Dirasat: Human and Social Sciences, Volume 53, No. 10, 2026, 10678

Deanship of Scientific Research

Ecocritical Dialogues: Comparative Readings of Nature in Dickinson and Darwish

Saif Al-Deen Al-Ghammaz [1]*, ***Hamzeh Al-Hawamdeh*** [2]

[1] Department of French and English Language and their Literatures, Al-Zaytoonah University of Jordan, Jordan.

[2] Language Center, The University of Jordan, Jordan.

Received: 5/2/2025
Revised: 23/2/2025
Accepted: 27/3/2025
Published online: 1/5/2026

* *Corresponding author:*
S.alghammaz@zuj.edu.jo

Citation: Al-Ghammaz, S. A.-D.., & Al-Hawamdeh, H. (2026). Ecocritical Dialogues: Comparative Readings of Nature in Dickinson and Darwish. *Dirasat: Human and Social Sciences*, *53*(10), 10678. https://doi.org/10.35516/Hum.2026.10678

© 2026 DSR Publishers/ The University of Jordan.

This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY-NC) license https://creativecommons.org/licenses/by-nc/4.0/

Abstract

Objectives: This study conducts an ecocritical comparison of Emily Dickinson and Mahmoud Darwish, examining how their unique cultural, historical, and geographical contexts shape their engagement with nature. Despite their differing contexts, with Dickinson in 19th-century America and Darwish in exile during Palestinian fight to freedom, both poets use natural imagery to explore themes of identity, isolation, and resistance.

Methods: The paper utilizes the ecocritical research achieve the research objectives.

Results: The analysis reveals how Dickinson's and Darwish's symbolic use of often-overlooked natural creatures serves as a profound commentary on personal and collective existence. For Darwish, nature becomes a site of political resistance and cultural memory, where ecological elements embody the Palestinian quest for identity. Dickinson, in contrast, presents nature as a realm of introspection, where even the smallest life forms challenge anthropocentric hierarchies and reflect the intrinsic value of all beings.

Conclusions: By comparing their use of natural symbolism, the study illuminates how both poets transform the natural world into a space for negotiating existential, political, and ecological concerns, enriching ecocritical discourse on the human-nature relationship.

Keywords: Comparative Literature, Ecocriticism, Identity, Resistance, Symbolism.

الطبيعة في السياق الأدبي: مقارنات نقدية بيئية بين إيميلي ديكنسون ومحمود درويش

سيف الدين الغماز [1]، ***حمزه عبد الكريم الحوامده*** [2]

[1] قسم اللغة الفرنسية واللغة الإنجليزية وآدابهما، جامعة الزيتونة الأردنية، الأردن.

[2] مركز اللغات، الجامعة الأردنية، الأردن.

ملخّص

الأهداف: تجري هذه الدراسة مقارنة نقدية بيئية بين إيميلي ديكنسون ومحمود درويش ، مستكشفةً تأثير سياقاتهما الثقافية والتاريخية والجغرافية الفريدة على تفاعلهما مع الطبيعة. على الرغم من اختلاف السياقين—إذ عاشت ديكنسون في أمريكا خلال القرن التاسع عشر، بينما عاش درويش تجربة المنفى في ظل النضال الفلسطيني—إلا أن كليهما يوظف الصور الطبيعية لاستكشاف موضوعات الهوية والعزلة والمقاومة.

المنهجية: اعتمد البحث على منهج البحث البيئي النقدي لتحقيق أهداف البحث.

النتائج: يكشف التحليل كيف أن الاستخدام الرمزي لديكنسون ودرويش للمخلوقات الطبيعية التي غالبًا ما يتم تجاهلها يعمل كتعليق عميق على الوجود الشخصي والجماعي. بالنسبة لدرويش، تصبح الطبيعة موقعًا للمقاومة السياسية والذاكرة الثقافية، حيث تجسد العناصر البيئية السعي الفلسطيني للهوية. في المقابل، تقدم ديكنسون الطبيعة بوصفها مملكةً للتأمل الذاتي، إذ تتحدى حتى أصغر الكائنات التسلسلات الهرمية البشرية وتعكس القيمة الجوهرية لجميع أشكال الحياة.

الخلاصة: من خلال مقارنة توظيفهما للرمزية الطبيعية، تسلط الدراسة الضوء على كيفية تحويل الشاعرين للعالم الطبيعي إلى فضاءٍ للتفاوض حول القضايا الوجودية والسياسية والبيئية، مما يثري الخطاب النقدي البيئي المتعلق بعلاقة الإنسان بالطبيعة.

الكلمات الدالة: الأدب المقارن، النقد البيئي، الهوية، المقاومة، الرمزية.

1. Introduction

Emily Dickinson (1830–1886) and Mahmoud Darwish (1941–2008), though separated by geography and history, share a profound engagement with the natural world in their poetry. This connection goes beyond mere appreciation of the landscape to probe deep existential questions. Through their verse, both poets navigate themes of isolation, identity, and resistance, using the subtle symbols of nature's more obscure creatures. Their distinctive backgrounds—Dickinson's secluded life in 19th-century America and Darwish's tumultuous existence in the Palestinian struggle—infuse their work with unique perspectives on the interplay between environment and personal identity. This study explores how their use of natural imagery serves as a vehicle for both personal expression and cultural critique, offering insights into the human condition through the lens of ecocriticism (Abd-Rabbo, 2019; Abu Keshk & Farman, 2022).

The field of ecocriticism, which emerged in the 1990s in response to growing environmental concerns, has expanded to encompass a wide range of literary traditions and theoretical approaches (Al-Ghalith & Al-Sayyid, 2023; Alkam, 2023). Foundational scholars such as Cheryll Glotfelty and Lawrence Buell have defined it as the study of the relationship between literature and the physical environment, focusing on how texts reflect and shape human understandings of nature (Glotfelty & Fromm, 1996, xviii; Buell, 1995, p. 2). Initially centered on Western literature, ecocriticism has evolved to include postcolonial and transnational perspectives, exploring how literature from diverse cultural contexts addresses environmental justice, colonialism, and ecological degradation. In this expanded framework, the works of poets like Mahmoud Darwish and Emily Dickinson offer valuable insights into how nature becomes a space for negotiating identity, resistance, and existential inquiry.

Scholarship on Darwish and Dickinson has often focused on their historical, political, and philosophical engagements, but fewer studies have examined their poetry through an ecocritical lens. Scholars such as Tahrir Hamdi and Muna Abu Eid have explored Darwish's use of nature to articulate political resistance and cultural memory. Hamdi (2016, p. 238) argues that Darwish's poetry constructs an "imagined geography" of Palestine, where nature becomes a form of resistance against the erasure of Palestinian identity. Abu Eid (2016, pp. 141–142) highlights how Darwish's ecological symbols, such as the olive tree, represent the resilience of Palestinian culture in the face of colonial oppression. While these scholars emphasize the political dimensions of Darwish's natural imagery, this study expands the analysis by applying ecocritical concepts such as trans-corporeality and slow violence, demonstrating how Darwish's poetry also addresses the interconnectedness of human and nonhuman life.

