

# The Concept of Dream as a Technique of Resistant Consciousness and Emancipation in the Poetry of Langston Hughes and Mahmoud Darwish

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**Abstract**—This paper aims to examine the concept of dream in the poetry of Langston Hughes and Mahmoud Darwish as a technique of resistant consciousness and emancipation. The intransigent, non-reconciliatory stance of both Darwish and Hughes against oppression profoundly preserves their dream of emancipation, making it alive even as an idea. The dream empowers the two poets' resilience, oppositional, and resistant consciousness against all forms of oppressive power. This article analyzes how both Darwish and Hughes can be viewed as non-reconciled poets in the name of humanist intransigence and refusal to surrender. The concept of dream is the ultimate way for the two poets, providing them with radical and oppositional resistance. Hence, the presence of the concept of dream and its prevalence in the two poets' thinking and poetic works encourage them to be always in a state of dynamic generative mobility of resistance, intransigence, and non-reconciliation.

**Index Terms**—dream, non-reconciliation, resistance, opposition, emancipation

## I. INTRODUCTION

Drawing on the concepts of non-reconciliation, intransigence, non-resignation, and unyielding refusal to surrender in the name of the humanist aesthetics, it can be argued that both the Palestinian poet Mahmoud Darwish and the African-American Langston Hughes can be considered non-reconciled, oppositional, resistant, and revolutionary poets. They instantiate elements of oppositional resistance and non-reconciliation. This is evident in their humanist poetry that definitively defies oppression and defends the humanist cause against oppression, injustice, and discrimination. The aesthetic aspects of their non-reconciled, resistant, and oppositional poetry position them as universal resistant and revolutionary humanist poets who speak out against all forms of oppression and injustice.

In this paper, we argue that the concept of dream, along with the steadfast longing and pursuit of it in the poetic imaginative works of both Darwish and Hughes, serves as an unavoidable source of maintaining the oppositional revolutionary spirit of resistance. Such a spirit perpetually revolves in a non-reconciled and oppositional dynamic mobility in the face of oppression and injustice. Utilizing the concept of dream is a powerful technique to stir resistant consciousness and opposition in the face of all forms of oppressive power. Furthermore, it agitates the souls of the two poets, keeping them in a state of resilience that distances them from despair. Accordingly, the dream can be envisioned as the pathway to the poets' freedom and emancipation. In their poetry, the dream is employed as both a means and a technique to resuscitate resistant consciousness, hope, intransigence, and non-resignation against all oppressive, political, imperial forces, and hegemonic power. The concept of dream stands as a potential pathway, ensuring that the hopes of both poets remain far from vanishing and demise. This can be asserted where Darwish in his poem *The Dice Player* talks about the necessity of a mirage to create hope for the desert traveler. In the poem, the mirage metaphorically resembles the dream in its abstractness. Without its existence, the desert traveler will be entrapped into full despair, as Darwish writes:

And mirage is the traveler's book in the desert...  
 without it, the traveler wouldn't keep on marching  
 for water. These are clouds, he says  
 and carries his hope's jug in one hand, while the other  
 grabs his waist. He stomps his feet on the sand  
 to gather clouds in a hole  
 as mirage calls him,  
 seduces him, deceives him, lifts him and says: Read  
 if you are able to read. And write

if you are able to write. He reads:  
 Water, water. And writes  
 a line on the sand: If it weren't for the mirage  
 I wouldn't be alive still. (translated by Fady Joudah)

However, the affinity between mirage and dream is evident in the way that both poets continually revive optimism and hope. Like the mirage, the dream functions in an elusive manner, beguiling and intriguing individuals to pursue their aspirations and goals. In his poem, *I Don't Dream in A River Dies of Thirst*, Darwish emphasizes his insistence on dreaming, which serves as an immunity and protection from falling into the trap of despair and disappointment, as he states:

