



**THE THEME OF THE OCCUPIED MOTHERLAND IN THE WORKS OF
MAHMUD DERVISH**

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Abstract

This article is devoted to the work of one of the most prominent representatives of the Palestinian literature of the twentieth century, Mahmoud Darwish, whose whole life is a confirmation of serving the ideals of the liberation of the occupied lands of Palestine. The analysis involved a number of poems devoted to this topic, in which the active civil position of the poet, his individuality is clearly traced.

Keywords: Palestine, Palestinian literature, the 20th century, Mahmoud Dervish, creativity, the homeland, citizenship, visual means, symbolism.

One of the brightest representatives of the Palestinian literature of the twentieth century is undoubtedly Mahmoud Dervish, whose whole life and work are a confirmation of service to the ideals of the liberation of the occupied lands of Palestine. Collections of his poems have been translated and published in many countries around the world. A number of critical articles and studies are devoted to his life and work.

Mahmud Dervish's poems are well known in the post-Soviet space. In 1966, the first collection of the poet's poems from the collection "Leaves of Olives" was published in the collection "Poets of Israel", which included the following poems "Hope", "Suna", "To the Reader", "Song", "Three Paintings". In 1972, a collection of poems by the poet "The Voice" was published in Tashkent in the translation of G. Ashkenadze, which contains poems from the collections "Olive Leaves" and "Beloved from Palestine". The collection "Poets of Palestine", published in 1973 in Alma-Ata, includes the poet's poems from the collections "The End of the Night" and "Beloved from Palestine" in translations by Rimma Kazakova and I. Yermakov. In the magazine "Ogonyok" in 1978 several poems of the poet were published under the title "Pride and Rage". In 1983, the magazine "Foreign Literature" (No. 8) published "Letter to the Israeli Soldier". [15, 1984:4]

The poet himself visited Tashkent in 1969 as a participant in the conference of writers from Asia and Africa. And he greatly appreciated the award presented to him on September 21, 1983 , the Prize for the Strengthening of Peace among Peoples", calling this award the "rose" presented to the Palestinian people. He said, "... This award means recognition.... the



fairness of Palestinian demands, ... recognition of the achievements of Palestinian culture." [14,1983:6]

The poet was born on March 13, 1941, in the Palestinian derevna of Barwa near the city of Akka. He would have been only 7 years old when the first Arab-Israeli war began. Barwa, as well as many Arab settlements, was destroyed, and in its place the Jewish settlement of Ahigud would have been built. The village of Barwa, famous for the beauty of its plum trees and having almost a long history, was demolished, and its inhabitants turned into refugees. "The shots that rang out on the memorable night of 1948 in the calm sky of the village of Barwa did not distinguish between men, women, old people, or children. I remember running to the olive grove by the hills, I was 6 years old... My childhood was sacrificed to aggression, and already at that time I understood what deprivation, loneliness, fear are... When I learned to observe and ask myself questions, anger arose in me against the new order, against those who took away my childhood and homeland," Mahmud Dervish himself writes. [5, 1971: 5] Mahmoud Dervish ended up in Lebanon with his parents. In an interview he gave to a correspondent for a Beirut magazine in 1980, the poet describes the initial period of exile: "I will never forget the days I lived in Lebanon, I will never forget how I learned the meaning of the word "Homeland", I will not forget the long queues for bread. For the first time here, I heard the words "homeland", "voyna", "news", "bezhtensy", "army" and "border", which opened a new world for me. " [2, 1972 :99-100]

A year later, the family of Mahmoud Dervish decided to return to Palestine, to one of the neighboring villages of Barwa - the village of Deir al-Assad. But here, too, he feels like a refugee. Here he entered school, and from here he began to write poetry for the first time. The young poet reads a lot, studies, and is very interested in ancient Arabic poetry, the works of poets of the Jahiliyya period, which had a great influence on the formation of his poetic worldview. And his love of literature was instilled in him by his older brother Ahmad, a rural school teacher who was engaged in literary activity. In Deir al-Assad, he faces a biased attitude towards Arabs as "dangerous elements". At school, where he studied, Arab children were taught history in a Zionist interpretation, trying to convince them from childhood that they were "second-class citizens." They were forced to learn Hebrew, and the history of the Palestinian people was kept silent as if it did not exist. "In school, we knew more about Theodore Hertzl than about the Prophet Muhammad, we knew more about the works of Chaim Biyalik than about the works of al-Mutanabbi..." the poet writes in his memoirs of school life. [2, 1972: 100] All this could not but give rise to a certain protest against the existing order in the poet's soul. Therefore, the protest against the existing order, the pain and sorrow for the tragedy of the Palestinian people, the call for the struggle for the liberation of the occupied homeland permeate all the subsequent work of the poet.