Similarly, Dickinson's engagement with nature has been extensively analyzed, particularly in relation to her reclusive lifestyle and philosophical exploration of solitude. Critics such as Judith Farr (2011) and Fred D. White (2008) have observed that Dickinson's isolation allowed her to cultivate a unique connection with the natural world, where even the smallest creatures became subjects of profound reflection (Farr, 2011, pp. 24–25). White (2008, p. 40) argues that Dickinson's focus on small creatures, such as frogs, bats, and bees, critiques human exceptionalism and challenges hierarchical views that place humans above other life forms. This attention to the intrinsic value of the nonhuman world aligns her work with contemporary posthumanist critiques of anthropocentrism. However, while scholars have examined Dickinson's nature poetry through a philosophical and feminist lens, fewer studies have applied ecocritical frameworks such as trans-corporeality and the mesh. By doing so, this study reveals a deeper ecological consciousness in her work, offering new insights into how Dickinson navigates the relationship between humanity and the nonhuman world.

Although significant scholarship exists on Darwish's and Dickinson's engagement with nature, no studies have directly compared their works from an ecocritical perspective. Comparative studies of Western and non-Western poets tend to focus on political or cultural differences, leaving the ecological dimensions of their work underexplored. Scholars such as Hussein Zeidanin and Tahrir Hamdi have examined Darwish's dialogue with Western writers like Maya Angelou and William Butler Yeats, highlighting shared themes of resistance and nationalism (Zeidanin, 2020, p. 55; Hamdi, 2014, p. 92). Alhawamdeh's (2022, p. 170) study of Darwish's appropriation of Shakespeare also illustrates a dialogue between Eastern and Western literary traditions. However, these studies rarely engage with the ecological aspects of Darwish's poetry. Similarly, while Dickinson's philosophical engagement with nature has been widely studied, her work is often analyzed in

isolation from poets outside the Western canon. This study fills that gap by comparing the use of natural imagery in both poets' works, showing how their engagement with nature offers complementary insights into the human condition and the relationship between humanity and the environment (Qutami, 2022).

Building upon this theoretical foundation, this study employs a comparative ecocritical approach to analyze how Dickinson and Darwish engage with nature. Through close textual analysis, it examines how ecological metaphors shape themes of identity, resistance, and existential inquiry in their poetry. The study applies key ecocritical concepts to interpret their engagement with the natural world.

Trans-corporeality (Alaimo, 2010) challenges the conventional boundary between humans and the environment, emphasizing the fluid exchange between human and nonhuman entities. This perspective is particularly relevant to Dickinson, whose poetry often collapses distinctions between self and nature, portraying insects, animals, and plants as active participants in existence rather than passive objects.

Similarly, the mesh (Morton, 2010) conceptualizes nature as an interconnected web, rejecting rigid separations between human and nonhuman life. This framework helps illuminate how both poets depict nature as a relational force, shaping human experience rather than serving as mere backdrop. In Darwish's poetry, landscapes and creatures are not just metaphors but active participants in historical and political struggles, reflecting a deep ecological entanglement between land and identity.

Furthermore, slow violence (Nixon, 2011) describes gradual environmental destruction that disproportionately affects marginalized communities, often unfolding over extended periods in ways that make it less immediately visible. This theory is crucial for understanding Darwish's depiction of ecological destruction as a form of colonial violence, where the displacement of people is mirrored by the degradation of their natural environment. His poetic representations of olive trees, rivers, and agricultural landscapes highlight the slow erasure of both land and cultural memory under occupation.

Additionally, postcolonial ecocriticism (Huggan & Tiffin, 2015) provides insight into how Darwish's nature imagery functions as resistance. Palestinian landscapes and animals in his poetry serve as markers of historical continuity, asserting a connection between place, identity, and national survival.

By juxtaposing Dickinson's introspective engagement with nature against Darwish's politically charged ecological vision, this study demonstrates how both poets challenge dominant human-nature relationships. Through this integration of Western ecocritical theories and postcolonial environmental thought, the research contributes to the growing field of transnational ecocriticism, revealing how poetic representations of nature transcend cultural and historical boundaries to engage with broader themes of identity, resilience, and environmental consciousness.

2. Ecological Metaphors in Darwish

Mahmoud Darwish's poetry intricately weaves natural imagery with themes of identity, exile, and cultural memory. Through creatures like butterflies, falcons, hoopoes, and ravens, Darwish transforms elements of the natural world into symbols of resilience and survival. His personal experiences of displacement and the Palestinian struggle shape his work, highlighting the connection between human identity and the environment. Darwish's poetry challenges anthropocentrism and emphasizes the interdependence of all life, reflecting trans-corporeality and ecocentrism. By blending postcolonial resistance with ecocritical thought, his poems critique imperialism while envisioning ecological and cultural renewal, positioning Darwish as a key figure in ecopoetics and postcolonial ecocriticism**.**

2.1 Resilience and Regeneration in Darwish's "Mural"

In "Mural," Mahmoud Darwish intricately weaves natural symbols into a rich tapestry of metaphors that explore life, identity, and existential struggle. Creatures such as butterflies, falcons, ants, wheat, and the mythical phoenix reflect not only personal and political themes but also emphasize the inextricable link between human experience and the ecological world. These connections align with Stacy Alaimo's concept of trans-corporeality, which emphasizes how human identity and survival are deeply entwined with the natural world. Darwish's creatures symbolize resilience, transformation, and cultural renewal, reflecting both the Palestinian experience and broader ecocritical themes.

The butterfly in "Mural" symbolizes transformation and the soul's journey. Darwish writes, "A single river is enough for me to whisper to the butterfly: O my sister, rise from your silk coffin" (2003, 129). This imagery captures the butterfly's metamorphosis, representing both personal renewal and the collective Palestinian hope for liberation. Khaled Masood (2020, 60) emphasizes that "In the past, the butterfly was seen as a pertinent emblem of the soul because it began as an earthbound caterpillar, died in a later stage, and was then resurrected as a beautiful winged creature." In an ecocritical sense, the butterfly's transformation symbolizes the entanglement of human and nonhuman lives, echoing trans-corporeality—the recognition that the human condition is continuously shaped by the natural world's cycles of death and regeneration.

The falcon, symbolizing power, freedom, and the fluidity of identity, reflects the transient nature of political authority contrasted with the enduring spirit of resistance. Darwish writes, "A single river is enough to tempt all ancient myths to ride falcons' wings / while falcons change flags on remote mountain peaks" (2003, 129), suggesting that political dominance may shift, but the desire for freedom remains constant. The falcon's flight evokes liberation and resilience, embodying Timothy Morton's idea of the mesh, where all beings—human and nonhuman—are interconnected in a vast, boundless network. By linking the falcon's symbolism to Palestinian cultural memory, Darwish reinforces the idea that human identity is tied to both land and nature, a key principle of postcolonial ecocriticism.

Ants, representing perseverance and collective effort, further illustrate the connection between ecological endurance and cultural resilience. Darwish invokes the ants "in my heart" to help him bear the burden of endurance: "little by little, to the ants in my heart: Help me bear the brunt of my endurance" (2003, 140). This image captures the quiet, steady labor necessary for survival, mirroring the slow yet constant perseverance of the Palestinian people. The ants also symbolize what Rob Nixon refers to as slow violence—the gradual, almost imperceptible process of environmental and cultural destruction that operates over long periods of time. Darwish's evocation of the ants' silent endurance underscores how the Palestinian struggle, like ecological survival, persists despite ongoing threats of erasure.