Noticing how many of my dreams are lost, I stop myself demanding too much water from the mirage. I confess I have grown tired of long dreams that take me back to the point where they begin and I end, without us ever meeting in the morning. I will make my dreams from my daily bread to avoid disappointment. For dreaming is not seeing the unseen, in the form of an object of desire, but not knowing you are dreaming. However, you have to know how to wake up. Waking up is when the real arises from the imaginary in a revised version, when poetry returns safely from the heavenly realms of elevated language to an earth that doesn't resemble its poetic image. Can I choose my dreams, so that I don't dream of the unattainable, so that I become a different person who dreams that he can tell the difference between a live man who thinks he is dead and a dead man who thinks he is alive? I am alive, and when I am not dreaming I say: "I didn't dream, and it did me no harm". (2019, p. 153)

Dream becomes an ineluctable necessity for Darwish, enabling him to maintain hope and refusal to surrender. He resorts to dreaming as a possible means of transcending the insincerity of a world rife with oppression, injustice, using it as a way to cultivate a new consciousness and optimism among his people to oppose the imperial power of Zionism and imperialism. For Darwish, dream serves as a constant reminder of freedom and a guardian of memory, preventing its loss as Bilal Hamamra and Sanaa Abusamra in their article 'Sleep is an Overload and Sovereign' *The Poetics and Politics of Sleep in Mahmoud Darwish's In the Presence of Absence* (2022), remark upon this by stating: "A dream, for Darwish, is not a mere visualization of thoughts and aspirations, a dream can recreate lost memory" (p. 5). Dream is a reviving force of memory, recreating and resuscitating itself as Darwish maintains an oppositional and resistant stance, never swerving from defending the Palestinian cause and defying the injustice of the Zionist power. This theme is evident in his poetic work *Memory for Forgetfulness* where Darwish emphasizes the significance of the dream by stating: "Out of one dream, another dream is born" (1982, p. 1). Darwish's insistence on pursuing dreams keeps them in a proactive cycle where one dream begets another.

In a similar vein, Langston Hughes expresses concerns about dreams from being demolished or erased. In his poem *The Dream Keeper*, Hughes addresses the dreamer emphasizing the importance of dreams by stating:

Bring me all of your dreams  
 You dreamer,  
 Bring me all your hear melodies  
 That I may wrap them  
 In a blue cloud-cloth  
 Away from the too-rough fingers  
 Of the world.

Hughes's insistence on preserving and holding onto dreams emanates from his strong belief of emancipation, which serves as a reliable source of strength and resilience, propelling his oppressed people to stand and fight against oppression. Similarly, Darwish expresses a similar sentiment in his poem *It Was What It Was Going To Be*, stating:

Stand on the forelock of the dream and fight  
 Your bells are still ringing  
 And that clock is still ticking  
 The dream never dies  
 and cannot be defeated by unchanging factors  
 and its bells are still ringing (my translation)

Accordingly, dreams and hopes have the power to persist and survive despite all forms of difficulties. For Darwish, dream is the guide and the usher for his future, and his will is strongly tied to his dream as he expresses in his poem *Counterpoint* stating:

My dream leads my steps.  
 And my vision places my dream  
 on my knees  
 like a pet cat. It's the imaginary  
 real,  
 the child of will: We can  
 change the inevitability of the abyss. (Translated by Mona Anis, 2007, p. 179)

It can be said that dream cannot be confined and defeated as long as both poets maintain remembrance of their hopes and aspirations. This is evident in Darwish's poetic work *In the Presence of Absence*, where he differentiates sleep from

dream by stating: “Sleep is the sheer delight of forgetfulness. If you dream, it’s because memory remembers what you have forgotten of the obscure” (p. 63). Therefore, dream is linked with memory in a powerful way, maintaining resistant consciousness against the difficulties of life. However, the oppositional and radical resistance of both Darwish and Hughes infuses them with intransigence and non-reconciliation, simultaneously empowering their humanist resistant consciousness and stance towards achieving emancipation and freedom. Dream does not merely function as a way of addressing future and emancipation; it is also a form empowerment that helps Darwish to keep writing poetry. It is not a delusion, but a powerful meditative process that enables him to create poetry of hope by catching dreams as he expresses: “Ever since you set pen and paper nearby as a trap to catch the dream” (p. 65).

