

CHAPTER 4

METHODOLOGY

4.1 Signpost

In this chapter, I first look at the corpus that I use in the analysis and relate the selected poems to the concept of moral philosophy and the extent to which the selected poems excavated moral duties. Second, I provide an overview of the conceptual framework of the research, particularly Robert Traer's model of doing environmental ethics. Later, I provide an account on the extent to which this model can be used to provide answers to the research questions. Finally, I operationalize the four terms/concepts in Traer's framework.

4.2 Darwish's Oeuvre

Darwish's oeuvre is so enormous that one could spend months or even years reading his texts. Darwish wrote 10 books of prose. One book, *In the Presence of Absence*, is an autobiography which is written part in prose, part in poetry— and as such it is included in the analysis. The other books of prose were outside the scope of the study, but I provide a list of these books, believing that some of these works can be still used to support the argument in the thesis:

- *Something about the Homeland*, 1971
- *Diary of a Citizen without a Country*, 1971
- *Journal of Ordinary Grief*, 1973
- *Farewell, War, Farewell, Peace*, 1974
- *Memory for Forgetfulness*, 1987

- *Describing our Condition*, 1987
- *The Letters*, 1990
- *Bypassers in Bypassing Words*, 1991
- *In the Presence of Absence*, 2006
- *A River Dies of Thirst*, 2009

Darwish also wrote 30 volumes of poetry, many of which have been translated into English. Yet since the reading is restricted to the works he produced after 1980, the analysis focuses on only eight books – for reasons I explain earlier in the scope of the research. Below is a list of poems in eight books, subject of the present study, ordered chronologically– as per English publication date:

Book 1: Psalms: Poems (1995)

- Psalms one
- Psalms Two
- Psalms Three
- Psalms Four
- Psalms Five
- Psalm Six
- Psalm Seven
- Psalm Eight
- Psalm Nine
- Psalm Ten
- Psalm Eleven
- Psalm Twelve

Book 2: *The Adam of Two Edens* (2000) has 13 long poems:

- As he walks away
- The well
- Ruba'iyat
- On a Canaanite stone at the Dead Sea
- Hooriyya's teaching
- The Tatar's swallows
- The phases of Anat
- A horse for the stranger
- O Helen, what a rain
- A non-linguistic dispute with Imri' Al-Qays
- Speech of the Red Indian
- Eleven planets in the last Andalusian sky
- The tragedy of daffodils, the comedy of silver

Book 3: *Unfortunately, It was Paradise* (2003) consists of three collections:

Collection 1: *Fewer Roses* has 52 poems:

- I Will Slog over This Road
- Another Road in the Road
- Were It Up to Me to Begin Again
- On This Earth
- I Belong There
- Addresses for the Soul, outside This Place
- Earth Presses against Us
- We Journey towards a Home

- We Travel Like All People
- Athens Airport
- I Talk Too Much
- We Have the Right to Love Autumn
- The Last Train Has Stopped
- On the Slope, Higher Than the Sea, They Slept
- He Embraces His Murderer
- Winds Shift against Us
- Neighing on the Slope
- Other Barbarians Will Come
- They Would Love to See Me Dead
- When the Martyrs Go to Sleep
- The Night There
- We Went to Aden
- Another Damascus in Damascus
- The Flute Cried
- In This Hymn
- We fear for a dream
- Here the birds' journey ends, our journey
- I saw the last farewell
- Farewell for what is to come
- Give birth to me again
- Thieves of cemeteries
- By the wall
- We are here near there

- He sees the sea for the first time
- He is performing my last act
- Your remains for the vulture
- I am Joseph, father
- The Last Supper
- My God, why did you forsake me?
- I need more years to live
- Can't you eclipse a moon?
- A new autumn for fire's wife
- The winter that once was will come again
- Love teaches me not to love
- We lost, love did not thrive
- In praise of this morning
- A sky for a sea
- I can talk of love
- We love life
- Butterflies chronicle our history
- This is my autumn

Collection 2: *I See What I Want to See* has one long poem:

- The Hoopoe

Collection 3: *Three Poems*, which, as the title suggests, has 3 poems:

- A Soldier Dreaming of White Tulips (relationships)
- As Fate Would Have It
- Four Personal Addresses

Book 4: *Why did you leave the horse alone?* (2006) has six collections:

Collection 1: Icons of the local crystal has 6 poems:

- A Cloud in My Hand
- Villagers, Without Evil...
- Night of the Owl
- The Eternity of the Prickly Pear
- How Many Times Shall Things Be Over?
- To My End And to Its End

Collection 2: Abel's space has 5 poems:

- The Lute of Ismail
- The Strangers' Walk
- Raven's Ink
- The Tatars' Swallow
- The Train Went by

Collection 3: Chaos at the entrance of judgment day has 6 poems:

- The Well
- Like the 'Nūn; in Surrat 'al-Rahman'
- Houriyah's Teachings
- Ivory Combs
- Phases of Anat
- The Death of the Phoenix

Collection 4: A room for talking to the self has 6 poems:

- Poetic Steps
- From the Rumiyyat of Abu Firas al-Hamadani
- From Sky to her Sister Dreamers Pass

- Said the Traveler to the Traveler: We Shall not Return
- Rhyme for the Odes
- The Sparrow, As It Is

Collection 5: Rain over the church tower has 5 poems:

- Helen, What Rain
- A Night Which Flows from the Body
- For the Gypsy, an Experienced Sky
- First Exercises on a Spanish Guitar
- Seven Days of Love