After graduating from school, Mahmoud Darwish manages to get a job in one of the editorial offices of Arab newspapers. Later he worked for the newspaper Al-Ittihad, the organ of the Communist Party of Arabs in Israel, as well as the magazines Al-Jadid and Al-Fajr, where he finally took shape as a poet-tribune, a revolutionary poet. He chooses a pen to fight the Israeli authorities, becomes a journalist, his bold articles appear in the press. All this brought him persecution and repression on the part of the occupation authorities. Arrests and



prosecutions begin. Mahmoud Darwish manages to escape, he secretly runs the publication of the newspaper "Al-Ittihad", but soon he is arrested and, he spends some time in prison, where he continues to write his fiery poems and articles. About his poems written during prison sentences, the poet wrote as follows: "My poems were the dialogue of the poet with the prison. To a prisoner in his own home, it sometimes began to seem to me that my poems had the same fate. But today, when I listen to the lyrics from the poem "Beloved from Palestine," which I wrote in prison on cigarette boxes, I realize that they were free. The real prisoners are the ones who threw me and my comrades behind bars." [16, 1983: 6]

In 1971, under pressure from the authorities, the poet was forced to leave Palestine to continue the struggle for its liberation. For some time he lived and worked in Cairo, then moved to Beirut, where many Palestinian poets, writers and artists had found shelter before him. He worked at the Palestinian Research Center in Beirut, soon directing the work. He became the editor of the literary magazine Karmal, the organ of the General Union of Palestinian Writers and Journalists. Mahmoud Dervish lived in Beyruta until the 1982 Israeli aggression. During the siege of West Beirut, which lasted more than 10 weeks, he is in the ranks of the Palestinian resistance and leaves Beirut only with them. It was during the siege of Beirut that he wrote his famous "Letter to the Israeli Soldier" together with his friend and colleague Muin Bsisu. [15 ,1984:4]

The voices of the poets bring the memory of Israeli soldiers back to the dark dungeons of Hitler's concentration camps, to Auschwitz, to the Babylonian captivity. They make them remember the bitter pages of history that the Jewish people had to endure.

"Oh, lost in the superstitions of space and time!

Oh, lost in the labyrinths of oblivion!

Son of victims, fire and knife,

What has your soul learned from memory?

You dragging the meat grinder behind you,

Confess

What You've Learned

Do the ashes grinded in Auschwitz have their own meat?" [15,1984:4]

(translated by R.Kazakova)

Mahmud Dervish's poetry collection "Sparrows Without Wings", which absorbed basically all the poet's youthful poems, was published in 1960, when he was 19 years old. The theme of the wounded, bloody homeland, the call to fight for its liberation was already the main theme of the poet's entire work. In the preface to the collection, the poet writes that he wrote it at a time when he was overwhelmed with emotions and pain for his homeland, when he was "sick ... if you want to write with a disease", and that these qasyds are dedicated to "freedom and sacrifices in its name". [3, 1971: 7-8] The poems in this collection are still imitative, and many of them were written under the influence of the poets of the 1936 generation – mainly Nazir Kabbani, who drew on the rich literary heritage of Arabic classical poetry. The poet himself calls the collection "an attempt to express ideas that have not yet crystallized" [3, 1971: 6]. . "I don't remember when I started writing poetry ... Even as a child, I tried to write long qasyds about returning to my homeland, in which I imitated poets - mu'allakam, "the poet himself



writes. [2, 1972: 10] Arab critics of that period noted that in all the poems of the collection "one can feel a rare gift, a poetic talent of the poet. The ability to find the right intonation, tact, the right sizes and words. The lexical richness of the poems is surprising, aided by a deep knowledge of traditional classical poetry. It is felt that the collection was written by a man whose heart is filled with a deep understanding of the tragedy of his people, whose desires and aspirations he lives." [17, 1973: 61]

In the 60s, the Palestinian resistance movement began to grow. In 1964, the Palestinian National Congress was held in Jerusalem, which announced the creation of the Palestine Liberation Organization, which later led the Movement of Palestinian Resistance. This period accounts for the release of some of the best collections by M. Dervish "Olive Leaves" (1964) and "Beloved from Palestine" (1964). In the poems of these collections, the active civic position of the poet, his individuality, is already clearly traced. The main theme of his poetry continues to be the tragedy of the Palestinian people and the occupied lands.