In his *Reflections on Exile and Other Essays* (2000), Edward Said comments on Darwish’s poetic work which infuses his people with hope and asserts the necessity for freedom and emancipation. Said states: “Darwish’s considerable work amounts to an epic effort to transform the lyric of loss into the indefinitely postponed drama of return” (2000, p. 142). However, Darwish’s poetic work extends to fostering resilience and resistance for his oppressed people. According to Darwish, his poetic endeavors combat the sterility of the present, or to use the words of the Irish poet William Butler Yeats, the “filthy modern tide” (*The Statues*: 1938).

For Darwish, dream is born out of his unwavering hope that cannot be extinguished. Hope becomes deeply entrenched in Darwish, whose resistant consciousness never acquiesces to defeat and succumb. His poetic art, as Atef Alshaer writes: “can be called an aesthetics of liberation and hope” (2011, p. 96). Speaking profoundly, the concept of dream persistently fosters hope in a formidable manner that remains unshakable. Such hope is immensely nurtured by Darwish to keep it alive, as he states in his poem *State of Siege*: “We do what the prisoners do/what the unemployed do/ we nurture hope.” (translated by: Amina Elbendary, 2002, pp. 2-5) Here, hope functions as an antidote against suffering, tragedy, and wretchedness. It emerges from the womb of pain, suffering, oppression, and struggles against all forms of oppression, injustice, and Zionist power. The entrenched sense of ethical and moral commitment keeps Darwish as a poet who consistently advocates for the cause of his oppressed people and advances freedom and truth. It can be argued that the pursuit of the dream in a never-ending and unrelenting process profoundly keeps the aspiration and longings of both Darwish and Hughes to be alive and unextinguished, even as an idea.

## II. DISCUSSION

Modern scholarship has explored the use of the concept of dream and its significance in the poetry of Darwish and Hughes. However, the application of this concept as a technique of resistant consciousness and emancipation in the writings of the two poets has been overlooked. While scholars have discussed the concept of dream in the poetry of Darwish and Hughes, they often neglect to examine it as a non-reconciled technique for maintaining resistant consciousness and opposition. Dream is central and cannot be avoided in Hughes’s poetry that is profoundly essential to keep the aspirations and hope of the African Americans (Duale, 2018, p. 3). To a considerable extent, it is true that Hughes employs the concept of dream as a means of keeping the aspirations and hopes of his people alive. However, Dualé, like other commentators, overlooks the use of such a concept in Hughes’s poetic writings as a technique that fortifies and buttresses his oppositional resistance and non-reconciliation, nourishing intransigence, dissidence, and resistance.

Steven Tracy states that Hughes’ poetic writing is dominated by the concept of dream that is intentionally used to keep the dreams of the whole oppressed of the world. The concept of dream takes a larger space in the works of Langston Hughes which are devoted to reflect the aspirations, hopes, and dreams of the African Americans (Tracy, 2001, p. 223).

Hughes’s poetic writing functions as a reminder for his oppressed people to prevent their dream from being lost or fading away. He insists on holding onto the dream since it is the possible way to pave a better future. Hughes states:

Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.  
Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.

Holding fast to dreams have the power to break the impossible, enabling the oppressed to maintain a hopeful perception and vision of a better future. This deeply reflects the humanist stance of Hughes, who never swerves from defending his people and defying oppressive authorities that discriminate against his people and treat them unjustly.

Khadija El Alaoui presents both Darwish and Hughes as two anti-imperial, anti-colonial, oppositional, and radical poets who oppose and condemn all oppressive forms of imperialism and colonialism by arguing:

If one puts Hughes in Conversation with Darwish, one can read “Columbia” as expressing a grasp of the global condition of coloniality that can see, understand, and expel Darwish’s act of resistance through a Native American’s declaration, “I won’t sign my name to the peace treaty between the murdered and his killer”. (2001, p. 11)

El Alaoui discusses Darwish and Hughes as two oppositional poets of resistance against oppression and injustice, whose poetic imagination crosses boundaries to address global coloniality. Nevertheless, she overlooks the concept of

dream as a powerful resource that creates resistance and emancipation, which are ineluctable and cannot be evaded for the oppressed.

