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Research Paper

The Role of the Pastoral Identity in Resisting the Colonial Urbanism: A study in the Intertextuality between "Seattle's Speech" and Mahmoud Darweesh's Poem

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This paper reveals a number of pastoral mirrors and its effects on establishing the national identity as illustrated in Mahmoud Darweesh's poem "Speech of the Red Indian". This purpose is basically achieved through digging up and peering into the strategies of intertextuality with "Speech of Chief Seattle" before the representative of the U.S government. Undoubtedly, the two texts have an obvious affinity regarding the mutual dialectic relationship between the internal and the external, the personal and the political. Thus, the pastoral reactions mingled with these conflicts came to uncover the fragmented individual. In addition, both Seattle and Darweesh adopted the self-pastoral approach as a poetic constant to be transformed then to a patriotic state, which will, in turn, mobilize general humanistic support.

Keywords: Pastoral concept, the national identity, colonialism, humanism

Significance of the study

There is no doubt that it is highly important to investigate the pastoral features which overlap with the description of: death - exile, early childhood, the female (the great mother, love, sister and grandmother - the Earth. It also overlaps with the political and the personal, the essential and the marginal, the current every day time and the potential future, reality and imagination, the constant and the variable. It is also worth highlighting that being a deeply rooted structure, pastoral literature forges a potential distinguished and special unity between two texts overflowing with various contexts including: delight suffering, sadist questions, the harmony between the classic pastoral art with its authenticity and actual features and the modern pastoral art with its resistance to the urbanized civilization, which distorted nature and countryside and uprooted all what humanity had from the good and ideal world.

Statement of the study

The study addresses the controversy concerning the national identity from Mahmoud Darweesh's point of view and its resistance against colonialism after this identity was fragmented in ramification of signing Oslo Accord (1993), and the Native Americans' national identity from Seattle's point of view and its scattering after the colonialism of the White. This is all done through objective and aesthetic intertextuality between two literary texts which are different in terms of national identity, but similar in terms of the pastoral and national contexts.

Questions of the study

1. Is literature able to preserve and establish the national identity to resist the colonial violation and its barbaric means?

2. If the answer is yes, what strategies and approaches used by Darweesh and Seattle to address this issue?
3. Does pastoral literature have denotative and objective influence on preserving the identity? And what is the use of the pastoral awareness in preserving that identity and helping it get rid of the colonial and political dominance?

1/ The pastoral concept and its classic and modern origins:

The pastoral theme has developed over various ages and gained its intellectual value in the contemporary literature when a number of creative and talented writers used it as a cognitive paradigm in their literary works to firmly establish the principle of clinging to identity and land.

1/1 The emergence of pastoral literature:

The emergence of the pastoral literature could chronologically be attributed to the Roman Empire and its contributions to the rise and prosperity of the various creative arts in that time. The pastoral art could also be connected with the Greek epics "The Iliad" and "The Odyssey" by Homer and the tragedian of classical Athens, Euripides.

It was at the beginning of the 3rd century BC that the pastoral poetry became independent. It is all attributed to the efforts and contributions of the Greek poet, Theocritus, who was the first to use "Pastoral" for his poems and several of his Idylls - pastoral poems - were set in the countryside. In that time, the pastoral literature was very simple and primitive that it included simple lyrics, verses and pastoral debates. It had not even represented any literary genre like comedy, tragedy or epic. Thus, the beginnings were purely pastoral since they were similar in topics, diction and general tone and rhythm (Sudqi, 1959, p.99-113).

Then, the Roman poet, Virgil, imprinted his touches on this new poetic genre with his renowned pastoral poems: "Eclogues" and "Aeneid". He adapted the pastoral poetry and enlivened it with the authentic Greek spirit (Othman, 1989, p.179-193).

In ramification of the fall of the Roman Empire, the pastoral poetry gradually dissipated and disappeared, just as the other arts and literary genres in that time. However, the pastoral poetry revived and restored its value and prestige during the Renaissance and urbanization movement.

