

Physically Exiled, Spiritually Returning: A Comparative Reading of Beckett's *Murphy* and a Selection of Poems by Darwish

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Abstract: This article explores a selection of Mahmoud Darwish's poetry and Samuel Beckett's *Murphy* (1938) as postcolonial texts which are rich with postcolonial undertones. Beckett and Darwish articulate a counter-discursive rhetoric that undermines any hierarchically installed oppressive structures. Although political classifications and restrictions limit many neutral inquiries of such texts and hinder objective scholarship on Irish and Palestinian literature, many academic studies on Irish and Palestinian forms of literature have emerged. Counteracting hubristic structures, this paper tackles works from Ireland and Palestine as predominantly imbued with postcolonial implications. The research brings these authors from far-flung parts of the world to address postcolonial manifestations in Ireland and Palestine. Despite their convergences and divergences, texts from both perspectives must be used to critique structures and forces of colonialism in order to further contextualize them within the postcolonial realm. Reading Beckett alongside Darwish helped to solidify the idea that colonialism employs the same discourse regardless of place or time. It also demonstrates that oppressed people tend to employ comparable dissent mechanisms. Much like the speakers of Darwish's *Unfortunately, It Was Paradise*, *Leaves of Olives*, "Mural," and "My Mother" are always caught up in subordinate power relations, the eponymous protagonist of *Murphy* is degraded as an inferior other; one who is disenfranchised and excluded both inside and outside Ireland. Both authors refute stereotypes and stigmatization and offer a dissenting paradigm blurring power-based divisions to the status quo that renders the Palestinians and Irish as inferior to others.

Keywords: bias, colonialism, dissident, exile, power relations, stereotype

1. Introduction

Owing to bias and prejudice, little consideration has been given to the postcolonial examination of Irish and Palestinian literary works as triggered by imperial intrigues. Political and regional factors make it uncommon to evaluate Palestinian and Irish literary works from a postcolonial perspective. Hence, the work of Palestinian poet Mahmoud Darwish is almost rarely objectively evaluated in the West as teeming with postcolonial nuances and hints. Unfortunately, many Western academics dismiss Darwish and other Middle Eastern authors (who address the Palestinian issue) as terrorists or inciters of violence, simply because they demand justice for the Palestinian people. Palestine and Ireland have many colonial

parallels, the most notable of which is a lengthy and comparable history of colonialism. Due to the efforts of cultural activists, both local literatures have been internationalized, giving them a greater degree of universality.

Albeit their vast differences, both Palestinian and Irish literary texts address issues of exile and identity and reconsider what it means to be a subjugated nation in a world unequally divided between power centers and peripheries. Edward Said rightly locates Ireland and Palestine within the context of postcolonialism and points out that they have many links and intersections with other postcolonial nations. For example, Ireland—Britain's first and closest colony—was the first nation to achieve independence in the 20th century, and Palestine continues to strive for independence. In *Ireland and the Caribbean*, Madeleine Scherer (2021) points out that "Ireland has only begun to be seriously considered a postcolonial nation since the mid-1990s, a delay most likely caused by its unusual position as a colonized country that is located in the middle of Europe" (33). She argues that Ireland regards "itself as a Western nation with a special relationship to the developing world" (33). The researchers base their analysis of Beckett's *Murphy* and Darwish's *Leaves of Grass* and *Memory for Forgetfulness* as postcolonial works on the assertions and critiques of Homi Bhabha and Edward Said, specifically their perspectives on identity, exile, and the effects of colonialism. Thus, their arguments will serve as the prism through which the postcolonial implications in Beckett's and Darwish's bodies of work will be analyzed.

Edward Said, for example, underlines the multiple junctures and confluences between the struggles of the Irish and the Palestinians. In *Culture and Imperialism*, he highlights that many postcolonial scholars all over the world saw William Butler Yeats as a model of decolonizing the mind through poetry:

In many other ways, Yeats is like other poets resisting imperialism—in his insistence on a new narrative for his people, his anger at England's schemes for Irish partition (and enthusiasm for wholeness), the celebration and commemoration of violence in bringing about a new order, and the sinuous interweaving of loyalty and betrayal in the nationalist setting (1993: 280).