The collection "Olive Leaves" opens with the famous Qasida "Registration Card", which is a monologue of an Arab-Palestinian, on which an Israeli official fills out an exile card. The poems permeate patriotic motives and the poet's rejection of the situation of the cruelest oppression and discrimination to which the Arabs are subjected in the territory of occupied Palestine. The Arab Stonemason here is a symbolic image of the Palestinians, not accepting this situation. His monologue is a fusion of rage for the taken homeland and the pride of belonging to a nation "that is rooted in the depths of centuries." [4, 1964:3] Palestinians – "people of peace, and hatred for no one," but

"If you take away
The last thing I have is
Freedom and honor,
Then beware –
No nothing
Worse than my hunger,
Worse than my rage,
You can't handle it." [4, 1964:35]

In the poems in this collection, Mahmoud Dervish creates many deep images through which he conveys his thoughts, aspirations, moods. These images are voluminous and deep, multi-layered. Before us looms the daily life, deprivation and persecution that Palestinians have to face at every turn. One of the most striking poems of this collection is the qasyda "Letter from Exile", which tells about the tragedy of the Palestinian refugee. In contrast to the sonorous monologues from the qasyd "Registration Card", "About the Verse", "To the Reader", this poem is a quiet, unhurried and sad story-confession of a man deprived of everything in a foreign land; home, family, homeland and mother ... He turns to his mother, who personifies for him here in exile everything that has been lost to him and is for him a symbol of tenderness and sensitivity. And throughout the poem there is a contrast of the image of the mother with the harsh life that he now lives. On the one hand, the mother, on the other hand, the night is like a "hungry bloodthirsty wolf." [5, 1971:173] On the one hand there is a distant lost tenderness, on the other – a harsh and bitter reality.



"I'm 20 years old.
 Idea? 20 years.
 I'm an adult, Mom.
 And I bear the burden of worries, as befits men.
 Work
 The café... washing dishes...
 I prepare coffee for visitors

And I squeeze a smile on a sad face" . [5,1971: 170]

An accessible relaxed syllable, an extremely simple and sincere presentation make this lyrical narrative close and understandable to everyone. A sad unhurried melody of the verse does not leave anyone indifferent. But it should be noted that the melody of the verse in Dervish does not occupy a dominant position, does not obscure the content of the kasyda, and the naobarot emphasizes it, highlighting this or that mood of the hero and the author, the author's attitude to his hero. The author in "Letter from Exile" treats his hero with sympathy and understanding, but he, like his hero, of course, does not accept life "without a homeland, without a tribe and without a home." [5,1971: 175]

In the poem "About the Man," we meet a Palestinian who has been robbed of "food, clothing, and a banner, and has been thrown into a death chamber," telling him, "You are a refugee!" But the Palestinian is stoic and bravely resists his enemies. He is convinced that "the night will pass, ... and the ringing of chains too" and that "the valley will be filled with ears of corn...!" [5,1971: 143] Such a life-affirming beginning is characteristic of most of the poems of the collection "Leaves of Olives", imbued with the pathos of patriotism and citizenship. Among them are "Prayer", "On Desires", "The Most Beautiful Love", "Our Love", "Sorrow and Anger", "On Verse" and others, where lyrical motifs are not inextricably linked with civil motives

In the qasyd "Beloved from Palestine", the poet addresses his distant beloved (homeland). His heart is overwhelmed with pain and suffering for her bitter present: his home has been turned into ruins, and "the cherished door has become ashes", the lights of orphan bonfires are burning everywhere, and the poet's beloved works as a dishwasher in a night cafe, and sleeps on rags in a tent. It is bitter and painful for the poet to see this, but this pain, this "thousand-star wound" is dear to him.

"For the thorns of the heart are needed today,
 Than grape bushes.
 This pain is an extension of my love,
 A bridge from now to tomorrow." [9,1978: 22]

In the poetry of this period, the poet clearly defines his poetic credo - poetry for him becomes his life's work, it is for him the only way on which he makes his contribution as a patriotic poet to the struggle for the liberation of his native land. "Realizing the power of poetry, I chose it as my weapon. My weapon is a pen!!", - says the poet himself. [10,1983:22] In the collection "The End of the Night" he creates a whole cycle of poems dedicated to the homeland, which is called "Songs for my homeland". Rodina becomes a source of moral and creative strength for him. He feels like her son and is ready for her sake to any hardships and trials. In the poems



of this period, Mahmud Dervish summarizes all that fell to the lot of his people, the exile. His heroes are not an abstraction, they are real people of flesh and blood who live by the pain and aspirations of their land. The poet firmly believes in her happy tomorrow. "Palestine for us is not a lost paradise, not a memory, it is our very existence, not the past, but the future," he writes. [10,1983:22]

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