2/1 Pastoral definition:

Pastoral symbolizes the simplicity of the rural lifestyle. It is considered the oldest ever form of human mutual interaction, in which people interacted and communicated through raising livestock and growing crops and improving pastures for their livestock. It is worth mentioning that the first literary reference that could be

considered as a chronological basis to document the pastoral poetry is the dialogues, lyrics and short poems that were usually exchanged, sung and even contested among the shepherds and herdsmen (Lulua, 1993, p. 431).

Pastoral could be defined in two ways:

1. **The classical pastoral** which involves simplicity, innocence, reflections from everyday lifestyles of the shepherds and their actual hard toil.
2. **The modern pastoral** which is connected with the concept of pastoral fantasies and dreams. It should be noted that this term - pastoral - had changed in the Renaissance to the extent that rarely had the literature of that time mentioned any real shepherds (Lulua, 1993, p. 379).

3/1 Limitations:

There are some limitations concerning the definition of pastoral literature:

***Pastoral should have a connection with nature and nature should have the priority over art.** However, not all poetry or any literary products written in nature are necessarily pastoral literature (Lulua, 1993, p. 404).

Therefore, there is an evident difference between nature and pastoral literature.

*** Pastoral should be connected with the village and countryside.** That is, every pastoral literature is inevitably rustic and rural. On the other hand, not all rural literary texts are necessarily pastoral. This, in turn, encapsulates the essence of pastoral and its unique features.

*** Pastoral is spiritually associated with humanity and the common, simple people.** This evidently appears in the classical pastoral for its association with pleasure, innocence and the spontaneous rural life. In fact, classical pastoral is used to denote simplicity. It was an alternative for urbanization (Lulua, 1993, p. 377).

In the age of renaissance and rebirth, classical pastoral represented the ideal leisure time, in which meditation, soliloquy and reflections are involved to be an alternative for the busy life with all its insipid and tasteless matters like avarice and hankering for wealth (Lulua, 1993, p. 448).

4/1 Pastoral origins:

Researchers have classified the pastoral origins as follows:

- **Pagan:** This was during the period of the pagan Greek, but it was then influenced by Christianity in "The Song of Songs - The Song of Solomon-", in which the names of Able the Shepherd, Jesus the Good Shepherd and the other shepherds who attended the birth of Jesus were mentioned (Lulua, 1993, p. 388).

- **Mythological:** The myth of "Arcadia" was the essence of the ancient pastoral. Arcadia symbolizes the paradise of the pastoral poets. Arcadia is one of the regional units of Greece. It is situated in the central and eastern part of the Peloponnese peninsula, where rivers and springs are abundant. The Arcadians are mainly dependent shepherding and farming, which dominate Arcadia's plains. This wholly encouraged the ancient poets to consider Arcadia as the cradle of the ancient pastoral poetry and their poetic destination (Sudqi, 1959, p.106). To sum up, Arcadia is an appropriate place for self-discovery and talent embrace (Lulua,1993, p. 433).

- **Purposive and contextual:** This includes all the philosophical, contextual and objective origins of the pastoral literature apart from the expressive style and the literary genre.

This chronological narration of the pastoral, its origins and limitations not only does it provide a cognitive background, but it is also closely connected with the contextual analysis of the two literary texts to be addressed in this paper, where the pastoral is extremely evident in the content, the mythological explanation of the pastoral dimension and the political and national background in resisting colonialism respectively. Therefore, studying the intertextuality between these two texts seems to be logical, sound and vital.

2/ Strategies and approaches of intertextuality

In this section, the researcher answers the second question of the study regarding the internal analysis of the two literary texts. To begin with, the researcher will talk about Mahmoud Darweesh's early rural and intellectual life and its influence on the emergence of the pastoral poetry.