Collection 6: Ring the curtain down has 5 poems:

- The Testimony of Bertolt Brecht before a Military Court
- A Disagreement, Non-Linguistic, with Imru' al-Qais
- Successions for Another Time
- When He Walks Away
- I See My Ghost Coming from Afar

Book 5: *The Butterfly's Burden* (2007) has three collections, with a total of 127

poems:

Collection 1: The Stranger's Bed, a collection of 29 poems:

- We were missing a present
- Sonnet 1
- Low sky
- We walk on the bridge
- Your night is of lilac
- Sonnet II

- The stranger stumbles upon himself in the stranger
- A Cloud from Sodom
- A Doe's young twins
- Sonnet III
- Take my horse and slaughter it
- The Stranger's land
- Inanna's Milk
- Sonnet IV
- No more and no less
- Wedding song
- Housework
- Sonnet V
- Two stranger birds in our feathers
- I waited for no one
- Drought
- Sonnet VI
- The subsistence of birds
- Maybe, because winter is late
- Who am I, without exile?
- Jameel Bouthaina and I
- A Mask... for Majnoon Laila
- A Lesson from Kama Sutra
- The Damascene collar of the dove

Collection 2: A State of siege comprises one long poem: "A State of siege"

Collection 3: Don't apologize for what you have done has three sections:

a. "In the lust of cadence": This section has 47 poems:

- Cadence chooses me
- I have the wisdom of one condemned to death
- Another day will come
- And I, even if I were the last
- In my mother's house
- Don't apologize for what you have done
- On a day like today
- Set down, here, and now
- If you return alone
- I didn't apologize to the wall
- No banner in the wind
- The house fell off the poem
- To our land
- And we have a land
- Nothing but light
- The beloved Hemorrhaged Anemones
- In Jerusalem
- In her absence I created her image
- Wednesday, Friday, Saturday
- Two olive trees
- They don't look behind them
- They didn't ask: What's after death
- Murdered and unknown
- The cypress broke

- A man and a fawn playing in the garden
- This is forgetfulness
- You'll be forgotten, as if you never were
- As for me, I say to my name
- Dream, what is it?
- Now, when you awaken, remember
- The shadow
- Nothing pleases me
- He's calm, and I am too
- Describing clouds
- A noun sentence
- Say what you want
- Don't write history as poetry
- What will remain
- I don't know your name
- She's alone in the evening
- While waiting
- If I were another
- Thanks to Tunis
- I have a seat in the abandoned theater
- In Syria
- In Egypt
- I recall al-Sayyab

b. "The Coastal Road": This section has one long poem:

- A road that leads to Egypt and Syria

c. "Not as a foreign tourist does": This sub-section has one long poem:

- I walked on what remains of the heart

d. "A poetry stanza / The southerner's house": This sub-section also has one long poem:

- Standing together beneath a window

e. "Like a mysterious incident": Again, this is a one-poem sub-section:

- In Pablo Neruda's home, on the Pacific

f. "The Kurd has only the wind": This also comprises one long poem:

- The Kurd remembers, when I visit him, his tomorrow

Book 6: *If I were Another* (2009) has three collections:

Collection 1: I see What I Want has six poems:

- Rubaiyat
- Take Care of the Stags, Father
- Truce with the Mongols by the Holm Oak Forest
- A Music Sentence
- The Tragedy of daffodils, the Comedy of Silver
- The Hoopoe

Collection 2: Eleven planets has 17 poems:

- Eleven Planets at the End of the Andalusian Scene
- On the last evening on this earth
- How do I write above the clouds?
- I have behind the sky a sky
- And I am one of the kings of the end
- One day, I will sit on the sidewalk

- Truth has two faces and the snow is black
- Who am I after the stranger's night?
- Water, be a string to my guitar
- In exodus I love you more
- I want from love only the beginning
- The violins
- The "Red Indian's" Penultimate Speech to the White Man
- A Canaanite Rock in the Dead Sea
- We Will Choose Sophocles
- Rita's Winter
- A Horse for the Stranger

Collection 3: The Mural has four poems:

- Tuesday and the Weather Is Clear
- Dense Fog over the Bridge
- Like a Hand Tattoo in the Jahili Poet's Ode
- Counterpoint

Book 7: *Almond Blossoms and Beyond* (2014): This book has nine collections:

1. You: This collection includes five poems:

- Think of Others
- Now, in Exile
- When You Gaze Long
- If You Walk on a Street
- A Cafe, and You with the Newspaper

2. He: This collection has 5 poems:

- He and None Other
- He Waited for No One
- Orange-Like
- A Wedding over There
- Wide Space

3. I: This collection has nine poems:

- These Are the Words
- To Describe an Almond Blossom
- I Sit at Home
- I Love Autumn and the Shade of Meanings
- As for Spring
- I Used to Love Winter
- As if I Were Joyful
- Happy (I Know Not Why)
- I Do Not Know the Stranger

4. She: This collection has six poems:

- Beautiful Women Are Beautiful Women
- Like a Small Cafe, That's Love
- A Hand That Scatters Wakefulness
- I Wish I Were Younger
- I Do Not Sleep to Dream
- She Forgot a Cloud in the Bed

5. She/He: This collection has four poems:

- She Does Not Love You
- She Has Not Come

- When You Are With Me

- Now, After You

6. Exile I: This is a one-poem collection:

- Tuesday, a Bright Day

7. Exile 2: This is a one-poem collection:

- With the Fog So Dense on the Bridge: duties

8. Exile 3: This is a one-poem collection:

- Like a Hand Tattoo in an Ode by an Ancient Arab Poet

9. Exile 4: This is a one-poem collection:

- Counterpoint (For Edward W. Said)