Wheat in "Mural" is a symbol of sustenance, continuity, and shared humanity. Darwish writes, "The tiny wheat grain will nourish me / and my enemy brother" (2003, 133), invoking wheat as a metaphor for reconciliation and unity despite conflict. The symbolism of wheat transcends its literal meaning, becoming an ecological and cultural emblem of hope and renewal. Iovino and Oppermann's concept of material narratives—the idea that matter and meaning are deeply interconnected—resonates with this image, as wheat symbolizes both physical nourishment and the enduring link between land and identity (2014, 6–7). Wheat, as Darwish presents it, is not just a crop but a reminder of the land's ability to sustain life even in times of conflict, connecting human survival to the ecological health of the land itself. Hashim and Ahmad (2014, 17) further note that "Darwish utilizes the wheat of his homeland to show further his employment of environment to provide new ecological insights for the continuing Palestinian generations."

The phoenix, a mythical bird that rises from its ashes, embodies themes of rebirth and immortality. Darwish (2003, 120) invokes this symbol in "Mural" to represent the possibility of transcendence, writing:

One day, I will be a bird, and will snatch my being out of my nothingness.
The more my wings burn, the more I near the truth and arise from the ashes.
I am the dreamer's speech, having forsaken body and soul
to continue my first journey
to what set me on fire and vanished:
The Meaning …

This imagery captures the cyclical nature of destruction and renewal, reflecting the poet's aspiration for transcendence despite suffering. Ferial Ghazoul (2012, 46) notes, "The search of the poet is double: it is a search for rebirth and a search for meaning." Ecocritically, the phoenix symbolizes the transformation of both personal and collective identity in the face of devastation. Darwish reimagines both human and ecological futures through the phoenix's resurrection, suggesting that personal and national renewal are intertwined within the "ecosocial imaginary" (Heise 2008, 21 –22).

Tahrir Hamdi emphasizes that these natural symbols in "Mural" are not abstract or idealized but actively work to "create anew their homelands" in response to the geographical and cultural erasure imposed by colonialism (2014, 92). Darwish's use of natural imagery resists the imperialist forces seeking to obliterate Palestinian identity by asserting continuity between the people and their land. Graham Huggan and Helen Tiffin's framework of postcolonial ecocriticism underscores this dual function of literature: it critiques real-world injustices while also imagining alternative, more sustainable futures (2015, 13). In "Mural," Darwish's natural symbols serve both functions—reflecting the lived experience of displacement while offering a vision of cultural and ecological restoration. The phoenix, wheat, and butterfly become central figures in the poet's quest for a future where human resilience and environmental renewal are intertwined, challenging colonial erasure and advocating for a world in which human and ecological regeneration are possible.

2.2 Postcolonial Ecocriticism in Darwish's "The Hoopoe"

In "The Hoopoe," Mahmoud Darwish employs symbolic creatures such as the hoopoe, swallow, and mountain goat to explore the complex themes of exile, wisdom, and identity. These animals function not merely as metaphors, but as representations of resilience, displacement, and the search for meaning, linking human experience with the natural world.

The hoopoe serves as a symbol of wisdom and transcendence, deeply rooted in Islamic tradition. Darwish (2003, 32) writes, "I am a hoopoe, said the guide to the master of things, / searching for a lost sky," alluding to the Qur'anic story in which the hoopoe acts as a messenger for Solomon.[1] Darwish appropriates this figure to explore broader questions of belonging and identity, connecting the religious symbolism of the hoopoe to the Palestinian experience of displacement. Though not a devout Muslim, Darwish's use of the Qur'an is intentional, reflecting his desire to invoke cultural and spiritual heritage as a source of resilience in exile.[2] This use of the hoopoe also mirrors its role in classical Islamic and Middle Eastern literature, where it often appears as a guide or harbinger of wisdom.[3]

In an ecocritical context, the hoopoe can be seen through trans-corporeality, where human and nonhuman lives are intertwined. The bird's quest for a "lost sky" mirrors the Palestinian people's search for a lost homeland, suggesting that the human experience of exile is inseparable from ecological displacement. The hoopoe's journey represents the interconnectedness of identity, culture, and the environment.

The swallow symbolizes freedom and the desire to escape captivity. Darwish writes, "We are captives, even if our wheat grows over the fences, / and swallows rise from our broken chains" (2003, 31), illustrating the struggle for liberation. The swallows, breaking free from chains, reflect not only political freedom but also the resilience of the human spirit in the face of oppression.

The mountain goats represent resilience and connection to the land. Darwish writes, "Mountain goats leap out of mountain goats onto the temples" (2003, 32), symbolizing continuity and survival. These goats, grounded in the Palestinian landscape, evoke the enduring strength of the people tied to their homeland. This image aligns with the concept of slow violence, which refers to the gradual destruction of environments and cultures over time. The goats' persistence against adversity highlights the slow, ongoing erosion of both land and identity, while also embodying resistance to this destruction.

Through these metaphors, Darwish connects the experience of exile with broader existential and ecological concerns. As Rehnuma Sazzad (2015, 1) notes, Darwish's work transcends nationalist themes to engage with universal human values, exploring the shared struggles of identity and belonging. In "The Hoopoe," these creatures serve not only as symbols of the Palestinian experience but also as reflections of the deep interconnection between humans and the natural world.

2.3 Trans-Corporeality in Darwish's "The Raven's Ink"

In "The Raven's Ink," Mahmoud Darwish uses the raven to explore themes of death, guilt, solitude, and exile within a postcolonial and ecological context. The raven, tied to the Quranic story of Cain and Abel, becomes a symbol of humanity's first encounter with guilt and mortality. Darwish writes, "In Adam's garden you searched, that a restless killer / may bury his brother" (2003, 74), positioning the raven as an active participant in human moral reckoning. By guiding Cain to bury Abel, the raven reflects nature's involvement in humanity's deepest existential crises.

This interaction aligns with the concept of trans-corporeality, as the raven crosses the boundary between the human and nonhuman worlds, shaping Cain's response to guilt. Darwish highlights this connection by writing, "Then you went about

your work, / as absence goes about its own preoccupations" (2003, 74), reinforcing the raven's role in mediating between life and death.

Darwish portrays the raven as a solitary figure with a "dark voice" (2003, 74), capturing the bird's confrontation with existential voids. The raven's sermon, "Preach with your always / echoing voice the human void surrounding you!" (2003, 74), underscores its role as a herald of existential awareness. This imagery resonates with Morton's concept of the mesh, where all beings are interconnected. Furthermore, the raven's solitude mirrors Darwish's own experience of exile, as captured in the lines, "I have taken refuge in the night of your voice. / My absence is roaming among the shadows" (2003, 75). This parallel between the bird and the poet highlights a profound sense of displacement and existential search. Furthermore, the poem also evokes the concept of slow violence, as the raven's quiet persistence and connection to death symbolize the gradual erosion of identity. Darwish's identification with the raven—"I have taken refuge in the night of your voice" (2003, 75)—mirrors the slow erasure of Palestinian identity. Meanwhile, the carob tree emerges as a symbol of resilience, highlighting the enduring bond between people and the land.