2/1 The rural and ideological background of Mahmoud Darweesh

For Darweesh, employing the speech was not only for the purpose of embellishment and modernism, but it is also a deep study of both the national and humanistic themes through using the pastoral language with its aesthetic expressions. Specifically speaking, the rural early life and ideological background of the Palestinian poet, Mahmoud Darweesh, had an indelible imprint on establishing his early pastoral since Darweesh was brought up in a rural environment. He was born in Al-Birwa village in Galilee for an ordinary rural family, which used to live in a clay house, practice subsistence agriculture, herd sheep and draw water from wells. Since his early poetic life, Darweesh had enthusiastically and endlessly described and lauded his rural life whether in prose or poetry. "In fact, the language used by Mahmoud Darweesh has a special flavor; through his poetic language, he establishes and creates a new and different universe, in which he embodies the remarkable

peculiarity of that universe" (Marashdeh, 2012, p.113). The following poetic lines corroborate that fact. In his poem "Identity Card", he says (Darweesh,1995,p.72-73):

**My father.. descends from the family of the plow
Not from a privileged class
And my grandfather..was a farmer
Neither well-bred, nor well-born!
Teaches me the pride of the sun
Before teaching me how to read
And my house is like a watchman's hut
Made of branches and cane**

Additionally, the ideological background is especially important in employing the poet's rural features in literature. That is, it is commonly assumed that "the language of any poem is closely associated with the surrounding environment of its writer, who will inevitably grant it the surpassing ability to adapt to the present and common environmental atmosphere, which will undoubtedly keep its basic features. Therefore, nobody should doubt that the responsiveness of the poetry's language to the new lifestyles is considered as a creative practice for the poet's cultural knowledge. Consequently, some vocabulary will disappear and be replaced by another to absorb the ever renewable needs of the society. It seems that the current cultural state of the poets is a good example for this live image of the poetry's language (AlJbouri, 2002, p. 124)." In his early political life, Mahmoud Darweesh was a member in the Israeli communist party "Rakah", which used to intellectually commiserate with the hard working farmers' class and supports their rights. Thus, Darweesh's poetic language responded to this ideological influence.

He says (Darweesh,1995,p.73-74):

**My address:
I am from a forgotten abandoned village
Its streets nameless
All its men in the fields and quarries
(Like communism) (Al-Usta,2013, p.80-81)**

Some scholars consider Darweesh's book of poems "*Why Did You Leave the Horse Alone / 1995*" as his poetic autobiography because he wrote some stanzas reflecting his early childhood, relationships with his parents and grandparent. He described in detail his rural life features in the village by referring to the house, its articles and appliances, the well and its water and the horse and its woes (Qatanani, 2011).

Mahmud Darweesh returned to his homeland after the signing of Oslo Accord between the Palestinians and Israelis (1996) and wrote about his destroyed village (Al-Birwa) in his poem: "Al-Birwa debris", which he included in his last book of poems "I don't want this poem to end"(Darweesh, 2009, p.110), in which the rural features of the village hardly appears after it had been razed.

Mahmoud Darweesh's book "Journal of an ordinary grief" is partially regarded as his autobiography. That is, he allocated (30) pages to talk about the details of his social life, daily routines and life in the countryside and shepherding. He says, "The signpost did not tell me where my village is because the name was changed. What guided me were the huge carob tree, from which I started to look for my mother years ago, and my heart beats which were dense with rain and nostalgia. The place is not only space, it is also a psychological state (Darweesh, 2007, p.21):" when this state has an affinity with the warm place.

Mahmoud Darweesh ascertains his rural identity and its effect on his poetry. In "In the presence of absence", he says, "But you take sides to your rustic origin, to the trees, which are reflected in the water of the river, and to the ground - air pigeons and to a lily, which grew outside the pond, not because it is strange among the other flowers, but because it relies on itself in growing without care." This deep rural origin consolidates with the rural compassion to be in harmony with the nature's diction and even with the wild flowers (Darweesh, 2006, p.89).

Mahmoud Darweesh extensively developed his poetic character and experience through his profound readings of the various genres of the universal literature and other extensive readings. He was able to absorb all those readings and experiences, especially those connected with the pastoral poems, and adapt them to suit his personal experience. In this paper, the researcher will highlight one section of the pastoral poem; namely, its intertextuality with Seattle's Speech.