Influenced by Said, Bill Ashcroft Kiberd (1995: 127) compares Ireland, a formerly colonized nation located in the center of Europe, to overseas colonies in Asia and Africa. Ashcroft (1989) points out that Irish literature can "be investigated in terms of our contemporary knowledge of post-colonialism, thus shedding new light on the British literary tradition" (23). According to Patrick Bixby (2009), *Murphy* "invests deeply in the postcolonial circumstances from which it emerged. In so doing, the narrative challenges the very ideologies of personal and national development underpinning modernity by articulating a critical position that disrupts the integration of the individual into the coercive structures of the nation-state" (4). Due to the exceptional geopolitical mechanisms at play, both Ireland and Palestine find themselves in a situation where various systems of hierarchy and exploitation refute any logical treatment of the repercussions of colonialism in both regions.

2. The role of presuppositions and stereotypes

To advance their imperial agenda, imperial powers frequently construct derogatory stereotypes of the colonized as backward and static (never developing). Such discursive misrepresentations and stereotypical fallacies serve as justifications for exploitative and interventionist colonial practices. Nathan Robinson (2017) considers colonialism as “a strict hierarchy [that] separates the colonized and the colonizer; you are treated as an inconvenient subhuman who can be abused at will. The colonists commit crimes with impunity against your people. Efforts at resistance are met with brutal reprisal, sometimes massacre.” In reality, these hostile presuppositions of the other feed the spirit of superiority and prejudice, and portray the locals as submissive barbarians and “surds” thirsty for a so-called “reasonable” imperial power to care for them and make decisions on their behalf. These inaccuracies were widely spread through the media, contributing to the colonization of other nations, including Ireland and Palestine.

The Israelis regard Palestinians as inferior and irrational “terrorists” who deserve no respect, much as the British regard the Irish as hostile and untrustworthy. Such colonial and imperial detriments have already been probed extensively in the writings of such leading postcolonial theorists as Edward Said (1978, 1994), Bill Ashcroft (1989), Homi Bhabha (1994), and Gayatri Spivak (1987).

The English, for instance, “attributed to the Irish a love of violence, a readiness to fight, a tendency to be easily angered, a love of battle, and violent passions that led to unprovoked attacks” (Tymoczko 1999: 23). Richard Jorge (2019) investigates “domesticity as a metaphor for the Irish-English relationships” (179). The British and Irish media used this metaphor to illustrate the utility of the Union. It is a duality in which “the British are portrayed as the sturdy husband, ready to give protection to the feeble, weak female-portrayed Ireland” (180). While classic postcolonial interpretations have interpreted such images as an attempt to colonize and subjugate peoples, in the instance of the Irish, both colonized and colonizers employed the same metaphor, albeit for different reasons. It should come as no surprise that similar generalizations are/were frequently applied to formerly colonized subjects in many different regions of the world, and thus place Ireland within the larger scope of postcolonialism. L.P. Curtis suggests that the “‘native Irish’ were alien in race and inferior in culture to the Anglo-Saxons” (1968: 5). Unquestionably, the implementation of colonial practices and policies in Ireland had a wide range of effects that contributed to a sense of anxiety within Ireland. This systematic Irish dependency veers dangerously close to ambiguity in terms of the essence of Irishness and the elimination of Irish identity and existence. Historically, the long-standing British domination of Ireland worsened the repercussions of the Great Famine on most of the Irish people. The British domination caused millions of Irish deaths and exiles. George Bernstein explains that “the British were sick of the whole business and were reluctant to spend any more of their money on a people who would not help themselves” (1995: 513). According to James Connolly, “England made the famine by a rigid application of the economic principles that lie at the base of capitalist society” (1910: 145)