Darwish reinforces the raven's spiritual role by invoking the Quranic story: "Then God sent a raven who scratched the ground / to show him how to hide the vile body of his brother" (2003, 76). Here, the raven becomes a guide not only through moral struggles but also through human history, symbolizing nature's role in ethical reflection.

Ultimately, "The Raven's Ink" depicts the raven as more than a mere symbol of death; it embodies Darwish's intricate exploration of guilt, exile, and the profound interconnectedness between the human and natural realms. The raven's dual role as both observer and guide bridges the boundary between the anthropocentric and the nonhuman, aligning with the principles of the third wave of ecocriticism, which foregrounds the interdependence of all forms of life. Through the raven's voice, Darwish articulates the persistence of identity and memory in the midst of displacement.

Darwish's poetry is rich with ecological symbols that intertwine themes of exile, resilience, and political resistance. Across "Mural," "The Hoopoe," and "The Raven's Ink," natural imagery becomes a site of both mourning and defiance. The butterfly, falcon, and phoenix symbolize transformation and renewal, evoking cycles of destruction and rebirth that mirror the Palestinian struggle. The hoopoe, a bird with deep cultural and mythological significance, acts as a messenger bridging temporal and spiritual realms, reinforcing themes of displacement and return. The swallow and mountain goat, creatures marked by movement and adaptation, reflect the tension between forced exile and the longing for rootedness. These symbols collectively suggest that nature in Darwish's work is not merely a passive backdrop but an active participant in resistance, memory, and identity. This layered ecological imagery sets the stage for an ecocritical reading of Dickinson, whose natural metaphors also engage with existential and philosophical concerns, albeit in a different historical and cultural context.

3. Ecological Metaphors in Dickinson

Emily Dickinson's poetry transforms overlooked elements of nature into symbols of resilience, beauty, and reflection. Through vivid imagery and metaphor, she encourages readers to reconsider their relationship with the natural world, challenging human-centered perspectives that often dismiss non-human life. By focusing on creatures like rats, mushrooms, bats, and frogs, Dickinson emphasizes the intrinsic value of all living beings and their roles within ecosystems. Her work aligns with ecocentrism and deep ecology, which stress the interconnectedness of life and the importance of recognizing nature's significance beyond human utility. Through an ecocritical lens, Dickinson's poetry reveals how even the most ordinary elements of nature can offer profound insights into existence and the delicate balance of the natural world

3.1 Ecocentrism in Dickinson's "The Rat is the Concisest Tenant"

In "The Rat is the Concisest Tenant," Emily Dickinson elevates the commonly reviled rat to symbolize resilience and independence. The poem portrays the rat as a tenant who deftly evades human schemes, embodying a creature that thrives beyond human control. Dickinson writes:

The Rat is the concisest Tenant.

He pays no Rent.

Repudiates the Obligation—

On Schemes intent
Balking our Wit
To sound or circumvent—
Hate cannot harm
A Foe so reticent—
Neither Decree prohibit him—
Lawful as Equilibrium. (1960, 585)

The rat's survival, despite human efforts to trap or eliminate it, serves as a metaphor for independence. By depicting the rat as one who "pays no Rent" and "Repudiates the Obligation," Dickinson critiques anthropocentrism, a worldview that privileges human dominance over nature. As Greg Garrard observes, anthropocentrism embodies a belief system that "favors humans over other organisms" (2011, 206). In contrast, Dickinson presents the rat as thriving outside of human control, thereby symbolizing nature's resilience and autonomy.

Viewed through an ecocritical lens, the rat embodies ecocentrism, which recognizes the intrinsic value of all life forms. The rat's ability to "Balk our Wit" underscores its adaptability and resistance to human efforts at control. As Ziqiu Gong (2024, 18) suggests, the rat symbolizes "human tenacity and adaptability through the rat's extraordinary ability to survive." By centering on this often-reviled creature, Dickinson prompts readers to reconsider the value of life forms that are typically marginalized or dismissed.

The poem aligns with modern ecocriticism, as Oppermann (2014, 4) contends that human-centric views are challenged by recognizing the intelligence and agency of nonhuman beings. Aaron Moe (2014, 57) further notes that Dickinson's depiction of the rat "pushes readers to consider how, after all, rats take up little space, are mostly silent, and moreover, they follow the law of nature over the law of humans." This portrayal of the rat's independence from human laws underscores nature's ability to operate according to its own principles, undisturbed by human interference.

In the closing line, "Law as Equilibrium," Dickinson suggests that the rat, and by extension nature itself, operates within a balance that transcends human control. The rat's survival, despite human attempts to dominate it, symbolizes the resilience of natural systems and their capacity to function autonomously. This portrayal serves as a reminder that the natural world persists on its own terms, independent of human interventions.

3.2 Nonhuman Agency in Dickinson's "The Mushroom is the Elf of Plants"

In "The Mushroom is the Elf of Plants," Emily Dickinson elevates the humble mushroom into a symbol of ecological complexity and significance. Through personification and metaphor, Dickinson emphasizes the mushroom's subtle role in the natural world, reflecting its place within a larger ecological system.

The poem personifies the grass, describing it as "pleased / To have [the mushroom] intermit" (Dickinson 1960, 565). By attributing emotions to the grass, Dickinson underscores a sense of interconnectedness within nature, where even the smallest entities, such as the mushroom, play pivotal roles in maintaining ecological balance. This portrayal aligns with ecocentrism, which advocates for a decentering of human dominance and acknowledges the intrinsic value of all organisms (Buell 1995, 425). Through this representation, Dickinson encourages readers to recognize the mushroom's ecological significance, challenging the notion that it is inconsequential.

The mushroom's quiet emergence is described as "This surreptitious scion / Of Summer's circumspect" (Dickinson 1960, 565), highlighting its unobtrusive presence. The use of the term "surreptitious" suggests that the mushroom grows unnoticed, yet remains an essential component within the ecosystem, emblematic of nature's often unseen but vital processes. By referring to it as a "scion," Dickinson further emphasizes its integral connection to the natural world's cyclical patterns, positioning it as part of a larger, interdependent system. This portrayal resonates with the principles of deep ecology, which stresses the inherent value of all living beings and their interconnectedness within the ecological web.

Dickinson continues to explore themes of interconnectedness and personification by ascribing human-like qualities to nature. She muses:

Had Nature any supple Face
Or could she one contemn—
Had Nature an Apostate—
That Mushroom—it is Him! (1960, 566)

In these lines, Dickinson suggests that if nature could express disdain, the mushroom might be seen as an apostate, or outcast. However, even as an outcast, the mushroom is celebrated for its unique place in the natural world. As Curtis observes, "the mushroom is 'outcast,' and yet it is patently celebrated by the poem itself" (2013, 37). This duality challenges anthropocentric perspectives, where humans often judge and undervalue aspects of nature that seem unconventional or insignificant. Dickinson's portrayal of the mushroom encourages readers to reconsider such judgments and recognize the intrinsic value of all life, even that which may appear odd or overlooked.

In these lines, Dickinson speculates whether, if capable of expressing disdain, nature might regard the mushroom as an apostate or an "outcast." Yet, even as an outcast, the mushroom is celebrated for its unique role within the natural world. Curtis (2013, 37) notes that the mushroom is "'outcast,' and yet it is patently celebrated by the poem itself." This duality confronts anthropocentric views that often judge and undervalue elements of nature perceived as unconventional or insignificant.