2/2 Literary devices and techniques

The researcher will employ the modern literary criticism and the following modernized terms and techniques to introduce the general features of the two literary texts: the objective correlative, persona and intertextuality.

1. Seattle's Speech is regarded as the objective and artistic correlative to Darweesh's poem since the speech provides the recipient with ready-made allusions. "It should be noted that the Arab poem experienced a number of significant changes in its general structure while trying to create new poetic sensitivity. Those changes included the poem's forms and its writing patterns to conform with the rules of language, rhythm and image"

(Obeid, 2005, p.93): Therefore, Darweesh's poem outreach and its intellectual and connotational intertextuality with the prose text "Seattle's Speech" comes to culminate the poetic language and intensify the intended humanistic message.

2. The Red Indian plays the role of the persona for every Palestinian poet and individual. Similarly, the white man is the persona for the Israeli settler, any usurper and occupation usurping humanity and land.

3. Intertextuality: Mahmoud Darweesh's poem is

intertextually associated with "Seattle's Speech" in a dialogue and conversational way. "That is, in accordance with the dialogue principle, the intended text intertwines with a number of speeches (other speeches with the same contexts), and as result of the dialogue among this internally interactive speeches with the external ones, we come up with a new speech, in which the writer dialogues with the recipient" (Athawry, 2012, p.66).

Specifically speaking, the concentrated and well-studied intertextuality between "Seattle's Speech" and Darweesh's poem reveals the well-knit strategy used by Darweesh to modulate the first framework text (the speech) to conform with the poem he is writing based on the historical reference for the political event in which that speech was delivered. It is worthwhile mentioning that the speech was delivered in 1854 by (Chief Seattle), who was the chief of a Red Indian tribe (Duwamish), before the victorious U.S government representative (Issac Stevens), who came to discuss the surrender or the sale of the Red Indians' land to the white settlers. This is historically interrelated with event of the surrender of Al-Andalus and handing over the Arabs' legacy and heritage to the Spaniards.

This politically and historically summoned reality puts the future of Darweesh's poem before a previously known intellectual and cultural background, which will motivate the recipient to always associate the poetic connotations with the historical paradoxes of Seattle's Speech. However, the implicit connotation, which prevails and on which Darweesh worked, was the idea of clinging to the envisaged pastoral, which is associated with the Palestinian land, to resist the reality of the colonial urbanization, which aims to wipe off the historical and national presence of the Palestinian people.

Addressing the white man, Darweesh gives a brief overview of the scene of adhering to the pastoral nature when he summed up the Palestinians past life on their land saying (Darweesh, 1993, p. 38):

**"Our pastures are sacred, our spirits inspired,
the stars are luminous words where our fable
is legible from the beginning to end."**

Similarly, we see the following comprehensive statement in Seattle's Speech:

"Every part of the earth is sacred to my people"
(Limala, 2016).

As we see, the sacred pastures play the role of the basic poetic component of the humanistic anecdote of the two peoples: the Palestinians and the Native Americans.

This component is connected with the simplicity and purity of the natural objects, which turned out to be symbolic tools in this poem and wore the gown of resistance. These pastoral symbols are inspired by the allusive and intertextual power of the interrelated

