al-anā wa al-ākhar fi shi'r Mahmoud Darwish: qaṣīdat Madīḥ al-ẓill al-'alī 'unmūthjan',** *majalt jīl al-dirāsāt al-adabiyya wa al-fikriyya*, **no. 3, 2014, pp. 57-66.**

[3] **Darwish,** *Al-dīwān: al-a'māl al-kāmilā 2*, **p. 359.**

known as "Dar Ra'd," and the changes affecting his extended family, the largest in the village, the al-Barghouti family. He mourns the loss of the fig tree in his yard and the delicious fruit it bore, noting, "This tree fed our grandfathers and our fathers," with everyone in the village enjoying its bounty. The tree was removed by his aunt Umm Talal, who replaced it with other fruit and vegetable plants. He mentions that although he buys figs in his host country, they are expensive and lack the flavor of the figs he enjoyed back in his village.[1] In fact, Barghouti uses figs as a symbol of Palestinian collective memory.

٤.٥ Conclusion

This article has examined Nora's theory on traditional and new memories, highlighting how old memories are reconstructed through new methods, perspectives on national history, and individual engagement with collective memory for commemoration. I applied these concepts to the authors' texts, which articulate Palestinian national memory, resistance, and his own cultural identity, reflecting the voices of Palestinians. Additionally, the chapter discussed the evolution of memory in the writers' works after the *Naksa* and how his cultural identity expands to include Arab-Palestinian collective identity, multicultural identification, and post-nationalism. Their individual memories intertwine with national memories to create an anticolonial discourse against Israeli occupation.

Like Said, Darwish critiques the Israeli/Zionist discourse, which manipulates memory and history to silence Palestinian voices. However, both writers advocate for coexistence between Israelis and Palestinians, contingent upon the

_____

[1] **Ibid., pp. 52-65.**

acknowledgment of Palestinian national history and memory by Israeli colonialism. The shared history of Jews and Palestinian Arabs has been suppressed by the occupation.

Bibliography

Barghouti, M. I Saw Ramallah, tran. A. Soueif, New York: Anchor Books, 2003.

El-Tayeby, K., 'Al-qahwa wa abʿādhā al-wujūdiyya fi shiʿr Mahmoud Darwish', *ṣaḥifat al-quds al-ʿarabī*, 11 August 2016. Available from: file://nask.man.ac.uk/home$/, (accessed 15 November 2017).

https://en.oxforddictionaries.com/definition/diaspora, (accessed 3 October 2017).

Celik, I. A. 'Alternative History, Expanding Identity: Myths Reconsidered in

Confino, A. 'Remembering Talbiyah: On Edward Said's Out of Place', *Israeli Studies*, vol. 5, no. 2, 2000, p. 182.

Darwish, M. *Aṣdā' fi Palestine: sīrat ḥayāth*, Aljazeera Documentary, Part 2, 2010, [online video], https://www.youtube.com/watch?v=rl5OVRTac6Q, (accessed 2 May 2018).

Darwish, M. *Athr al-farāsha: yawmīyāt*, Beirut: riyad al-rayys, 2008.

Darwish, M. *Li-mādhā tarakta al- ḥiṣān waḥīdan*, 4th edn, Beirut: riyad al-rayys, 2009.

Darwish, M. *Memory for Forgetfulness: August, Beirut, 1982*, tran. I. Muhawi, Berkeley: University of California Press, 1995.

Darwish, M. The Butterfly's Burden, trans. F. Joudah, Washington: Copper Canyon Press, 2007.

Kharūf, S. 'Al-anā wa al-ākhar fi shiʿr Mahmoud Darwish: qaṣīdat Madīḥ al-ẓill al-ʿalī 'unmūthjan', *majalt jīl al-dirāsāt al-adabiyya wa al-fikriyya*, no. 3, 2014, pp. 57-66.

Mbembé, A. 'Palestinien Identity in Hybrid Texts in Hebrew', *L'identité est un triple mouvement d'effraction, de*, Cairo : Middle East Studies, 2017, pp. 3-4.

McCormack, J. 'Social Memories in (Post) colonial France: Remembering the Franco-Algerian War', *Journal of Social History*, vol. 44, no. 4, pp. 1129-1130.

Mena, E. 'The Geography of Poetry: Mahmoud Darwish and Postnational identity', *Human Architecture: journal of the Sociology of Self-Knowledge*' vol. 7, no. 5, 2009, pp. 111-118.

Muhawi, I. 'Introduction', in Darwish, *Memory for Forgetfulness*, Berkeley: University of California Press, 1995. p. xviii.

Nora, P. 'Introduction to Realm of Memory', Volume III', in The *Construction of the French Past: Realms of Memory*, pp. x, xii.

Nora, P. 'The Era of Commemoration', in L. D. Kritzman, tran. A. Goldhammer, *The Construction of the French Past: Realms of Memory*, vol. III, New York: Columbia University Press, 1998, pp. 609-637.

Rachoniewski, E. 'The Construction of National Memory in the 'Era of Commemoration', *Culture & Memory: Special Issue of Modern Greek Studies (Australia and New Zealand)*, 2006, pp. 68-69, https://openjournals.library.sydney.edu.au/index.php/MGST/article/viewFile/6723/7370, (accessed 8 March 2018).

Said, E. W. *Culture and Imperialism*, New York: Vintage Books, 1994.

Said, E. W. 'Invention, Memory, and Place', *Critical Inquiry*, vol. 26, no. 2, 2000, pp. 175-192.

Suleiman, Y. *Arabic, Self and Identity; A study in Conflict and Displacement*, New York: Oxfor Unversity Press, 2011.

The Palestinian Museum [website], http://www.palmuseum.org/language/english, (accessed 27 July 2018).

Whitelam, K. W. *The Invention of Ancient Israel: The Silencing of Palestinian history*, London: Routledge, 1996.