The Palestinians have been fighting for their freedom and independence in a manner comparable to the Irish struggle. Rashid Khalidi (2022) stresses that “to understand Palestine, you have to understand more about British colonialism generally and how it starts here [in Ireland]” (para. 5) He hopes that his comparison of the Irish and Palestinian cases “might be useful for understanding current problems, and perhaps gesturing towards solutions in Palestine drawn from the rich Irish experience.” According to him, “Ireland served as a template for the expansion of the British Empire over its long history.” Moreover, many of the tactics currently being used in Palestine were implemented for the first time in Ireland. In the words of Said, “Israel has enjoyed an astonishing dominance in matters of scholarship, political discourse, international presence, and valorization” (1992: xiv). The Palestinians are either referred to as “terrorists” or viewed as faceless creatures that could only detract from an idealized narrative. In a situation that is strikingly similar to that of the Palestinians, the Irish faced a multitude of obstacles that required them to devise methods of resistance that are both operative and comprehensive to gain independence from their oppressors. Several factors, including the Catholic Church, sectarian strife, imperial rule, and the famine, led to the deaths, exiles, and migration of millions of Irish people. In a similar vein, millions of Palestinians have been forced to flee their homes and seek refuge elsewhere in the world as a direct result of the annihilation of their homeland.

This research comes to agree with Kiberd (1995) that Beckett’s *Murphy* permeates with regression, isolation, exile, and, most importantly echoes of resistance to colonialism. When the protagonist Murphy is uprooted from his native country, he experiences deracination, which causes him to feel alienated and estranged in both Ireland and England. The same thing applies to the Palestinians represented in Darwish’s poetry who “are aliens *here*, they say to them *there*.” And they “are aliens *here*, they say to them *here*” (*Memory for Forgetfulness*, emphasis in original 1982: 11). Both “there” and “here” recur throughout *Memory for Forgetfulness*, signifying opposite ends of the spectrum of human experience, allusions to Palestine (there) and exile (here).

Murphy is seen as a metaphor for Ireland, a nation that has been politically and economically struggling for a very long time. The novel’s primary concerns are laid forth in its first sentences: “The sun shone, having no alternative, on the nothing new. Murphy sat out of it, as though he were free” (Beckett 1957: 1). Here we see a juxtaposition between “free” and “almost free” and “inside” and “outside.” In the face of this imposed paralysis, Murphy has decided to remain immobile, be devoid of determination, and do nothing. Murphy is pitted against the outer world to which he feels alienated. Murphy’s chosen refrain is “I am not of the big world, I am of the little world” (178). Clearly enough, “the big world” is a reference to England, and “the little world” is an allusion to Ireland. Here, Beckett conveys a message to his Irish readers in which he urges them to behave in a manner completely opposed to Murphy’s passive demeanor to avoid being stuck like him.

Considering how a person is connected to his or her environment, Murphy sees life “a wandering to find home” (1938: 4), where the lines between living in one’s country and living in exile blur. Murphy’s famous assertion that the purpose

of life is to find a place to settle down and call one's own contradicts the common trend in both postcolonial Ireland and London. In the middle of the 1930s, while he was living a nomadic existence between London and Dublin, Beckett wrote *Murphy*. Beckett examines nationalism, exile, and in-betweenness through its intricate structure. Besides evoking a sense of homesickness, *Murphy* focuses on Ireland's domestic challenges. Thus, *Murphy* engages in an in-depth critique of both colonial powers and systems of blinded unproductive patriotism. It analyzes these ideologies, which contain elements of the very structures that their adherents seek to criticize and destroy. Trouble in Ireland escalated after the country achieved its independence from Britain. Thus, Murphy, who represents a postcolonial rupture because he is uprooted repeatedly by London's urban setting and must forsake any connections with home, feels disoriented both at home and abroad while traversing the "unhomely" modern landscapes (Bhabha 1994: 9). Murphy faces a similar problem in both Ireland and England and as a direct result, he "inherits the passive quietist role" (Pilling 1994: 30). Due to his estrangement, Murphy has been on a mission to discover a new definition of the word "pleasure." He spent six months not only eating and drinking but also sleeping in his underwear when we first meet him. This indicates that he lacks the drive and interest necessary to make changes to his current situation. Again, the first few words of the novel immediately foreground the connection between the specific and the general. Murphy, whose surname represents Ireland as a whole, has become an Irish symbol mirroring the country of Ireland itself. Murphy must traverse a remarkable history of postcolonial upheaval and separatist nationalism in order to prevail in his struggle.