Book 8: *I Don't Want This Poem To End* (2017) is Darwish's last work, and it has

89 poems:

- The End of Night

- Beneath the Ancient Windows

- The Old Wound

- A Song of Love on the Cross

- Out of the Myth

- Apology

- The Impossible

- Base and Dictionary

- Promises from the Storm

- Mawwal

- Sleep Not - My Love

- The Prisoner Has Aged

- Rita and the Rifle
- A Soldier Dreaming of White Lilies
- An Innocent Song about the Cross
- So why did they blow up ray little house!
- The Flowers of Blood
- The Singer of Blood
- Autumn Conversation
- Death for Nothing
- Casualty Number
- The Eyes of the Dead at the Gates
- The Prisoner and the Moon
- A Day
- Abandon Me Not
- To a Lost Love
- Songs for the Homeland
- A Forehead and Rage
- Homeland
- No Escape
- Reaction
- The Tryst
- I Love You More
- The Song and the Sultan
- It is a Song, It is a Song
- We Will Leave
- Seaside Resort

- Dust of the Caravans
- A Solo Performance
- This Is My Autumn, All of It
- Four Private Addresses
- A Square Meter in Prison
- A Seal on a Train
- Intensive Care Room
- Hotel Room
- I Am the Unlucky Lover
- At the Gates of the Story
- At the End of Things
- Fantasia for Reed Pipe
- An Attempted Suicide
- The Time Has Come for the Poet to Kill Himself
- Oedipus
- The Storyteller Writes: [The Author Is Dead]
- I Name You Narcissus Around My Heart
- From the Silver of Death Which Has No Death in It
- I Don't Want this Poem to End
- The Backgammon Player
- Here, Now, and Here and Now
- Two Eyes
- The Air Is Full of Lilies
- On a Railway Which Has Fallen off the Map
- The Backgammon Player

- A Ready Scenario
- I Don't Want This Poem to End
- This Dried-Up Leaf Is Nothing but Words
- He Comes and Goes
- How Swift the Night
- Who Used to Dream
- Fear
- If There Has to Be a Moon
- Night Without a Dream
- An Old Moon
- I Long for You, I Loathe You
- This Evening
- Tulaylat Alhirwah
- An Appointment with Emile Habibi
- At the House of Nizar Qabbani
- In Ramallah
- Chivalry
- A Traveler
- I Had Forgotten to Forget You
- Realists
- I Shall Not Replace the Strings of My Guitar
- Holy Hills
- To a Young Poet
- As If Death Is My Amusement
- There is a Love Without a Cause

- Had You Been Born
- Words

4.2.1 The Works Selected for the Analysis

The works selected speak explicitly or implicitly to questions of moral obligations, and equally they help find answers to the three research questions: How do Darwish's poems show manifestations of ethical chaos? How does Mahmoud Darwish's poetry exemplify environmental subtlety? How do Darwish's poems interrogate spaces of ethical identity with respect to rights, duties, moral characters and relationships with the environment?

First, though Darwish's memoir *Memory for Forgetfulness* (1995) is a prose book, it starts with "In Praise of the high shadow", an epic poem that sets the scene of the memoir. The poem is a poignant reflection on moral chaos and the human virtuous vs. unethical relationships.

Second, from *Unfortunately, it was Paradise* (translated by and Amira El-Zein, and published in 2003), I will analyze the following poems:

1. "They would love to see me dead", a work that exposes bad characters and at once addresses ethical chaos.
2. "On this earth" is a dialogue of human relationships and a reflection on moral identity.
3. "I belong there" is an expression of human relationships and ethical identity.
4. "Earth presses against us" is also about relationships and ethical identity.
5. "A soldier dreaming of white lilies" speaks to the concept of rights and answers questions related to ethical chaos.

6. "He Embraces His Murderer" provides an account of good/bad characters and expresses ethical chaos.

Third, from the volume titled *Psalms: Poems* (1995), I read two poems:

1. Psalms Two: which is about rights and moral identity.
2. Psalms Three: which speaks to human relationships and moral identity.

Fourth, *Why did you leave the horse alone?* (a bilingual collection of poems, translated by Jeffrey Sacks and published in 2006) is divided into 6 sections, with each having several poems. From this collection, I bring to the analysis several poems:

1. "The eternity of the cactus" is a reflection on relationships, characters and moral identity.
2. "The Oud of Ismail" addresses questions of rights and duties as well as problems of ethical chaos.
3. "The Tatar's swallows" is also about rights, duties, and ethical chaos.
4. "The death of the phoenix" is a reflection on relationships and ethical chaos.
5. "The Testimony of Bertolt Brecht before a Military Court": Again this is a work that contemplates relationships and ethical chaos.
6. "The raven's ink" communicates messages of relationships and ethical identity.
7. "The Strangers' Walk" hints at questions of relationships and ethical identity.
8. "I See My Ghost Coming from Afar" is a reflection on good/bad characters, but also ethical chaos.

Fifth, from *The Butterfly's Burden* (translated by Munir Akash and Sinan Antoon, and published in 2007), I will read "A State of Siege": This is a single-poem volume in which Darwish— apart from depicting the horrors of the Israeli siege of the West Bank—

contemplates the potential of peace and coexistence between the Palestinians and the Israelis – a kind of peace that could be achieved through constructive dialogues between the two enemies. Because it is a very long poem (around 60 pages), it was used to reflect on all Traer's concepts: rights, duties, characters and relationships; and as such it provided answers to the two questions of the study.