The Speech intertextual reference	The corresponding stanza from the poem
<p>* "Every part of this earth is sacred to my people. Every shining pine needle, every sandy shore, every mist in the dark woods, every clearing and humming insect is holy in the memory and experience of my people."</p> <p>* "The sap which courses through the trees carries the memories of the red man."</p> <p>* "the deer, the horse, the great eagle, these are our brothers. The rocky crests, the juices in the meadows, the body heat of the pony, and man — all belong to the same family."</p> <p>** This shining water that moves in the streams and rivers is not just water but the blood of our ancestors. If we sell you the land, you must remember that it is sacred, and you must teach your children that it is sacred."</p> <p>* "There is no quiet place in the white man's cities. No place to hear the unfurling of leaves in spring."</p> <p>**"I do not understand how the smoking iron horse can be made more important than the buffalo that we kill only to stay alive. If all the beasts were gone, man would die from a great loneliness of the spirit."</p> <p>* "And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe,"</p>	<p>* " Don't kill the grass any more, it possess a soul in us that could shelter the soul of the earth. Tamer of horses, teach your horse to ask forgiveness of nature's soul for the way you've treated our trees: O Sister tree, look how they've tortured you the way they've tortured me; never ask forgiveness for the woodcutter whose axe felled both your mother and mine..."</p> <p>* " The white man will never understand the ancient words here in spirits roaming free between sky and trees."</p> <p>* "Our names: branching leaves of divine speech, birds that soar higher than a gun. You who come from beyond the sea, bent on war, don't cut down the tree of our names."</p> <p>* "Sleep in the shade of our willows and start to fly like a dove."</p> <p>* "One day you will be missing the yearning lily of the valley."</p> <p>** (But if you must kill, white man, don't slay the creatures that befriended us. Don't slaughter our past.)"</p> <p>* " We still hear our ancestors' voices on the wind, we listen to their pulse in the flowering trees. This earth is our grandmother."</p>

relationship with the pastoral objects in "Seattle's Speech" to be transformed later into political mentors and fight back all the colonial attempts in obliterating the roots of the national identity.

3/2 The complex descriptive intertextuality:

Since the speech mainly depends on description, intertextuality will reduce the amount of digressive narration and intensify poetry and cognitive illustration. That is, time will be frozen and the spontaneous talk will prevail. Although description was considered in the traditional novel as decoration of the events, it is regarded here as a basic element which functions as a symbol and an explanation.

In these two literary texts, we have two scenes: the scene of the settler's despotism, which is the same everywhere no matter what its identity or nationality is, and the other one is of the occupied and exiled nations, in which they share the same anguish, misery and suffering no matter what identities and nationalities they hold. Therefore, the poem of Darweesh seems to be compatible with the speech in describing the emotional attachment to the land through the use of the interrelated connotations using various linguistic structures to compare between the policy of occupation in urbanization and oppression on one hand and the pastoral features, which are the common psychological, spatial and historical denominators between the people and homeland, on the other hand. These interrelated connotations is not far away from the sacred descriptive scenes of the pastoral environment mentioned in 'Seattle's Speech'.

In the table above, we will see the poetic and expressive comparison between the two literary texts:

If we glance through the expressive sample models in both the speech and poem, we will perceive the prominent structural intertextuality in the poem, which is historically and linguistically based on the speech, and identify the close relationship between the elements of the pastoral environment and the human who sanctifies the earth and treats the creatures there as though they were his/her siblings and deals with the pasture and different types of trees as though they were the secret of life. It seems that the human oneness in the pastoral awareness had changed the trees and the other components of nature into emotional and conciliatory motives to cling to the dream of return to the homeland's bosom.

4/2 Two contradictory dictionaries:

In the poem, there is an implicit debate between the functional poetic dimension of the pastoral components and the Zionist colonial urban sprawl. Therefore, the poetic words denoting the pastoral environment had a power that could be called the pastoral shock, which defeated with its poetry and denotations the power of the white man. These denotations represent a distinguished pastoral and rural dictionary. That is, we see the poet drawing two different pictures, "one for good and the other for bad using two contradictory voices, which really reflect the state of peace and war" (Qamhiyeh, 1981, p. 412):

(Grass, chestnut, trees, night, moon, shacks, deer, clay of our jars, feathers, buffalos, turtle, flowers, earth, willows, river, corn, clouds, thorns, lakes, the night of butterflies).

Conversely, we see a different civilized dictionary:

(champagne for the mighty, hospitals, bulldozers, radar screens, colonies, robot bristling with aircraft carriers and jets, electricity, the Age of Iron, beast of civilizations, electricity, room, bridges).

From here the linguistic paradox arises to produce an objective paradox, and then they both constitute a national and consistent position.