By celebrating the mushroom's oddity and its essential role within nature, Dickinson aligns with ecopoetics, which examines the relationship between language, nature, and ecological awareness. The poem invites us to find significance in the overlooked and ordinary, challenging our perceptions of what is valuable in the natural world. In doing so, Dickinson draws attention to the overlooked elements of nature that contribute to its richness, aligning her work with the third wave of ecocriticism, which explores the complex and reciprocal relationships between human and nonhuman worlds.

3.3 Liminality and the Wild in Dickinson's "The Bat"

In "The Bat is Dun, with Wrinkled Wings," Emily Dickinson reimagines the bat, a creature often associated with fear, as a symbol of beauty and reflection. Through her use of vivid imagery and metaphor, Dickinson encourages a deeper appreciation for the bat's role in the natural world.

Dickinson describes the bat's wings as "His small Umbrella quaintly halved / Describing in the Air / An Arc alike inscrutable" (1960, 653). The metaphor of an "umbrella" suggests the bat's delicate, folded wings, while "quaintly" conveys charm. The "arc" of its flight, described as "inscrutable," emphasizes its graceful, unpredictable movements. This portrayal challenges anthropocentric biases, encouraging readers to see the bat as an essential part of nature. By focusing on the bat's unique features, Dickinson aligns with ecocentrism, recognizing the intrinsic value of all life forms regardless of human perceptions.

The bat is also depicted as an "Elate philosopher" (Dickinson 1960, 653), which humanizes the creature and suggests it experiences joy and purpose. By attributing philosophical qualities to the bat, Dickinson challenges the anthropocentric assumption that intelligence and meaningful experiences are exclusive to humans. This depiction resonates with principles of deep ecology and posthumanism, which acknowledge the cognitive and emotional capacities of non-human animals and emphasize the interconnectedness of all life forms.

In the closing lines, Dickinson affirms the bat's positive contributions to its environment: "Beneficent, believe me, / His Eccentricities" (1960, 653). The use of "beneficent" suggests that the bat's unique behaviors are advantageous to the ecosystem. By lauding its "eccentricities," Dickinson challenges anthropocentric views that often dismiss the unfamiliar aspects of nature. This perspective is emblematic of ecopoetics, which encourages readers to recognize and appreciate the bat's distinct role in sustaining ecological balance.

3.4 Existential Reverie and Natural Harmony in Dickinson's "The Long Sigh of the Frog"

In "The Long Sigh of the Frog," Emily Dickinson (1960, 587) transforms the frog's ordinary call into a symbol of existential reflection and tranquility. Through vivid imagery and contemplative language, Dickinson invites readers to see the frog not merely as a mundane creature, but as a conduit for philosophical insight.

The poem opens with:
The long sigh of the Frog
Upon a Summer's Day
Enacts intoxication
Upon the Revery—

Here, Dickinson elevates the frog's simple call, described as a "long sigh," to an emblem of deep contemplation. The metaphor of "intoxication" suggests a bewitching, profound absorption into thought, while "Revery" indicates a dreamlike state, further deepening the tranquil and reflective mood. This portrayal encourages readers to find meaning and beauty in the often overlooked nuances of the natural world.

Dickinson deepens the significance of the frog's sigh through personification, endowing it with qualities of contentment and tranquility. The "long sigh" represents a peaceful existence, while the lines "Enacts intoxication / Upon the Revery—" suggest that the frog's call induces a quasi-hypnotic state. This highlights how even the smallest aspects of nature can lead to profound contemplation, reinforcing an ecocentric perspective that values natural phenomena beyond their utility to humans.

In the final lines, Dickinson writes: "That makes the Ear inordinate / For corporal release" (1960, 587). The word "inordinate" suggests the overwhelming impact of the frog's call, while "corporal release" implies both physical and spiritual relief. This portrayal underscores the transformative power of nature, illustrating how natural sounds can transcend sensory experience, offering an escape from the everyday and fostering a connection between the human and non-human worlds. By emphasizing this interconnectedness, Dickinson challenges anthropocentric views, presenting the frog's call as integral to the human experience of reflection and peace.

Like Darwish, Dickinson employs natural symbols to interrogate themes of existence, agency, and interconnection. Her poems frequently elevate nonhuman entities as central figures in metaphysical explorations. The rat and mushroom, for example, embody resilience and subversion, representing life that thrives on the margins despite societal dismissal. The bat and frog, creatures often associated with liminality, challenge hierarchical distinctions between the human and nonhuman, embracing a more entangled, interdependent vision of life. These motifs align with the broader ecocritical discourse that seeks to dismantle anthropocentric perspectives. Dickinson's fascination with the overlooked and the peripheral resonates with Darwish's poetic reclamation of natural symbols as sites of resistance and renewal. This convergence in their use of ecological metaphors provides a foundation for deeper comparative insights into their respective poetic engagements with nature.

4. Poetic Dialogues with Nature: Comparing Darwish and Dickinson

In both Emily Dickinson and Mahmoud Darwish's poetry, nature serves as a profound space for expressing personal and cultural narratives. Although their geographical and historical contexts differ greatly, both poets engage with natural imagery to explore themes such as identity, isolation, and resistance. Dickinson's introspective connection with nature reflects her internal solitude, while Darwish's use of nature is intertwined with political exile and collective memory. This section compares their poetic dialogues with nature, focusing on how each poet's engagement with the natural world shapes their reflections on the human condition.

4.1 Exile and Solitude in Context: Nature as Metaphor in Darwish and Dickinson

The motif of exile in Mahmoud Darwish's oeuvre is intricately connected to the geopolitical dislocations endured by the Palestinian populace. In his poetry, fauna metaphorically convey the deep longing for a lost homeland and the resilience necessary for life in exile. In his article "On Mahmoud Darwish," Edward Said (1994, 112) poignantly recounts the traumatic events that shaped Darwish's narrative, stating, "Mahmoud Darwish was born in 1942 in the Palestinian village of Birweh, which the Israelis destroyed six years later." Said further explains how Darwish endured multiple incarcerations and persistent harassment by Israeli authorities, ultimately leading him to embrace the life of a "wandering exile" after 1982, moving through various Arab capitals before finally settling in Paris (Said 1994, 112).[4]

Muna Abu Eid, in *Mahmoud Darwish: Literature and the Politics of Palestinian Identity*, delineates three seminal phases in Darwish's biographical journey that significantly shaped his poetic rendering of displacement: his voluntary exile to Cairo in 1971, his politically charged tenure in Beirut beginning in 1972, and his introspective Parisian phase from 1983 to 1995 (2016, 140–42). These epochs are poignantly reflected in his poetry; therefore, he "employed his words and poems towards one target, which is to say that he belongs there".

For instance, in "Mural," the metaphor of the falcon's flight encapsulates the elusive pursuit of liberty and a persistent connection with an inaccessible homeland. Similarly, the hoopoe, in its perpetual "search for a lost sky," symbolizes the ongoing quest for a sanctuary of belonging (Darwish 2003, 32). Further, in "The Raven's Ink," the raven embodies the profound isolation and haunting presence of exile, articulating the collective Palestinian dislocation (Darwish 2003, 75). Darwish's recurrent depiction of exile, as in "The further we move away, the closer we come / to our reality and the boundaries of exile" (2003, 43) and "There is no place on earth where we haven't pitched our tent of exile" (Darwish 2003, 38), accentuates the pervasive nature of exile within the Palestinian collective psyche and his poetic discourse.