I also read

1. "In Jerusalem"
2. "A man and a fawn playing in the garden"
3. "The cypress broke"
4. "Thanks to Tunis."

These four poems expose ethical chaos and reflect on both relationships and characters.

From the same book, I also will consider:

1. "Two stranger birds in our feathers", which mulls over issues of duties and ethical disruption.
2. "The subsistence of birds" speaks to the concept of rights and the moral identity.
3. "A river dies of thirst" is an aesthetic expression of characters and ethical identity.
4. "Don't apologize for what you have done" (a poem which later came to be a title of a collection published in Arabic in 2013) (characters) is a poignant deliberation on characters and moral disorder.

Sixth, *If I were Another* (translated by Fady Joudah and published in 2009) is an exemplar of Darwish's epic poems. Here, I will bring into the analysis the following poems:

1. "Rubaiyat"(lit quatrains)
2. "Take care of the stags, father"
3. "Truce with the Mongols by the Holm Oak Forest"
4. "The tragedy of the daffodils, the comedy of silver"
5. "The Hoopoe"
6. "I have behind the sky a sky"
7. "Like a hand tattoo in the Jahili poet's ode".

These seven poems provide sharp statements on characters and ethical chaos.

From the same volume, the study also will analyze:

1. "The Red Indian's penultimate speech to the white man"
2. "We will chose Sophocles"

These two poems speak to issues of rights and duties, as well as to questions of moral identity.

Finally, there is the epic poem "The Mural", which is an elaborate contemplation on relationships and ethical chaos.

Seventh, the book *In the Presence of Absence* (translated by Sinan Antoon and published in 2011) is an autobiography written part in prose, part in poetry. The book is divided into sections with Roman numerals. I look at the poetry component and analyzed sections I, V, VII and VIII– all address questions of rights, duties, characters and relationships, and by such they provide answers for the three questions raised by the study.

Eighth, *Almond Blossoms and Beyond* (translated by Fady Joudah, and published in 2014) presents lessons in morality in a set of poems, namely:

1. "Think of others" hints at questions regarding relationships, duties and ethical chaos.
2. "If you walk on a street" enquires into what makes good or bad characters and relationships and contemplates ethical identities.
3. "Tuesday, a Bright Day relationships" and "With the Fog So Dense on the Bridge" – both bring to the forth questions about duties, but also interrogate moral identities.

Ninth, from Darwish's last work, *I don't want this poem to end* (translated by Mohammed Shahin and published in 2017), I specifically read the following poems:

1. "A ready Scenario" provides a dialogue with rights, duties and relationships, but also expresses the of ethical chaos in occupied Palestine.
2. "Songs for the Homeland" and "Homeland" are respectively about rights and relationships, but both question the state of moral identity.
3. "Here, Now, and Here and Now", and "Realists" both mull over issues pertaining to characters and the deplorable state of ethical chaos.

These poems as forms of literature are chosen mainly due to the fact that they feature the writers' account on the detrimental impact of the colonizer, which has marginalized humans from nature. That is, when a great deal of environmental issues is confronted by the Israeli dominance in the land of Palestine and how these affects what it means growing up under the occupation, a lot can be revealed. By focusing on these poems, the thesis diversified the scope of literary and critical practice by a renowned Palestinian poet, thus transpiring alternative readings to environmental vestiges.

The relevant pieces will be studied carefully by using concepts drawn from environmental ethics. I read Darwish's works thoroughly and looked into the parts in which the themes of civic duties and moral responsibilities manifest. This ensured the viability of choosing the themes in terms of the prevalence they occupy in the corpus.

The next step is the analysis, in which the themes are closely read, explained, characterized and contextualized for the purposes of interpretation and identifying implications and meanings attached to them— all to find answers to the research questions. The elements chosen are analyzed using Robert Traer's environmental ethics. The personal and collective rights of Palestinians in the occupied territories are continuously violated by the occupying state, which has planned and constituted a state of disorganization and turmoil, which in turn raises confusing questions regarding ethical identity. In the issue at question, what is at stake is the rights of the Palestinians to decent life and healthy environment, which can only be realized when the occupying power takes up its duties toward the occupied people and their landscape. When the oppressors compromise and assume their duties duly and with good faith, it becomes easy for them to predict the good consequences and lead a peaceful life in the troubled Middle East.

4.3 Validation of Themes

Qualitative research methods are particularly used and appreciated by scholars undertaking research in humanities and social sciences (Rosenthal, 2016). However, much of what is available to us as qualitative research relies more heavily on personal judgments and assumptions (Maguire and Delahunt 2017). This might have been the drive for developing a method that provides clear criteria regarding data collection. The

talk here is about "Thematic Analysis", which enables researchers to identify recurring themes within a data set.

Braun & Clarke (2006) propose one of two approaches to thematic analysis. First, there is the bottom-up or inductive analysis, which pertains to a comprehensive reading of a certain work and then constructing themes accordingly. The second is the top-down or theoretical thematic analysis, in which the search for a theme is informed by the questions the researcher has in mind. This latter approach will be taken by the present thesis.

First, I will read Darwish's works thoroughly and look into the parts in which the themes of civic duties and moral responsibilities surface in the works. This will ensure the viability of choosing the themes in terms of the prevalence they occupy in the data set. Second, following Braun & Clarke Framework (2006), the texts will be codified for the two themes in question, such that the themes will be collated with the excerpts that have references to environmental ethics.