He dreams of white lilies, an olive branch, her breasts in evening blossom.  
 He dreams of a bird, he tells me, of lemon flowers.  
 He does not intellectualize about his dream. He understands things as  
 he senses and smells them.  
 Homeland for him, he tells me, is to drink my mother's coffee, to return at nightfall.  
 (translated by: Munir Akash and Carolyn Forché)

Here, dream can be seen as an essential and fundamental trope that shapes Darwish's poetic imagination and creation. In his poem *The Tatars' Swallow*, Darwish expresses much worry and concerns to his dream which its existence creates resistance to defeat and surrender as he says:

I'm afraid for my dream with its butterfly clarity,  
 its mulberry stains on the whinny of a horse.  
 I fear for my dream from father as well as son  
 from those who travel the Mediterranean  
 searching for gods and ancestral gold.  
 I fear for my dream in my own hands,  
 for the star perched on my shoulder  
 waiting to burst into song. (2000, p. 94)

In Darwish's poetry, the dream concurrently dramatizes the poet's aspirations as well as the aspirations of his oppressed people. Reading Darwish's poetic writings, one finds that dream is a ubiquitous motif that occupies much presence and space in almost all of his poems. It functions as a part and parcel in his poetic works, which are imbued with hope and optimism. Not only does Darwish utilize the concept of dream in his poems, but the word 'dream' also shapes the titles of some of his works. For instance, in poems like *A Soldier Dreams of White Lilies*, *Between Me and My Name*, *My Death Was Slow*, and *We Fear for a Dream*, the word 'dream' formulates the titles. Unequivocally, the use of concept of dream in Darwish's poetry is employed as a technique of resistant consciousness and non-reconciliation with the imperial Zionist party that occupied his homeland. In *A Soldier Dreams of White Lilies*, Darwish insists on the importance of dream that consistently reminds him of the lost homeland, which, by itself, is imagined to be a dream for his oppressed Palestinian people. His use of dream functions as a reminder for freedom and homecoming to his oppressed people.

In his poetic prose work *Fī Ḥaḍrat al-Ghiyāb* (In the Presence of Absence), Darwish demonstrates his relentless persistence in his dream, which emanates from his non-reconciled resistant stance. He will keep dreaming as much as possible to see his freedom and emancipation come true as he says:

I will dream, but not to repair chariots of wind, nor to heal the wounded soul.  
 Myth has already taken its place--a plot within the real.  
 A poem cannot change a passing, yet still-present past,  
 Nor prevent an earthquake.  
 But I will dream. May a certain land take me in as I am, one of the sea  
 of refugees. (2011, p. 7)

Unrelentingly, Darwish determines to pursue his dream in an unstoppable and indefatigable way, even if it costs him a lot. In his poem, *Happy in Something Hidden*, Darwish portrays himself as the embodiment of his own dream, stating: "I am my dream I am, I am the mother of my mother in visions, I am the father of my father, and the son of me" (my translation). Here, dream becomes a force that shapes the poets' existential being. His preoccupation and obsession with dream makes him to be the embodiment of the dream. Again, in his poem *The Tatars' Swallow*, Darwish identifies himself as his own dream, declaring: "I am my dream/so when the earth squeezes tight/ I expand it on swallows' wings, /and myself with it. /I am my dream" (2003, pp. 94-95). His body and soul coalesce to shape his dream, which he sacrifices to keep alive. He beseeches his dream to remain and not to vanish, saying in *The Tatars' Swallow*: "O my dream!/ Don't watch us like that!/ Don't be the last martyr!" (2003, p. 94). To achieve his dream, Darwish emphasizes: "I must have enough power to make my dream real" (2003, p. 152). Transforming dream into reality requires power, action, and unwavering determination to be fulfilled. The absence of dream or its demise makes Darwish to bear suffering and psychological pain as he expresses: "Nothing is harder on the soul, than the smell of dreams, while they're evaporating".

The resemblance between Darwish and Hughes appears in the way that Hughes never swerves from longing his dream of freedom, emancipation, and liberation. In all of his poetic works, Hughes displays non-resignation and an invincible opposition and resistance against all oppressive discriminatory imperial and racial power. However, dream does not exclusively belong to Hughes and Darwish. It is neither an individual nor personal, but a collective one in which the poets and their people aspire to see their dream truly turns into reality. It is the dream that will emancipate and liberate the oppressed from the grip of all hegemonic power and oppressive political systems that cause misery, agonies, and great sufferings to humanity.