Additionally, with an inflamed language, the poet describes the policy of the colonialism and its attempts to wipe off the milestones of pastoral and get its worlds replaced. He says (Darweesh, 1993, p.48):

**Soon you'll raise your world over ours,
blazing a trail from our graveyards to a satellite.
This is the Iron Age: distilled from a lump of coal,
champagne bubbling for the mighty!**

He adds describing the distortion, which will harm the components of the pastoral environment and how the urbanization policy kills the spirit of life of the place and deprive it of its identity and natural existence. He addresses the occupation (the stranger, the lord of horses, the white, the killer):

**O stranger, what promises do you make to our garden, zinc flowers prettier than ours?
Fine.**

The poet and through his pure humanistic style is also insistent that the occupation will fail in taming and tempting the nature's elements because they are haunted by the Palestinians' resentful spirits:

**All this you will need,
as well as a hesitant gun.
(But if you must kill, white man, don't slay
the creatures that befriended us.
Don't slaughter our past.)
You will need a treaty with our ghosts on those
sterile winter nights.**

He also adds that death will be turned into victory and the dead, tombs, animals, trees, and grass will be turned into eternal temporal and spacial milestones chasing the occupation, hindering the advancement of its ordnance and bulldozers and besieging its settlements.

In fact, Darweesh's poem had depicted in detail the prominent features of the colonial urbanization, which is not different from the description of Chief Seattle of the colonial tyranny, its usurping of the land, its obliterating of the nature's pastoral features and the nation's simple everyday customs and rituals as quoted in the earlier

mentioned table. This evidently appears in the following statements: **(humming insects, the freshness of air, This shining water that moves in the streams and rivers is not just water but the blood of our ancestors).**

On the other side, we see the following contradicting vocabulary: **(clatter, no quiet place, you may think now that you own God as you wish to own our land, the white man does not understand our ways. One portion of land is the same to him as the next).**

The following quotation concludes all the colonial scenes:

"I am a savage and do not understand any other way. I have seen a thousand rotting buffaloes on the prairie, left by the white man who shot them from a passing train. I am a savage and do not understand how the smoking iron horse can be made more important than the buffalo that we kill only to stay alive"

(Limala, 2016). Using humanistic language, these scenes establish deeply rooted pastoral awareness which will consequently preserve the national identity.

5/2The humanistic tendency:

In the wake of these antonyms, i.e., humanistic pastoral versus bestial colonialism, which were objective, aesthetic and linguistic, the two writers allocate shining space for the humanity to call for love and human fraternity, renouncing racial discrimination and disseminating an atmosphere of reconciliation. The following lines underline the degree of overlapping of the poetic with the humanistic in Darweesh's poem (Darweesh, 1993, p. 39):

**Isn't it about time, stranger,
for us to meet face to face in the same age,
both of us strangers to the same land,
meeting at the tip of an abyss?
We have what is ours and
we have what is yours of the sky.
Yours air and water, such as we have.
Ours pebbles, such as we have,
yours iron, such as you have.
In the shadow domain, let us share the light.
Take what you need of the night
but leave us a few stars to bury our celestial dead.
Take what you need of the sea
but leave us a few waves in which to catch our fish.
Take all the gold of the earth and sun
but leave the land of our names to us.
Then go back, stranger.
Search for India once more!**

This definitely overlaps with "Seattle's Speech" when he says:

We may be brothers after all. We shall see.

From another perspective, the poem together with its

humanistic and pastoral dimensions proposes the issue of coexistence, which is always called for by the enemy to conceal its crimes. "Even more, the settlers confess their violence and try to justify it and cover it with the silky covering of urbanization and the so called message of civilization claiming that they will snatch millions of people away from primitiveness and barbarism" (Atiq, 2015, p. 16).

It is noteworthy that the Palestinians' peace experience with the Israelis can be summed up in a series of procrastination, delays and unfulfilled promises.