The next step is the analysis, in which the themes are given close reading, explained, characterized and contextualized for the purposes of interpretation and identifying implications and meanings attached to them– all to find answers to the research questions.

The elements chosen will be analyzed using Robert Traer's environmental ethics. In the issue at question, what is at stake is the rights of the Palestinians to decent life and healthy environment, which can only be realized when the occupying power takes up its duties toward the occupied people and their landscape. When the oppressors compromise and assume their duties duly and with good faith, it becomes easy for them to predict the good consequences and lead a peaceful life in the troubled Middle East.

4.4 Conceptual Framework: Doing Environmental Ethics (Robert Traer)

Robert Traer (2013), in his book *Doing Environmental Ethics*, raises questions that pertain in the first place to ethical presumptions of living responsibly and dealing with issues of human rights, civic duties, air, water, consumption, using land, economic development, climate change, environmental NGO activism, environmental justice and urban/natural environment. Traer brings to focus some ethical resistance against corruption and human greed— an approach that is based on philosophical principles, international laws as well as religious teachings. He does this by calling people (individuals and groups) to ascribe values to our actions and testing such values not only through presumptions about the consequences of future actions, but also through our understanding of what is right and what is wrong.

Traer establishes his arguments on the assumption that people can always cooperate and work together to stop the degradation of the environment. This can be done, he argues, through countering political corruption and human greed, which can be made possible through moral discernment— which can take shape by appealing to moral philosophy, religion (be it Islam, Christianity, or Judaism) and international law. These three pillars— or reference points— always provide for and support inalienable rights that all humans are entitled to, no matter their race, color, gender, or class. The assumptions of this tripartite system tend to associate "intrinsic worth" to the advocacy of rights and duties. When people do environmental ethics, Traer argues, they should base their arguments on four concepts: the *duties* we have toward other people and the non-human world; the *rights* to clean environment and green development; *relationships* among people and with nature; and *characters* (human nobility and worthiness). Below is a diagram showing Traer's quadrant system.

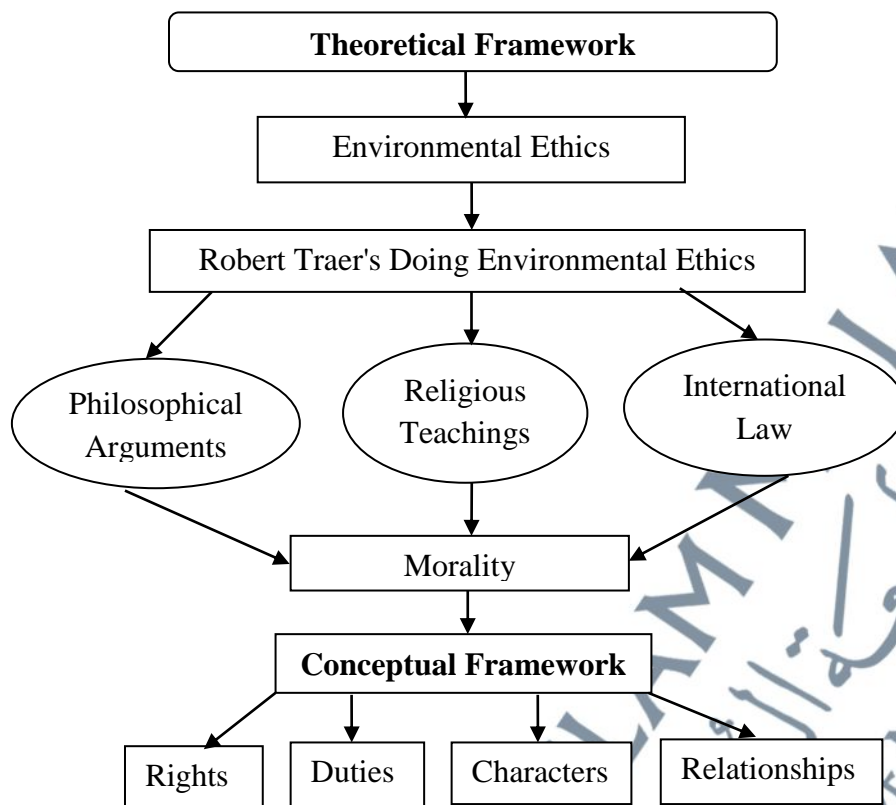


Figure 4.1: Traer's System of Doing Ethics

Rights and duties are closely associated, and one cannot talk of rights to the exclusion of duties. Traer reasons that "the most widely accepted justification for moral rights relies on Kant's deontological argument that we have a duty to treat every person as an end, and not as a means to our ends, because every person is autonomous and rational, and thus has intrinsic worth" (Traer, 2013, p. 123). The concept of rights, according to Traer, was developed in the West based on religious teachings, but then the concept became secular. Up to the first half of the 20th Century, rights were still considered as freedoms only citizens of a certain nation were entitled to, with the framework of what is right and what is wrong falling short of addressing issues when a nation attacked another nation. For example, "Nazi Germany had acted legally under German law in committing what were characterized after the war as crimes against

humanity" (Traer, 2013, p. 124). The UN 1948 Universal Declaration of Human Rights came to "embody the ethical presumption that some moral rights transcend the laws of every nation" (Traer, 2013, p. 124).