At this juncture, Murphy not only manages to evade the confining social limitations imposed by the Irish Free State but also abruptly terminates his romantic involvement with Miss Counihan. According to several historians, it is widely believed that the surname "Counihan" can be traced back to the legendary figure "Cathleen Ni Houlihan," who experienced a notable resurgence in Irish national consciousness during the transition from the 19th to the 20th century. Murphy carries "this double weight" in his criticism of 1930s England (Kiberd 1995: 532). Murphy's departure from Miss Counihan serves as a symbol of both; his rejection of Irish nationalism in its entirety and his displeasure with the British government's interference in Ireland. Murphy engages in a critical examination of the concept of Irish identity in light of the historical experience of colonization.

Because of the country's faltering economy, a significant number of young people in Ireland have left their hometowns in search of employment and an improvement in their quality of life. Miss Counihan refers to England as "the Mecca for every young person aspiring to financial distinction" (52). In London, Murphy belongs to a "subaltern class," one that is characterized by economic and ethnic marginalization and subordination. According to Gayatri Spivak (1988), the term "subaltern" refers to people who are not members of the colonial elite and can include "the lowest strata of the rural gentry, impoverished landlords, rich peasants and upper middle class peasants" (8). Instantly falling in love with Celia Kelly, Murphy is scared of ever having to be apart from her. In order to secure a steady income, he applies for a position in London the center of colonialism. During his

job interview in the United Kingdom, Murphy is confronted by a rudely submissive prospective employer whose demeanor is mockery tinged with contempt:

‘E ain’t smart,’ said the chandler, ‘not by a long chork ‘e ain’t.’ ‘Nor ‘e ain’t a boy,’ said the chandler’s semi-private convenience, not to my mind ‘e ain’t.’ ‘E don’t look rightly human to me,’ said the chandlers’ eldest waste product, ‘not rightly’ (77).

Reflecting on such a degrading discourse, Murphy remarks that “its content was one: ‘Thou surd!’” (77). Such an attitude toward Murphy demonstrates a superiority complex toward everything that Murphy represents. Murphy is so accustomed to humiliating remarks that he has stopped replying. Kiberd (1995) considers Murphy to be a reflection of Beckett’s grief in London. In London, Beckett is an unemployed, out-of-shape Irishman who must battle with long-standing stereotypes of Irishness as timid, listless, and underdeveloped. This is accomplished through alternating chapters that pit Murphy’s inner self-conception against the common societal impression of him as a fool and clown. The novel draws a contrast between Murphy’s complex psychological self-perception and his arrogant imperial perception.

Because Darwish’s writing contains so many allusions to and themes about resistance, he is widely regarded as one of the most talented voices of dissent in the Arab World. Darwish’s poetry addresses issues of Palestinian autonomy and national identity, unmasking the underlying injustices and double standards that plague the new international order, by creating a horizontal space for subversion and counter discourse. In their introduction to *Post-Millennial Palestine* (2021), Rachel Gregory and Ahmed Qabaha argue that:

Palestinian writers seek to provide testimony of their memories not to simply to remember their past, but to combat the violent physical and intellectual erasure of Palestinian homes, land, and culture under Israeli settler-colonialism. The assertion of individual and collective memory in Palestinian literature, therefore, represents a form of nationalist resistance: a way of reclaiming a stolen heritage and urgent act of preservation. Thus, the articulation of memory in Palestinian literature can be encoded as a political act, one that promotes modes of creative and cultural resistance fighting for prospective stability and visibility (18).