Accordingly, the dream is considered as a source of resilience and reinvigoration for the two poets and their oppressed people. It can be said that such a dream inevitably requires from both poets and their people to bow down and offer sacrifice to it. As such, nothing can impede neither Hughes nor Darwish from longing their dream which invariably keeps

their oppositional and critical resistant consciousness moving and resuscitating itself in a dynamic generative mode of resistance opposition and non-reconciliation. This can be seen where Hughes never stops dreaming as he writes in his poem *I Continue To Dream* by stating:

I take my dreams and make of them a bronze vase.  
and a round fountain with a beautiful statue in its center.  
And a song with a broken heart and I ask you:  
Do you understand my dreams?  
Sometimes you say you do,  
And sometimes you say you don't.  
Either way you it doesn't matter.  
I continue to dream.

Hughes's continuation of the dream emphatically asserts his hope and aspirations for the future. This resembles Darwish where he says in his poem *Mural*: "I will dream, not to correct any meaning beyond me, but to heal the inner desolation of its terrible drought" (2003, p. 150). In this respect, the dream is a healer and preserver as it keeps the poet away from despair. In his poem, *Nightmare Boogie*, Hughes demonstrates his unyielding refusal and uncompromising to surrender, as his dream becomes a fundamental principle that shapes his life, as he states:

I had a dream  
And I could see  
A million faces  
Black as me!

Consequently, pursuing the dream has the power to propel Darwish and Hughes to the forefront of achieving freedom, independence, and triumph. It enables them to believe in the triumph of their people over oppression. As they continue steadfastly holding onto the dream, their consciousness will be preserved by the transformative power to turn it into reality despite all forms of oppression and injustice.

Again, in his poetic prose *Fī Ḥaḍrat al-Ghiyāb* (In the Presence of Absence), Darwish places much emphasis on the importance of pursuing dream by saying: "My son, you have a dream that you have to follow with all power of the night. Be one of the dream's aspects, and dream, you will find paradise in its place" (Darwish, 2011). Here, Darwish sees that dream should be incarnated to resist any possible force that demolish and destroy it. He urges his son, who represents any individual among oppressed people to pursue the dream with all forms of power and determination since it is the path for emancipation and freedom.

Hughes's poetic imagination bears much resemblance to that of Darwish, as it functions as a means of achieving emancipation and freedom. Dream is a force to stir critical and oppositional consciousness against oppression and colonial power. Hughes's poetic writings infuse the radical resistance and mobilize his community to stand up and fight against American imperialism (Duale, 2018, p. 12).

What unites Darwish and Hughes is their humanist attitude toward their oppressed people, emphasizing the concept of dream and the need to pursue it through all possible means. Their insistence on dream emanates from their unwavering desire to see their oppressed people emancipated and experiencing freedom. Admittedly, the intransigence of their thought has not been blunted by their sufferings under colonial occupation, oppression, and racial discrimination. On the other hand, the two poets unflinchingly maintain a critical and oppositional stance in a very brilliant poetic way that denounces all forms of ideological, political oppressive power, essentialism, reductionism, imperialism, colonialism, Zionism, and dogmatism. Like Darwish, Hughes is a non-reconciled humanist poet whose works not only tackle issues of African American people, but also transcend the limits of geography, culture, place, and time.

Hughes's humanist consciousness transcends him from locality to universality. His poetic endeavors operate on the level of universal humanism, advocating universal principles of justice and truth. The ultimate aim of Hughes poetic writings is to advance freedom, justice, and truth. His political and poetic endeavors were dedicated to defying oppression and achieving justice and freedom. In his article "Gandhian Philosophy in the Works of Langston Hughes" (2023), Satinder Kumar Verma elaborates on the universal humanism of both Gandhi and Hughes, intending to uplift the cause of the oppressed by stating: "Although Langston Hughes and Mahatma Gandhi worked in altogether different scenarios and with an antagonistic cultural yet there are stark similarities in Hughes' philosophy with the Gandhian concepts. Gandhi and Langston Hughes are distinctly apart, one a strong political leader and other a strong preacher and a reformer. But their concern was the same. They both wanted to uplift the subalterns and thus both have a touch of universality and transcendence in their works and philosophy" (p. 107). Accordingly, it can be stated that Hughes poetry operates on the level of universal humanism by advancing humanist issues. This also applies to Darwish, whose humanist consciousness, as is evident in his poetry, transcends him to universality. In his poem, *Think of Others*, Darwish's humanist consciousness can be conceived as he states:

As you return home, to your own home, think of others  
Don't forget the people of the camps  
As you sleep and count the stars, think of others  
Those who have nowhere to sleep

As an anti-war, anti-imperial, and colonial poet, Darwish implores the oppressor to think, empathize, sympathize, and feel with the oppressed who suffer greatly from the inhumanly consequences and effects of colonization and occupation. This emphatically asserts Darwish's humanist stance and aspiration towards peace and love. Far from all forms nationalist and political ideologies, Darwish insists on sympathizing and feeling with the oppressed of the world. His poetic oeuvre doesn't limit itself to the Palestinian question but extends to be immersed in the universality. Darwish's humanist stance allows him reiterate the importance of humanity and to employ it in his poetic works (Alshaer, 2011, p. 93). This emanates from his humanist stance that advances universal principles of value, truth and freedom. Accordingly, his humanist poetic writing doesn't confine itself to national, cultural, social, and geographical boundaries but affiliates the poet with world human issues and concerns. In a similar vein, Hughes' humanist stance is reflected in his poetry where he calls for freedom to all human beings. In his poem *Let America be America Again*, Hughes cries for freedom by stating:

O, let America be America again—  
 The land that never has been yet—  
 And yet must be—the land where *every* man is free.  
 The land that's mine—the poor man's Indian's Negro's, ME—  
 Who made America,  
 Whose sweat and blood, whose faith and pain,  
 Whose hand at the foundry, whose plow in the rain,  
 Must bring back our mighty dream again

The Syrian critic Subhi Hadidi elaborates on Darwish and the power of his imaginative poetic writing that doesn't confine itself within the Palestinian cause by stating: "Darwish has been able to draw lyric condensation that addresses universal existential tensions of our postmodern times from the specifics of his experiences" (qtd in Mattawa, 2014, p. 209). To reiterate, Darwish does not only dramatize the Palestinian cause but also addresses universal issues related to the whole "wretched of the earth". Beyond the limits of nationalism and political ideologies, Darwish moves to tackle universal humanist issues. "He became indulged in subjective experiences and existential reflections, hence moving from Palestinian existentialism to human existentialism" (Wazen, 2008).

As a source of inspiration and motivation for people worldwide, the poetry of Darwish and Hughes keeps agitating the consciousness of the oppressed to resist for the sake of democracy and freedom in the face of oppression and tyranny. Rehnema Sazzad elaborates on Darwish's poetic writing, which is intended to remind his people not to compromise the dream of freedom and emancipation by stating:

Pushed to the bottomless pit of despair, Darwish announces his resistance not through a fiery warlike language but through an admirable resolve. All his techniques in the piece are, therefore, directed toward highlighting the Palestinian resilience known as "sumud," which is the promise not to compromise on the dream of a free homeland. (2015, pp. 7-8)

The uncompromising, non-reconciled humanist stance of Darwish against the Zionist oppressive power maintains him with unbounded resilience. His poetic endeavors, which infuse his oppressed people with hope, function in a way that reminds them to reclaim their land before the Zionist oppressor completely erases it. Accordingly, the dream of emancipation can be conceived as alive, even as an idea.

For Darwish, dream is a healer that functions as an antidote to forgetfulness since it keeps the dreamer's aspirations on the move. In his poetic work, *In The Presence of Absence*, Darwish draws a line of demarcation between sleep and dreams as he says: "Sleep is the sheer delight of forgetfulness. If you dream, it's because memory remembers what you have forgotten of the obscure" (2006, p. 63). Here, dream functions as a constant reminder that recalls the poet's past and memories. It is a technique that enables the poet to pave a way for his future and the future of his oppressed people. Accordingly, as Ibrahim Muhawi comments, dream is significant for Darwish's construction of poetic writing that acts against: "forgetfulness and the ravages of history" (1995, p. 29).