In contrast, Emily Dickinson's poetry emerges from a different kind of isolation—one that is self-imposed and introspective. Scholars have explored this aspect of her life through various lenses, emphasizing the complex interplay between her psychological state and her pursuit of artistic freedom. John Cody, for example, links her withdrawal to psychological conditions such as agoraphobia and depression, suggesting that these significantly impacted her social interactions (1971, 164).[5] However, Fred D. White views her reclusion as a deliberate choice, describing her decision to "shut the door on society and throw away the key" as a way to fully commit to her poetic vocation (2008, 40). Similarly, Farr (2011, 24–25) and Wolff (1986, 167) propose that Dickinson's solitude was a practical strategy to foster her literary creativity, driven partly by anxiety about public exposure. Jean Mudge further characterizes her lifestyle as "self-incarceration at home," illustrating how her isolation created both constraints and spaces for creative freedom (Mudge 1975, 6). Jane Donahue Eberwein, in *Dickinson: Strategies of Limitation*, expands on this notion, exploring how Dickinson's isolation influenced both the themes and forms of her poetry (1985, 38).

Despite differing interpretations, scholars generally agree that Dickinson's internal life was central to her poetry. Wolff notes that, according to her sister Vinnie, Emily's withdrawal was gradual, "only a happen," developing from a series of small decisions rather than a single, dramatic choice (1986, 167). Dickinson's poetry conveys her retreat into solitude through lines like "Me from Myself—to banish—," suggesting a desire to distance herself from inner turmoil, and "Impregnable my Fortress / Unto All Heart," where she envisions solitude as an invincible fortress protecting her from emotional intrusion (Dickinson 1960, 318). Her conscious decision to renounce societal roles is further expressed in lines such as "Renunciation—is a piercing Virtue— / The letting go / A Presence—for an Expectation—" (Dickinson 1960, 365). Additionally, "The Soul that hath a Guest / Doth seldom go abroad" implies that her internal world provided sufficient companionship (Dickinson 1960, 365). This inward focus extends to her poetic depictions of nature, as seen in the frog's "receding Swell / Substantiates a Peace" (Dickinson 1960, 587) and the bat's "Describing in the Air / An Arc alike inscrutable" (Dickinson 1960, 653), reflecting a solitary and introspective engagement with the natural world.

4.2 Ecocentric Perspectives and the Interconnectedness of Nature in Dickinson and Darwish

Emily Dickinson and Mahmoud Darwish explore ecocentric perspectives in their poetry, emphasizing nature's inherent value and its deep connection to human life. Through themes such as trans-corporeality, the mesh, and slow violence, both poets challenge anthropocentric views, revealing the complex relationships between identity, culture, and the natural world. While Dickinson often reflects on the metaphysical and existential aspects of nature, Darwish's work engages directly with postcolonial ecocriticism, where colonial and cultural struggles intersect with ecological concerns.

Trans-corporeality, the idea that human and non-human lives are deeply intertwined, is present in both poets' works. In Dickinson's "I started Early – Took my Dog –," the sea interacts with the speaker as though it possesses human qualities:

And He – He followed – close behind –
I felt his Silver Heel
Upon my Ankle – Then my Shoes
Would overflow with Pearl. (Dickinson 1960, 254)

This blurring of boundaries between self and nature reflects Dickinson's critique of human attempts to dominate the environment. In contrast, Darwish's use of trans-corporeality speaks to collective identity and displacement. In "Mural," the butterfly symbolizes both personal renewal and Palestinian liberation: "A single river is enough for me to whisper to the butterfly: O my sister" (Darwish 2003, 129). Similarly, Darwish's invocation of the horse in "Mural" ties human resilience to the endurance of the land itself:

So stand firm, O my horse!
In this wind, again, we are one.
You are my youth. I am your shadow.
Rise like an 'I' and become lightning.
Ascend. Born anew. Rise upright like an "I."
Be tense, be rigid, my horse! Rise upright like an "I." (Darwish 2003, 149–150)

Here, the horse symbolizes not only personal strength but the broader resistance of nature against colonial occupation, reflecting the inseparability of the natural world from human struggles in Darwish's work.

The mesh, or the interconnectedness of all life forms, is another shared theme in both poets' works. In Dickinson's "The Mushroom is the Elf of Plants," the mushroom's quiet existence critiques human arrogance by highlighting the complexity of the natural world: "At Evening, it is not— / At Morning, in a Truffled Hut / It stop upon a Spot" (Dickinson 1960, 565). Her focus on marginalized creatures like mushrooms and bats reveals her belief in nature's autonomy beyond human comprehension. Darwish, on the other hand, uses the mesh to depict the Palestinian landscape as a living entity bound to its people. In "Mural," he writes, "A single river is enough to tempt all ancient myths to ride falcons' wings / while falcons change flags on remote mountain peaks" (Darwish 2003, 129). The interconnectedness of land, people, and animals in Darwish's poetry highlights the shared fate of humans and nature in the face of colonialism.

Slow violence, or the gradual destruction of environments and cultures, is a critical theme in both poets' works. In Dickinson's "The Rat is the Concisest Tenant," the rat's resilience against human neglect symbolizes nature's capacity to endure: "He pays no Rent. / Repudiates the Obligation—" (Dickinson 1960, 585). By attributing dignity to often-overlooked creatures, Dickinson critiques the slow erosion of respect for non-human life. Darwish, however, places slow violence within the context of colonial exploitation. In "The Raven's Ink," the raven witnesses the erosion of Palestinian land and identity: "Here, before you, is the first blood of our line" (Darwish 2003, 74). His critique of resource exploitation in "Mural" further underscores the colonial appropriation of both land and culture: "I am not one of Rome's minions who guard the salt roads. / But I am forced to pay a percentage of the salt in my bread" (Darwish 2003, 149). Through these depictions, Darwish links environmental degradation to the political realities of occupation, emphasizing the intersection between ecological and cultural survival.

Together, Dickinson and Darwish reveal the intricate relationships between human and ecological systems, urging readers to reconsider how nature is exploited and marginalized. While Dickinson highlights the autonomy and worth of overlooked elements like mushrooms, bats, and rats, Darwish integrates natural imagery with the political and cultural struggles of the Palestinian people. By synthesizing ecocentric and postcolonial themes, both poets advocate for a more harmonious coexistence with nature, challenging colonial and anthropocentric perspectives alike.

4.3 Mythological Creatures: Darwish's Resistance and Dickinson's Introspection

In the comparative analysis of Mahmoud Darwish's and Emily Dickinson's utilization of mythical creatures within their poetic oeuvres, a profound dichotomy emerges, reflecting their distinct cultural backgrounds and poetic methodologies. Darwish harnesses mythology as a robust tool for cultural and political resistance, while Dickinson's mythological references, though rare and restrained, are deeply tied to her introspective contemplation of nature's enigmas.