Darwish’s *Memory for Forgetfulness* (1982), a memoir of the Siege of Beirut during the Israeli invasion of Lebanon in 1982, was originally written in Arabic and then translated into English by Ibrahim Muhawi in 1986. In the book’s preface, Muhawi states that Darwish was born to a family that was affluent and geographically rooted. In 1948, Darwish’s family fled to Lebanon to escape Israeli oppression; however, they later returned to Palestine and became illegal residents there. Multiple times he was detained because he was unable to produce the required documentation proving his citizenship (xi-xii). The experience of home is revisited repeatedly in Darwish’s poetry, both prior to and post-displacement. His ravaged homeland corresponds to a broken or lost identity, and as a result, an ambivalently honed exile generates a variety of psychological suffering and unrest among its inhabitants. Darwish accomplishes this by employing the metaphorical

tropes of the mother and the lover to create a space that is both subtly allegorical and antagonistic. He does so without directly mentioning his place of birth. His dream of a motherland free of all imperial influences and traces stems from his desire to reconnect with his mother. Dalya Cohen-Mor (2019) examines the complexities of the relationship between Palestinians and Jews, arguing that Darwish's poems are replete with "emotional significance for the Palestinians: They nourished their sense of national pride, asserted their strong attachment to the land, and voiced their pain and suffering for being separated from it" (7). Darwish was hailed as a preeminent poet of resistance; his audience had a high demand for his poetry, and he was expected to meet it. His poems, whether from a boy to his mother expressing his longing for coffee and bread, or from a man to a lady, would be taken as love poems for his homeland (7). When Darwish was in exile, he expressed how much he missed his mother: "Oh, for the time that lived! Oh, for the time that died! The circle is now complete. My mother, far away, opens the door to my room and offers me coffee on a tray made of her heart" (*Memory for Forgetfulness*: 41). This recollection transports him to his youth, where he lived, the place he cherished, and his native country. His poem "My Mother" is one of the more thought-provoking contributions to the collection, expressing the longing of a son incarcerated for the homemade bread and coffee he grew up with. "My Mother" is multilayered in complexity because the mother in Darwish's poetry is an extension of his home. Darwish claimed that he does not intend to represent anything other than himself, yet this self is filled with communal memory and plagued by historical grudges. He presents numerous branches of newly formed places in which the conventional boundaries between the center and the periphery are either significantly distorted or eliminated.

These intense memories make the speaker's life away from home more enjoyable, complex, and problematic. The mother and the beloved have always held a special place in all cultures, but in Arabic culture and literary tradition, they hold a prominent position. Here, Darwish cleverly exploits the mother-son dichotomy by masquerading as the considerate son who never fails to show appreciation to his mother or the dedicated loving partner who is ready to do anything for his lover. Both positions demand him to show his mother or beloved respect and appreciation. The mother, once again, functions as a symbol of the spirituality and holiness of the land. However, political impasses hinder the development of these natural affinities. In the final chapter of *Parting Ways* on Darwish and Said, Judith Butler (2012) delves into their work as an expression of optimism that exilic thought might lead us to imagine other forms of community than the unified political construction of a nation. Butler argues, with specific reference to Darwish's rhetorical question of "What shall we do without exile?" that Darwish proposes no remedy for the Palestinian dilemma. According to Darwish, exile is not only a formative experience in his life but also a vital source of his creative achievements and the impetus behind his motivation to produce vivid poetry that focuses on resistance and inspiration. He views his time in exile as relatively beneficial and inspirational: "What am I to do, then? What am I to do without exile, without a long night staring at the water? Tied up to your name by water" (*Unfortunately, It was Paradise*, 2008:

113). He often asserts that he cannot complain about his exile, adding that he cannot forsake it because it is one of his core characteristics whether at home or in exile.