The third concept, *characters*, concerns being a good person, which is "the basis for right action" (Traer, 2013, p. 83). Being a good person means, among other things, possessing some virtues such as frugality (reducing both consumption/depletion of resources and ecological footprint), gratitude (toward other people and the natural world) and integrity (avoiding corruption, exploitation and taking advantage of others). According to Traer, there is what seems like a consensus among ethicists that "good habits make good persons" (Traer, 2013, p. 100). Therefore, to live sensibly, we need "civic virtues and cooperating for the common good" (Traer, 2013, p. 100).

The fourth concept, *relationships*, is based on empathy that binds us as human beings and "enables us to feel what others are feeling" (Traer, 2013, p. 105). It follows that our ethical assumptions should take into consideration "not only our duty and our character aspirations, but also how our response to an ethical problem may reflect empathy for all those involved" (Traer, 2013, p. 106). This should also involve, Traer argues, "the relationship between people and nature" (Traer, 2013, p. 107). At this point, Traer criticizes western culture as it "emphasizes human relationships, rather than our relationship with nature" (Traer, 2013, p. 110). Indigenous communities, on the other hand, emphasize relationships between people and the natural world. For example, in the Palestinian political and literary tradition, the elements of the non-human world are treated as humans, so much so that people are always ready to defend them against violations.

Against this system of morals (or civic duties), there is, Traer holds, a Western system of living which ascertains and promotes "virtues of courage, industry and

perseverance" (Traer, 2013, p. 101). These traditions/ideas, Traer continues to say, are in stark opposition to the "natural law tradition affirming higher ethical standards—expressed in secular and religious stories that verify the virtues of frugality, gratitude and integrity" (Traer, 2013, p. 101). Traer raises questions regarding the ability of this Western system of living to transform these stories of industry and perseverance into narratives that can inspire "children to reduce, reuse and recycle" (Traer, 2013, p. 101-102). It is within this system that the Israeli occupier has built and continued to expand its colonial enterprise.

As I shall illustrate later, subjects and individuals sometimes appeal to nature to help them argue for/against something as they navigate (non) human beings' relationships (Pratt, 1981). This nature embodies humanity's innate goodness in the face of the corrupt humans—here the Israeli occupier—who have no qualms about destroying anything for their own materialistic, non-noble purposes. Every year, thousands of trees in Palestine are cut down by the Israeli occupier for alleged security purposes. The occupier shows no remorse for felling thousands of trees to expand a street that leads to a colonial settlement; the settlers have no problem stealing Palestinian underground water— with the sabotage reaching serious levels where entire artesian wells are dried up— gradually killing flora and fauna in occupied Palestine (UN, 2018).

I hope to extend this dialogue pertaining to environmental ethics to Mahmoud Darwish's frequent references to nature. His poems could be read as an attempt on his part to make visible some issues regarding human beings and their civic/moral consciousness. Such references could dismantle the current belief systems on how environmentalists assume their moral responsibility and step up to the plate, now that the Israeli colonizers have gone so far in their violations against humans and nature in

occupied Palestine (The United Nations Office for the Coordination of Humanitarian Affairs 2019). Nature, in Darwish's poetry, converses like humans with the colonizer, a model that can be reproduced by international human rights and environmental ethics organizations.

As I shall write later, the study showed how Darwish conflates nature and everything within it in one poetic mental territory, a recollection that has espoused Palestine's geography to the Palestinians wherever they are—in the homeland or in the exile, and at once delineated a hostile relationship between that geography and a merciless invader. In this study, I examined such relationships using the environmental ethics lens that captures a conceptualization of a resolute nature which, as Darwish conceived of it, has acquired some human attributes. These attributes, in particular, is the ability of nature to anathematize the wrongdoers (the occupiers) and at once offer solace to the victims (the occupied Palestinians) and identify with them. The discussion focused on the ways Darwish's poetry has portrayed conditions that challenge the system envisioned by ecological ethics regarding the assumptions about good characters—presumably inherent in humans—and good relationships between people and between people and the natural world, as long as there is conflict and destruction by the Israeli occupier.

Within this framework of false rationalization and deceitful vindication by the colonizer, it is possible to recollect an environmental vein to Darwish's poetry. Looking at Darwish's poetry and analyzing it by drawing on eco-ethical anthologies and traditions, namely Traer's model, may capture the issue under investigation. The discussion focused on four aspects (proposed by Traer) in doing our eco-ethical analysis: first, the *rights* of Palestinians to decent life and healthy environment, the *duties* of the occupier to maintain those rights, the *virtues* that should characterize

human beings (regardless of race, color and ideology), and the *relationships* (whether between the occupier and the occupied or between the occupier and the Palestinian natural world).

4.5 Employment of Traer's System of Moral Duties

Robert Traer's model of doing environmental ethics could be a lens integral in studying the persevering, dissenting, ambivalence, and ambiguous discussions about nature and the ways nature impacts (non)human being's interactions. I draw on this model to derive a conceptual framework underlying our reading of civic duties and moral responsibilities in Darwish's poetry. I should point out here that I have chosen Traer's model because it has never been used to analyze Palestinian literature, though the model is of high potential, as its four-pronged system is comprehensive and very much relevant in the Palestinian case.