From the title, Mahmoud Darweesh's poem was his **"before the last"** speech aspiring to make the last speech of victory, whereas "Seattle's speech" was **"the last"** which was followed by surrender/ peace and his only consolation is that "the dead never forget this beautiful earth". This clearly interprets the Palestinians' message of determination after Oslo Accords that there is neither surrender nor peace before they recover and regain the homeland and that the signed peace agreement is just nominal flamed with the pain of vagabondage and exile. "This peace is full of chasms, which can be attributed to the political colonialism" (Qamhiyeh, 1981, p.41). Darweesh says (Darweesh, 1993, p.47):

**My people were here once, then they died here...
Chestnut trees hide their souls here.
My people will return in the air,
in water
in light...
Take my motherland by the sword!
I refuse to sign a treaty between victim and killer.
I refuse to sign a bill of sale
that takes possession
of so much as one inch of my weed patch,
of so much as one inch of my cornfield....**

These above motioned pastoral objects are witnesses of the depth of history, which will definitely lead to the fierce resistance and loyalty to the homeland.

3/ The explanation of pastoral from the mythological perspective:

The researcher has mentioned earlier that mythological origin is one of the pillars of pastoral poetry since the beginning of humanity. It is possible for any other researcher to attribute the contextual, aesthetic and humanistic momentum of the two pastoral texts to the mythological influence, which underlines the depth of the pastoral and its embrace of the cultural and ideological issues.

Totemism:

"Totemism" is derived from the Ojibwa, which is an Indigenous language of North America of the Algonquian language family used by the Red Indians of the Great

lakes.

It was introduced to the West by James Long in 1791, but it was first used as an anthropological term by John Ferguson McLennan (1869 -1870) (Kenana, 2016). Totemism is a belief in which humans are said to have relationship with a spirit, such as an animal or plant. The totem is thought to interact with a given kin group or an individual and to serve as their symbol. People generally view the totem as a companion, relative, protector, or helper, which protects its companion and makes him/ her enjoy sweet dreams. It should be noted that the companion of the totem respects the totem, so it doesn't kill, cut or eat unless he/ was in trouble" (Khan, 1937, p. 55). This mythological consecration evidently appears in "Seattle's Speech": **"Every shining pine needle, every sandy shore, every mist in the dark woods, every clearing and humming insect is holy in the memory and experience of my people"** and in Darweesh's poem, **"Our pastures are sacred, our spirits inspired and the stars."**

Totemism is also embodied in "Seattle' Speech" when he mentioned some signs of the spiritual relationship between the humans and the nature's components. He says, **"The perfumed flowers are our sisters; the deer, the horse, the great eagle, these are our brothers. The rocky crests, the juices in the meadows, the body heat of the pony, and man — all belong to the same family. So, when the Great Chief in Washington sends word that he wishes to buy our land, he asks much of us."** The following quotation from Darweesh's poem shows the intertextual relationship with the speech (Darweesh, 1993, p. 44):

**"But do you know that a deer
will never approach grass that's been
stained with our blood?
Buffalos are our brothers and sisters, as well as
everything that grows.
Don't dig any deeper!
Don't pierce the shell of the turtle that carries our
grandmother
the earth on its back!
Our trees are her hair,
and we adorn ourselves with her blooms.
There's no death on earth,
so don't break her delicate formation!
Don't bruise the earth, don't smash
the smooth mirror of her orchards,
don't startle her, don't murder the river-waisted one
whose grandchildren we are.
We'll be gone soon enough.
Take our blood,
but leave the earth alone: God's most elaborate
writing on the face of the waters."**

These pastoral scenes with its verbal and structural components and connotational powers represent poetic associations connected with the pastoral environment, which pave the way for the denotative poetic shift

(metaphor), in which the poet refers to something by mentioning another thing.

2/3 The symbolism of the tree and its consecration:

The repetition of the tree denotation in the two texts within diverse contexts, all of which symbolize the tree of life. It is exactly the same denotative shift which shifts the meaning of the tree from its actual meaning to symbolize power, rejuvenation, eternity and consecration even though this mythical denotation is passed down from one nation to another to confirm that the existence of this universe is associated with a greater cosmic tree (Abdul Hadi, 1992, p. 286). For the Red Indians, the tree is regarded as an idea of cosmic pole represented by a life tree existing in the center of the universe (Abdul Hadi, 1992, p. 287). We find this symbolism in the two literary texts. In "Seattle's Speech", the tree is an affable companion and is full of memories. He says, **"The sap which courses through the trees carries the memories of the red man." "The air is precious to the red man for all things share the same breath, the beast, the tree, the man, they all share the same breath."**