Darwish, like many other Palestinians who were uprooted from their homes and dispersed across the globe, maintained a spiritual connection to his homeland despite being physically separated from it, as evidenced by his poetry: "I find myself present in the fullness of absence" (*Unfortunately, It was Paradise* 2008: 125). Upon learning that he is not a citizen anymore, Darwish complains:

You find out you're not a resident of Israel because you have no certificate of residence. You think it's a joke and rush to tell it to your lawyer friend: "Here I'm not a citizen, and I'm not a resident. Then where and who am I?" You're surprised to find the law is on their side, and you must prove you exist. You ask the Ministry of the Interior, "Am I here, or am I absent? Give me an expert in philosophy, so that I can prove to him I exist." Then you realize that philosophically you exist but legally you do not (qtd. In Muhawi 1986: xiii.).

Much like Beckett and Murphy, Darwish experienced, during his time in exile, the negative effects of being an outsider, including marginalization, invisibility, prejudice, and stigma. By asking, "Am I here or am I absent?" Darwish challenges the prevalent colonial subsumptions and erasures of the time. As a Palestinian, Darwish experienced an unusual and uncharacteristic series of events that severely disrupted his life and left him with an emotional wound that cannot be healed.

Unfortunately, it was Paradise contains a poem written in 1986 with the working title "On This Earth." In it, Darwish identifies the mother as one of the individuals who contribute to the meaning of life, stating,

We have on this earth what makes life worth living: on this earth, the Lady of Earth, mother of all beginnings and ends. She was called Palestine. Her name later became Palestine. My Lady, because you are my Lady, I deserve life (1993: 6).

In this case, mother and Palestine have merged into a single reality and entity. Darwish was recognized as the most ardent poet of Palestinian resistance, especially after the publication of *Leaves of Olives* (1965) in which he reinforces his connection to his homeland. Olive trees represent peace, coexistence, land ownership, and everlasting greenery. Olive trees, known for their longevity and resistance to drought, have become a symbol of the Palestinian people's tenacity and attachment to their homeland. In addition, "the leaves of olives" in the title of Darwish's poetry collection serve as a symbol of Palestinian steadfastness and rootedness in their lands, as the poems in the collection suggest. They also represent his desire to negotiate a peaceful solution to the Israeli-Arab conflict.

Darwish's poetry is a formidable arena of decolonization because he is divorced from his homeland and struggling to recover an identity. The fact that Darwish communicates in Arabic serves as a constant geographical and cultural reminder of his origins. His identification as a Palestinian Arab is made clear by his use of Arabic in his literary works and serves as a constant reminder to him and others, along with their right to return to Palestine, that their homeland was stolen,

that they were forced to live in exile, and that they were forced to leave. Bhabha concurs with Frantz Fanon that oppressed people must reclaim their suppressed histories and assert:

Their indigenous cultural traditions and retrieving their repressed histories. But he is too far aware of the dangers of fixity and fetishism of identities within the calcification of colonial cultures to recommend that roots be struck in the celebratory romance of the past by hegemonizing the history of the present (1992: 9).

Bhabha describes it as “the tenuous survival of literary language itself” (1992: 144). In his most recent collection of poetry titled “Mural” (2000) which is widely regarded as his magnum opus, Darwish honors his Arabic heritage by employing the distinctive “Dhad” sound peculiar to the Arabic language. Again, Darwish bestows sanctity upon his motherland, which, for him, becomes part of a more spiritually complex realm providing him with a connection with Palestine despite his physical distance from it. He trades current sensibility for literary originality by combining lyric and epic forms with various issues. His wish for a beautiful woman quickly transforms into irresistible rage against the community he considers “raped.” Darwish explains his profound sense of alienation:

At the gate of Judgment, I feel no pain: neither time nor emotions. I cannot sense the lightness of objects nor the weight of obsessions. No one is there to ask: Where is "my whereness" now? Where is the city of the dead? Where am I? Here, in this no-where, in this no-time, here is no nothingness and no being. As if I have died before I know this vision, I know that I am breaking through to the unknown, that it is likely I am still alive somewhere and know what I want (2000: 119-120).