Darwish incorporates mythical figures such as the phoenix—referred to as *anqā* in Islamic mythology and the *sīmorgh* in Persian literature—along with other significant birds like the raven and the hoopoe from the Quran. In Islamic tradition, the phoenix is depicted as a massive, flawless creature created by God, which eventually became a calamity and was destroyed (*Encyclopedia Britannica*, accessed September 19, 2024). Similarly, the raven underscores themes of death and guilt, illustrating how Darwish connects personal reflections with broader religious and cultural contexts. Hamdi highlights that Darwish's use of these symbols is not merely decorative but a deliberate effort to "effect a change in reality, to bridge the gap between thought and action," transforming these mythological figures into catalysts for cultural and political resistance (Hamdi 2014, 96). Through this strategic engagement with myth, Darwish aims to reshape the lived experiences of his people, leveraging the transformative power of these narratives.

In stark contrast, Emily Dickinson's invocation of mythology is markedly restrained and infrequent. Unlike Darwish, Dickinson rarely uses mythology, and when she does, it is with a subtle and indirect approach that serves more as a reflection of her introspective nature than as a vehicle for political commentary. This characteristic is noticed by Jack Capps and Matthias Bauer decades ago. Dickinson "found no place in her own writing for the involved apparatus of […] mythology" (Capps 1966, 72). Additionally, Bauer notes, "It can be taken for granted that Dickinson was familiar with classical mythology," yet she "never chose to treat a particular myth extensively (with the exception, perhaps, of Eden), and explicit allusions to mythical stories are much rarer [...]" (Bauer 1996, 208). For example, in her poem "Through lane it lay - through bramble," Dickinson portrays the serpent not merely as a biblical symbol but emphasizes its "satin figure" that "glid stealthily along," highlighting its menacing, naturalistic qualities which resonate with themes of cunning and peril (1960, 10). Similarly, the satyr in "Did you ever stand in a Cavern's Mouth" is depicted as a raw, untamed force of nature, "Extemporizing in your ear / As cool as Satyr's Drums," evoking an eerie influence and reflecting the capricious forces of the wild (Dickinson 289). These mythological references are subtly integrated into Dickinson's verse, grounded in an ecocritical perspective that underscores the intrinsic value and complex beauty of the natural world, distinctly devoid of the mythological scaffolding prevalent in Darwish's work.

5. Conclusion

Mahmoud Darwish and Emily Dickinson, despite their distinct cultural and historical contexts, engage deeply with nature as a site of reflection, resistance, and renewal. While Darwish's poetry intertwines natural imagery with themes of exile, identity, and postcolonial struggle, Dickinson's work explores nature's philosophical and existential dimensions, frequently challenging anthropocentric hierarchies. Both poets elevate overlooked or marginalized natural beings—the hoopoe, raven, and mountain goat in Darwish's poetry; the rat, bat, and mushroom in Dickinson's—foregrounding their resilience and symbolic power. In doing so, they transform nature from a passive setting into an active force that shapes human experience, memory, and meaning.

By applying ecocritical concepts such as trans-corporeality, the mesh, and slow violence, this study highlights how Darwish and Dickinson expand the boundaries of environmental thought, demonstrating that human identity is inseparable from the nonhuman world. Their poetry not only complicates traditional ecocritical discourse, which has often centered on Euro-American perspectives, but also offers alternative ways of understanding ecological entanglements through postcolonial and existential lenses. Darwish's poetry resists colonial erasure by embedding Palestinian identity within the natural landscape, while Dickinson's work dismantles anthropocentric assumptions, revealing the agency and significance of nonhuman life. Together, their writings contribute to a broader, more inclusive vision of ecopoetics—one that acknowledges the complex intersections of nature, politics, and the human condition.

As ecocriticism continues to expand, this comparative study lays the groundwork for further research into how nature is conceptualized across different poetic traditions. Future studies could examine Darwish's and Dickinson's works in relation to contemporary ecological crises, decolonial ecologies, or multispecies studies, situating their poetry within urgent global discussions on environmental degradation, displacement, and resilience. Additionally, integrating material ecocriticism or eco-trauma theory could further illuminate how their poetry reflects not just metaphorical relationships with nature, but also tangible ecological realities. By bridging Western and non-Western ecocritical approaches, this study opens new pathways for understanding how poetry articulates the profound entanglement of human and nonhuman worlds, encouraging deeper engagement with literature as a means of reimagining our ecological future.

[1] It is noteworthy that Darwish, while not a dogmatic Muslim, refers to the Qur'an in a secular manner. In an interview with David Barsamian, Edward Said explains that while Darwish's poetry draws on imagery from "the Koran," it is used to enrich secular and deeply personal themes (Said & Barsamian, p. 162).

[1] The Qur'an has been an important source of inspiration for many Eastern writers, influencing their use of symbolic creatures. For instance, in Farid ud-Din Attar's "The Conference of the Birds," the hoopoe acts as a spiritual guide for other birds on a quest for enlightenment. Similarly, in Rumi's "Masnavi" and the "Divan-e Shams-e Tabrizi," the hoopoe symbolizes divine messages and wisdom.

[1] Mahmoud Darwish and Edward Said shared a deep friendship and intellectual bond that enriched their contributions to articulating the Palestinian experience. Said wrote, "I first met Darwish in 1974, and we have remained close friends ever since" ("On Mahmoud Darwish" 113), praising him as "the most gifted of his generation in the Arab world" (112). After Said's death in 2003, Darwish honored him with the elegiac poem "Edward Said: A Contrapuntal Reading." Their mutual respect and shared commitment significantly advanced the Palestinian narrative on the global stage.

[1] John Cody, a psychiatrist and literary scholar, was the first to suggest that Emily Dickinson suffered from agoraphobia and depression. In *After Great Pain: The Inner Life of Emily Dickinson* (1971), Cody argues that these conditions significantly influenced her reclusive lifestyle and poetry. Agoraphobia is defined as an "abnormal fear of being helpless in a situation which is embarrassing or inescapable and that leads to the avoidance of open or public places" (*Merriam-Webster*).

REFERENCES

Abd-Rabbo, M. (2019). Overlapping character variations in Chinua Achebe's *Things Fall Apart*. *Journal of Narrative Theory, 49*(1), 55–81. https://doi.org/10.1353/jnt.2019.0002

Abu Eid. (2016). *Mahmoud Darwish: Literature and the politics of Palestinian identity*. London, UK: I.B. Tauris.

Abu Keshk, Z., & Farman, S. (2022). The aesthetic formation of the "Shirt" in Amjad Nasser's poetry. *Al-Zaytoonah University of Jordan Journal for Human and Social Studies, 3*(1). http://doi:10.15849/ZJJHSS.220330.03

Alaimo, S. (2010). *Bodily natures: Science, environment, and the material self*. Bloomington, IN: Indiana University Press.

Al-Ghalith, A., & Al-Sayyid, R. (2023). The treatment of the others in selected works by Hawthorne and Rowling's *Harry Potter*. *International Journal of Literary Humanities, 22*(2), 19–32.

Alhawamdeh, H. (2022). Shakespeare as an icon of peace and human coexistence in Mahmoud Darwish's Shakespearean appropriations. *Forum for World Literature Studies, 14*(1), 151–172. https://www.researchgate.net/publication/360008439

Alkam, S. (2023). Poetry and the novel in Jabra Ibrahim Jabra's critical blog. *Al-Zaytoonah University of Jordan Journal for Human and Social Studies, 4*(1), 238–254. https://doi.org/10.15849/ZJJHSS.230330.11

Bauer, M. (1996). The language of dogs: Mythos and logos in Emily Dickinson. *Connotations, 5*(2–3), 192–209.