However, the amazing poetic style of Darweesh creates aesthetic and humanistic images for the tree emanating from his artistic vision. Even, the denotation of tree is repetitively used. Therefore, the tree is a botanic symbol, which is regarded, in the contemporary poetry, as an aesthetic symbol which makes the poem more dynamic and emotional (Mukhtar, 2002, p. 55); on one time, the tree is dyed with the Palestinian people. He says, **"Our names: branching leaves of divine speech"**; on another time, the tree refers to the ancestors and grandfathers where the tree is still keeping their heartbeats; on another occasion, the poet addresses the stranger who is coming from the sea of wars and asks to apologize to the soul of nature for torturing the sister tree. He says:

**"Tamer of horses, teach your horse
to ask forgiveness of nature's soul
for the way you've treated our trees:
O Sister tree,
look how they've tortured you
the way they've tortured me;
never ask forgiveness
for the woodcutter whose axe felled
both your mother and mine..."**

He even jumps aesthetically in an ascending movement towards new worlds: the terrestrial, which holds the soul of the tree, and the heavenly, which is sacred, in a dialectic relationship that is difficult for the white man to discover its humanistic secret. He says,

**The white man will never understand the ancient
wordshere in spirits roaming free
between sky and trees.**

Based on the above mentioned, we conclude that both Darweesh and Seattle have merged the pastoral spirit with the mythological and religious images to come up with sacred pastoral awareness, which consecrates the earth and identity. This awareness resists the colonial barbaric tools using more different civilized tools, which are associated with the pastoral value. In one of his interviews, Darweesh says:

"I'm trying to protect this picture by glorifying the little things, herbs and rocks, flowers and almonds etc ... I found out too late that poetry cannot fight the war, using the same weapons or language. On the contrary, it can be fought using its antonym (the fragile antonym). Poetry is fighting the war by human fragility, by the look of the victim in the eyes of his executioner, who does not understand the victim's language of eyes, by grass which is left on the road, by the children playing with snow. Through these simple images, you can introduce a different and opposite alternative for war. In fact, you can't fight the war using its weapons or language. Modern poetry can't even do that. It fights using the opposite tools, which are the aesthetic components of the quiet, small, simple, routine and spontaneous life by innateness (Baydoun, 2003).

CONCLUSION

We conclude that the intertextuality between the speech and the poem has been effective all along Darweesh's poem. Additionally, since the pastoral features of the speech were extremely underlined, the assimilation of this pastoral presence within the poetic texture has doubled the connotative feature of this pastoral storage. However, the main difference is that the Red Indian's speech was the last and included a surrendering and submissive tone, whereas Darweesh's text was a political, visionary and poetic speech. Darweesh called his poem **"The speech of the Red Indian the one before the last before the white man,"** to denote the fluctuation of that period of time and the foggy vision of the prospective freedom, so the prospective and desired meaning goes beyond peace and surrender and here is the intertextuality between the submissive speech of the Red Indian and the resisting speech of Darweesh.

Results:

- The two texts embody a defensive state of the ego, when it is fragmented, when the pastoral position overlaps with what is pastoral with its simplicity and the political speech, which reflects the troublesome present after colonialism. When we peer into the two texts, we not only read pastoral vocabulary, but we also read the life in the pastoral poetry as desired.

- Literature is able to preserve and deeply establish the national identity and resist colonialism not by weapons or war, but by poetry and its poetic artistic tools, especially those which glorify the rural simplicity.

- Through the pastoral mirrors, the researcher was able to uncover the humanistic tendency of Mahmoud Darweesh and Seattle and their contributions to disseminate freedom as a pure, aesthetic and humanistic value even in the darkest moments of the psychological and political conditions.

- The poetic description of the pastoral features was not only exclusive to the functional dimension in fighting the colonial urbanization, but it also contributed to change these pastoral terrains into deeply interactive humanistic and national positions.

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