Both Palestinians and Israelis are the targets of Darwish's incisive criticism in which he blurs the lines between self and other in the process. He criticizes both the Israelis' oppression of Palestinians and the Palestinians' notorious jingoism, which supports backward and retrograde strategies. Thus, poetry, which permits a great deal of creative license and critical analysis, emerges as Darwish's primary form of expression and resistance. In general, Darwish's poetry illustrates his exile-induced pain and his fervent wish to return home. Furthermore, it raises the question of whether he will ever accept the fact that he no longer resides there. Because of his lack of engagement with his own country, he considers himself among the dead and therefore does not experience or enjoy life. In addition, he compiles evidence of the murder and uprooting of millions of Palestinians caused by the Israeli government's insatiable imperialism in his city. The poet, along with millions of other Palestinians, struggles with an inadequate sense of identity because he is cut off from his own land.

In contrast to Darwish, who considers exile as essentially inspirational, Said (2002) exhibits contradictory thoughts towards exile and labels it as:

the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. And while it is true that literature and history contain heroic, romantic, glorious, even triumphant episodes in an exile's life, these are no

more than efforts meant to overcome the crippling sorrow of estrangement. The achievements of exile are permanently undermined by the loss of something left behind for ever (2002: 173).

Said sheds more light on the notion that to think of exile as beneficial, as a spur to humanism or to creativity, is to belittle its mutilations. Modern exile is irremediably secular and unbearably historical. It is produced by human beings for other human beings; it has torn millions of people from the nourishment of tradition, family, and geography (2000: 70).

Despite their apparent straightforwardness, Darwish's poems are profound and brimming with emotions that burn slowly. They are loaded with references to the post-occupation and preoccupation conditions of Palestine. As long as his nation is occupied, the poet will never be able to escape the language of politics, so these poems are rife with political overtones. Darwish writes in "I See What I Want to See":

Our broken-hearted mother will give birth to other brothers of our flesh,
Neither of chestnut trunks nor of iron. Our broken-hearted mother will give
birth To brothers, to build an exile for the song. (*Unfortunately, It Was Paradise*) (1993: 57).

Physically exiled Palestinians remain spiritually connected to their homeland. In agreement with Said, the poet asserts that Palestinians in exile long to be reunited with their homeland, but are barred from doing so because the new world order denies them the rights that are freely afforded to others. They are depicted as siblings who were born from the same womb, that of Palestine. All of these Palestinians are at risk of exile, and the poet may find inspiration in their time away from their home country. Unfortunately, actual world events and historical facts reveal the pervasive and deep racial and political disparities underlying the Western-dominated world order, which is apathetic to the plight of the Palestinians due to its complacency with and constant backing for the Zionists.

3. Conclusion

Beckett's *Murphy* and Darwish's poetry share many aspects. These parallels are the outcome of comparable imperial reductions and subsumptions that were motivated by the same desire for power and dominance over the weaker and smaller nations. In order to find common ground and connections among dissident voices from around the world, Beckett and Darwish subvert overwhelmingly dominant power relations and hierarchies. Although *Murphy* is a prose fiction and Darwish's collection is predominately verse, there are many analogies between their critiques of the widespread inequalities caused by colonialism. Both writers approach exile with ambiguities and ambivalences because it causes sorrow and shocks for its victims, while simultaneously broadening their perspective and granting them more agency. Despite their differences, the literary works of Irish and Palestinian authors are compared in this article due to the startling shared perspectives concerning the issues of exile and colonialism, as well as the suffering and anguish that are exacerbated by these oppressive circumstances.

The colonial powers render the colonized invisible, incompatible, and devoid of human dignity by marginalizing them as weaker components of the equation. This action is undertaken in order to advance their colonial aspirations. Darwish and Beckett emphasize the importance of maintaining a connection to one's native land and the negative effects that exile can have on both individuals and nations. In addition, they do not solely attribute their nations' failures and vulnerabilities to foreign intervention. Instead, they denounce all establishments that foster division and marginalization of individuals, irrespective of their origin or the entities responsible for such circumstances. Both argue that the colonial appropriation of their land, which was the most important source of raw material, is responsible for the social and economic problems that plague their countries.

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