Traer's quadruple approach of rights, duties, characters and relationships takes into consideration religious teachings, philosophical principles and international laws to do environmental ethics. The reading in the thesis deliberated over a poetic representation that is not so much a recognition of the power of the occupier as it is repudiation—a censure that what is brought by power is mere charade, a mirage that the occupier in its hallucination thought it is for real. The stubborn nature—one that can converse and reason—that the poet offers us knows well the level of destruction the colonizer inflicted on it. The personas in many of Darwish's poems ask the foreigners to leave, as their mere presence is provoking, for this presence is never innocent—often associated with massive destruction that machines (jet fighters, tanks, bulldozers, etc.) inflict upon nature (cutting down trees, altering the course of waterways, e.g., Jordan River, to serve colonial settlements, aerial poisoning of Palestinian crops, destroying

planted orchards, etc.). In many of Darwish's poems we see uncompromising, but rational, nature— one that says "No" to the violations of the occupier, one that protests and even refuses to succumb to human cataclysmic will. In several poems, we hear many voices— a stone wondering what is happening, a bird confused, an animal baffled by faces it cannot recognize (those of the Israeli soldiers and settlers), grass rejecting the feet it is not habituated to (Darraj, 2008). Nevertheless, in all these voices, we read one persona— that of the poet himself, for "the persona in Darwish's poetry is not only about a man expelled from his homeland, but also a poet who records the feelings and aspirations of his community. The personal and public voices are always co-mingled and the persona-poet's distress is the synecdoche for that of an entire people" (Snir, 2008, p. 127) At this point of the discussion, one may want to question the environmental duties of the occupier. This is echoed back in many of Darwish's poems, which can be read as calls to the international community, and specifically environmentalists, to hold the occupation authorities accountable for their crimes against the Palestinian natural landscape.

In *A State of Siege*, Darwish creates a dialogue between a Palestinian victim and an Israeli soldier. The persona reminds the soldier (the cold-blooded killer) of his hypothetical mother who was burned to death in a Nazi concentration camp, urging him to disobey the orders to kill innocent lives. With this, Darwish brings history to the present-day real-world Palestinian dilemma, reproducing the historic plight of the Sephardim Jews some 80 years ago. This is a universal theme where every person, not only the state (the occupying power), is responsible for correcting the wrongs as much as s/he can. By this analogy, the present thesis brings to the forefront the idea that our ethical/moral responsibility toward others and also towards the natural world could be realized at the individual level, if not at the state level. Having lost hope in politics—

and political state-level action— Darwish brought this individual dimension— independent of state policies— that he could see as an arena for activism.

In her seminal book *Environmental Justice*, Shrader-Frechette (2002) proposes solutions to environmental injustices, one of which is making people themselves, apart from the state, responsible for bringing justice to the environment. Shrader-Frechette, an environmental activist herself, exposes transgressions against Native Americans – dumping "2 million tons of radioactive uranium tailings on Native American lands" (Shrader-Frechette, 2002, p. 31). This is a reminder of what Israel did, and is still doing, to the people of Palestine in the occupied territories. In a 2017 investigative report, Jaclynn Ashly found that around 19 million cubic meters of wastewater from Israeli colonial settlements flows through the occupied West Bank each year. Reflecting on the consequences, Ashly cites "Al-Matwa Spring" as a living example of the adverse effects of releasing sewage to the land of occupied Palestine. Once a popular destination for tourists, the Spring is now deserted, engulfed by wastewater, which has turned it into a health hazard.

Such problems, according to Shrader-Frechette, can be addressed at two levels. First, there is the state, which has the potential to draw policies that can stop such infringements. However, if the state is indifferent and unresponsive, then environmental advocates should rise to the occasion, assuming the responsibility and taking the lead in the fight for a cleaner and healthier environment. This could be boosted by engaging the public, and the problems can be resolved using a range of instruments.

Apart from politics, literature, as an expression of human experience, could always expose examples where people assault on the natural landscape for commercial, political or power-seeking purposes.

One theme of Darwish's poetry is the destruction the Israeli occupation inflicts on the Palestinian natural world. This idea of destruction has been a recurring theme in works by many poets (see, for example, T.S. Eliot's *Waste Land*, Philip Larkin's *Going, Going*). In the latter, humans are active, and nature is always the affected side, the passive recipient. And indeed, the emergence of environmental ethics in the 1960s was in part a response to this one-sided view.

A fundamental premise of environmental ethics is that understanding our relationship to the elements of nature—and the mutual influence—can provide new insights into the efforts we exert to protect the natural world. Such an envisioned mutual relationship between humans and the non-human world has always been challenged by human greed. In his masterpiece "The Red Indian's Penultimate Speech to the White Man", Darwish laments the fact that the Palestinian landscape is being degraded day and night by the Israeli occupier, while Palestinians are left alone, unshielded in the face of the Israeli destruction machines that spare nothing—the land, the sea and the air are easy targets. From an environmental ethics perspective, people should cooperate at local and universal levels to stop nature degradation and humans' assault on the natural world. This view, however, is challenged by the obstacles created by humans in the face of such movements. In the Palestinian context, it is manifested in the wide array of restrictions, not the least is the restriction of movement of people within, to and from the occupied Palestinian territories.

With this being the case, the challenge for activism is a lot tremendous, but the way out is still possible. For example, an appeal could be made to religious teachings, philosophical principles and international laws (Traer, 2013). Darwish is known for his frequent references to the Bible. Raheb (2017) writes "If his name had not been 'Mahmoud', I would have thought him a Christian theologian, or a scholar able to

decipher the biblical narrative, or even an Old Testament prophet who was able to express in poetic words the hopes and fears of his people helping them to hear God's words in their context" (p. 89).

The second source for activism is moral philosophy. Traer (2013) talks of four patterns of thought: duty, character, relationships and rights (p. 1). The challenge is the ability to build on moral philosophy to devise a framework that could tackle ecological problems. Regarding duty, humans should act in accordance with what is established as right vs. wrong (Traer, 2013, p. 2). For example, we should know that releasing wastewater (from the Israeli colonial settlements) into the lands of others (the Palestinians) is a transgression of human rights.