Britannica, T. Editors of Encyclopaedia. (2024, August 1). Phoenix. *Encyclopedia Britannica*. https://www.britannica.com/topic/phoenix-mythological-bird

Buell, L. (1995). *The environmental imagination: Thoreau, nature writing, and the formation of American culture*. Cambridge, MA: Harvard University Press.

Capps, J. (1966). *Emily Dickinson's reading: 1836–1886*. Cambridge, MA: Harvard University Press.

Cody, J. (1971). *After great pain: The inner life of Emily Dickinson*. Cambridge, MA: Harvard University Press.

Curtis, A. (2013). Mushrooming: Resistance and creativity in Sigmund Freud and Emily Dickinson. *Angelaki: Journal of the Theoretical Humanities, 18*(2), 29–44. https://doi.org/10.1080/0969725X.2013.804989

Darwish, M. (2003). *Unfortunately, it was paradise: Selected poems* (M. Akash, C. Forché, S. Antoon, & A. El-Zein, Eds. & Trans.). Berkeley, CA: University of California Press.

Dickinson, E. (1960). *The complete poems of Emily Dickinson* (T. H. Johnson, Ed.). Boston, MA: Little, Brown and Company.
Eberwein, J. D. (1985). *Dickinson: Strategies of limitation*. Amherst, MA: University of Massachusetts Press.
Farr, J. (1992). *The passion of Emily Dickinson*. Cambridge, MA: Harvard University Press.
Garrard, G. (2011). *Ecocriticism*. London, UK: Taylor & Francis.
Ghazoul, F. (2012). Darwish's mural: The echo of an epic hymn. *Interventions, 14*(1), 37–54. https://doi.org/10.1080/1369801X.2012.656932
Glotfelty, C., & Fromm, H. (1996). *The ecocriticism reader: Landmarks in literary ecology*. Athens, GA: University of Georgia Press.
Gong, Z. (2024). A brief analysis of animal metaphor in Emily Dickinson's poetry. *Lecture Notes on Language and Literature, 7*(2), 12–18. https://doi.org/10.23977/langl.2024.070203
Hamdi, T. (2014). Yeats's Ireland, Darwish's Palestine: The national in the personal, mystical, and mythological. *Arab Studies Quarterly, 36*(2), 92–106. https://doi.org/10.13169/arabstudquar.36.2.0092
Hamdi, T. (2016). Darwish's geography: Space, place and identity under construction. *Interventions, 19*(2), 238–257. https://doi.org/10.1080/1369801X.2016.1142884
Harlow, B. (1987). *Resistance literature*. London, UK: Methuen.
Hashim, R., & Hamoud, A. (2014). Environment and home in Mahmoud Darwish's poetry: An ecological perspective. *GEOGRAFIA Online TM Malaysian Journal of Society and Space, 10*(5), 9–19.
Heise, U. (2008). *Sense of place, sense of planet: The environmental imagination of the global*. Oxford, UK: Oxford University Press.
Huggan, G., & Tiffin, H. (2015). *Postcolonial ecocriticism: Literature, animals, environment* (2nd ed.). London, UK: Routledge. https://doi.org/10.4324/9781315768342
Iovino, S., & Oppermann, S. (2014). *Material ecocriticism*. Bloomington, IN: Indiana University Press.
Masood, K. M. S. (2020). Manifestations of nature and politics in Mahmoud Darwish's metaphors. *Journal of Literature, Languages and Linguistics, 66*, 53–66.
Merriam-Webster.com Dictionary. (n.d.). *Agoraphobia*. Retrieved September 21, 2024, from https://www.merriam-webster.com/dictionary/agoraphobia
Moe, A. (2014). Toward a zoopolis: Animal poiesis and the poetry of Emily Dickinson and Brenda Hillman. *Forum for World Literature Studies, 6*(1), 50–67.
Morton, T. (2010). *The ecological thought*. Cambridge, MA: Harvard University Press.
Mudge, J. M. (1975). *Emily Dickinson and the image of home*. Amherst, MA: University of Massachusetts Press.
Nixon, R. (2011). *Slow violence and the environmentalism of the poor*. Cambridge, MA: Harvard University Press.
Qutami, M. (2022). Countering normalized violence in Aboulela's *The Museum* and El Guindi's *Trading in my Arab*. *Al-Zaytoonah University of Jordan Journal for Human and Social Studies, 3*(3), 224–235. https://doi.org/10.15849/ZJJHSS.221130.13
Said, E. W. (1994). On Mahmoud Darwish. *Grand Street, 48*, 112–115. https://doi.org/10.2307/25007730
Said, E., & Brock, D. (2003). *Culture and resistance: Conversations with Edward W. Said*. Cambridge, MA: South End Press.
Sazzad, R. (2015). Mahmoud Darwish: Writing as an artistic sanctuary. *Interdisciplinary Literary Studies, 17*(1), 1–18. http://www.jstor.org/stable/10.5325/intelitestud.17.1.0001
White, F. D. (2008). *Approaching Emily Dickinson: Critical currents and crosscurrents since 1960*. Rochester, NY: Boydell & Brewer, Camden House.
Wolff, C. G. (1986). *Emily Dickinson*. New York, NY: Alfred A. Knopf.
Zeidanin, H. H. (2020). A comparative study on the chauvinism of nationalist discourse in selected poems by Mahmoud Darwish, Maya Angelou, and Rudyard Kipling. *World Journal of English Language, 10*(2), 55–63. https://doi.org/10.5430/wjel.v10n2p55

[1] See *Surah An-Naml (27:20-28), The Qur'an.*

[2] It is noteworthy that Darwish, while not a dogmatic Muslim, refers to the Qur'an in a secular manner. In an interview with David Barsamian, Edward Said explains that while Darwish's poetry draws on imagery from "the Koran," it is used to enrich secular and deeply personal themes (Said & Barsamian, p. 162).

The Qur'an has been an important source of inspiration for many Eastern writers, influencing their use of symbolic creatures. For [3] instance, in Farid ud-Din Attar's "The Conference of the Birds," the hoopoe acts as a spiritual guide for other birds on a quest for enlightenment. Similarly, in Rumi's "Masnavi" and the "Divan-e Shams-e Tabrizi," the hoopoe symbolizes divine messages and wisdom.

[4] Mahmoud Darwish and Edward Said shared a deep friendship and intellectual bond that enriched their contributions to articulating the Palestinian experience. Said wrote, "I first met Darwish in 1974, and we have remained close friends ever since" ("On Mahmoud Darwish" 113), praising him as "the most gifted of his generation in the Arab world" (112). After Said's death in 2003, Darwish honored him with the elegiac poem "Edward Said: A Contrapuntal Reading." Their mutual respect and shared commitment significantly advanced the Palestinian narrative on the global stage.

[5] John Cody, a psychiatrist and literary scholar, was the first to suggest that Emily Dickinson suffered from agoraphobia and depression. In *After Great Pain: The Inner Life of Emily Dickinson* (1971), Cody argues that these conditions significantly influenced her reclusive lifestyle and poetry. Agoraphobia is defined as an "abnormal fear of being helpless in a situation which is embarrassing or inescapable and that leads to the avoidance of open or public places" (*Merriam-Webster*).