This is closely associated with the notion of being a good person, one with a "moral worth" (Traer, 2013, p. 2). The most important trait of a good person is "virtue", and a virtuous person will never cast waste into the environment. This "virtue" is part of a dichotomy and can only be understood when it is contrasted with words like "evil", thus a "good person is not a bad person, and a bad person is not a good person" (Traer, 2013, p. 5). In this manner, one's relationship to another and to the environment should be virtuous: one that does not transgresses the rights of others, including the natural world.

Informed by Traer's model of rights, duties, characters and relationships, the present research examines the ways in which the Darwish's poetry engages in a discussion of ethical chaos, and at once attempts to explain how his poems interrogate spaces of ethical identity. The focus is especially on moral characters and relationships between people and between people and the natural environment. This investigation emerges from the assumption that analyzing Darwish's poems from an environmental ethics standpoint would refine our understanding of ecological awareness in his poetry.

His texts address questions of ecological togetherness and also the destruction brought by humans to the physical nature. Therefore, an examination of Darwish's body of work would reveal his ecological consciousness. This is because his poems explore the questions of ethical concerns and provide an account of human-nature relationship, which, in turn, implies a holistic human approach toward other constituents of the natural world.

The analysis of those veins in Darwish's poetry helps to theorize ethical chaos and ethical identity. Traer's concepts of rights versus duties are particularly relevant as they inform the process of scrutinizing in Darwish's texts what it means to have your rights ever violated by the Israeli occupation and the implications of such violations. On the other hand, Traer's taxonomy of relationships and characters assisted in the process of theorizing the relationships between the Palestinians and the Israelis, on the one hand, and between the Israelis and the Palestinian natural landscape, on the other. The analysis will scrutinize the behavior of the occupier and the way it turned the entire landscape into a state of holy mess.

4.6 Operationalization of Concepts

In this section, I look at Traer's four concepts (rights, duties, characters and relationships) and operationalize them accordingly, relating them to the study. The first research question, "how Darwish's poems show manifestations ethical chaos" will be explained by the interrelatedness of Traer's tripartite system of religious teachings, philosophical arguments and international law. As such, the operationalization of terms in responding to the issue of ethical chaos is to examine Darwish's exposure of Israel's counter-indicators of principles enshrined in religious teachings, philosophical arguments and international law.

The investigation of the extent to which Darwish's poetry exemplifies environmental subtlety will be realized by Traer's model of rights enshrined in constitutions and international law. This entails readings of the ways Darwish's poetry portrays the system of inhuman, cruel conditions the occupier has created in occupied Palestine, as well as the resulting insecurities the Palestinians are subject to.

The third research question, regarding how Darwish's poetry interrogates spaces of ethical identity with respect to rights, duties, moral characters, and relationships with the environment, will be engaged by operationalizing Traer's model of rights, duties, characters and relationships. To this end, the discussion examines Darwish's poems in light of Traer's four-pronged system. The analysis looks at the ways Darwish depicts the Palestine-Israel's conflict; what his account on rights, duties, characters and relationships is; and how he brings to the reader's attention the occupier's violation of rights, evasion of duties, and how the State of Israel sets examples of bad characters and establishes/nurtures hostile relationships

First, **rights** are seen as ethical identity issues that emerge where Palestinians have their rights of decent life and self-determination observed by the occupier, and their natural environment maintained intact and clean. Second, **duties** are taken to denote ethical chaos and challenging realities of environmental activists. The chaos emerges as the Israeli occupation authorities continue their feverish efforts to violate its ethical duties toward the Palestinians and their non-human world. The duties and the moral obligations of the Israeli occupier are to maintain those rights and not to assault on the natural environment.

Third, **characters** are treated as ethical identity issues with respect to human nobility and worthiness, as well as the principle of being a good person, which is the basis for the right actions. Being a good person means, among other things, possessing

some virtues such as frugality (reducing both consumption /depletion of natural resources and ecological footprint), gratitude (toward other people and the natural world) and integrity (avoiding corruption, exploitation and taking advantage of others). Good habits make good persons. Therefore, to live sensibly, we need civic virtues and cooperating for the common good. The virtues that should characterize human beings (no matter their race, color, ethnicity or ideologies).

Finally, **relationships** are construed as ethical identity issues that encourage people (here the Palestinians) to sympathize with the natural world. Relationships are references to empathy that binds us as human beings. This enables us to feel what others are feeling. It follows that our ethical assumptions should take into consideration not only our duty and our character aspirations, but also how our response to an ethical problem may reflect our empathy for all those who could be involved. This is a system of relationships built on mutual identification and respect for others and for the natural environment.

4.7 Conclusion

In this chapter, I elaborate on the corpus selected for the analysis. I then engage a discussion of the conceptual framework, whereby the four concepts proposed by Traer (relationships, characters, rights and duties) are linked to the works that are analyzed. In the section on the operationalization of such concepts, I first consider the concept of duty within the Palestinian-Israeli conflict. The bench mark is a perspective where the Israeli occupier should stop its assault on the Palestinian natural environment. Second, the concept of rights is treated from the lens of Palestinian's entitlement to self-determination and having a clean environment. Third, the concept of relationships pertains to both the human-human relationship and the human-environment

relationship. Finally, in the discussion of the notion of characters draws a borderline between good characters and bad ones— who lack the virtues of maintaining such relationships. In the next chapter, these concepts are brought to the analysis vis-à-vis Darwish's selected works.