Darwish and Hughes have a humanistic poetic imagination that addresses universal principles of justice, truth, love, humanistic coexistence, peace, and emancipation. Love, as non-exclusive and peaceful universal principle of humanistic coexistence, is drenched in their poetry. In his poem, *I Dream A World*, Hughes states his love for peace and coexistence as he writes:

I dream a world where man  
 No other man will scorn,  
 Where love will bless the earth  
 And peace its paths adorn  
 I dream a world where all  
 Will know sweet freedom's way.  
 Where greed no longer saps the soul  
 No avarice blights our day.

Reading such a poem, one can notice that it is thoroughly imbued with luminous aspects of love, empathy, and justice. It is laced with images of emancipation, justice, peace, and freedom. Hughes's moral humanist stance appears in the way he profoundly scorns greed and avarice that impede love between people.

Both Darwish and Hughes speak of love, empathy, and pacifism out of their humanist universalism. The ultimate culmination of their poetry is to invent, nurture hope, peace, and humanist coexistence against the harsh reality of oppression, suppression, injustice, imperialism, and colonialism. However, the humanist aspects in their poetic writings make their poetry to be universal, transcending national and political boundaries in order to highlight universal principles such as: truth, love, cultural understanding and humanist coexistence. Again, Rehnuma Sazzad discusses Darwish as a humanist poet who always transcends and crosses national boundaries through his humanist thinking, advocating universal humanism by stating that Darwish's poetry: "demonstrates a strong hope in humanity through honing the idea of cultural coexistence with "other" (2015, p. 2). This empathically asserts Darwish' humanist intellectual and poetic stance that is predicated on coexistence, love, peace, empathy, inclusion, and mutual understanding. Readers notice that Darwish's poem *Jawwaz Safar* (Passport) is populated with images of love, empathy, and equality. The poet's humanist stance appears in his unwavering belief that all people should have equality in the name of humanism, profoundly dismantling all forms of political ideologies as he states: "All the hearts of the people are my identity/So take away my passport".

Asserting his universal humanism that transcends locality and confined geography, Darwish comments on his humanist of writing poetry by stating: "Even if the theme is political, you should not just write politically. The Palestinian question risks becoming graveyard for poetry if it stays within the limits of that discourse, if it does not open itself up to humanity" (1997, p. 164). Darwish's poetic and intellectual humanism affirms his secular exilic humanist consciousness, enabling his poetry to revolve around the essence of humanity. The universal humanism in Darwish's writing disentangles him from being committed to political ideologies, as Edward Said states: "His mordant wit, fierce political independence, and exceptionally refined cultural sensibility kept him at a distance from the frequent coarseness of Palestinian and Arab politics" (1994, p. 114). Accordingly, Darwish's ability to infuse the politics within the aesthetics enables him to universalize the Palestinian question by encompassing universal principles and humanist issues related to humanity.

By the same token, Hughes is never satisfied, appeased, or reconciled with the idea of writing poetry that can be entirely and explicitly conceived as political. All of his radical verse, as Arnold Rampersad comments: "consistently empathized his romantic longing for peace and unity, and his aversion to violence" (2002, pp. 24-25).

Hughes's detestation and aversion to violence deeply reflect his humanist stance, moral, and ethical consciousness. All of his poetic endeavors are concerned with achieving freedom, liberty, emancipation, love, empathy, and peace for all. Like Darwish, Hughes calls the White to transcend political limitations and unite under the name of humanism. This is evident in his poem *I Dream a World* as mentioned earlier.

Hughes writes from the perspective that his dream will be fulfilled one day. He remains committed to his sheer refusal to surrender. Donald B. Gibson comments on Hughes's commitment to his dream, believing it will come true, by arguing: "Hughes's commitment to the American ideal was deep. . . and abiding. He held on to it despite his acute awareness of the inequities of democracy, and he seemed to feel that in time justice would prevail, that the promises of the dream would be fulfilled. His early poem "I, Too" (The Weary Blues, 1926) is testimony to his faith" (1971, p. 45).

Like Darwish, Hughes instantiates the humanist model of inclusion, empathy, coexistence, and mutual understanding. He insists on the collaborative consolidation to resist, protest, and fight oppression and injustice across all human races, irrespective of different races, complexions, and colors. This is evident in his poem *Union* where he says:

Not me alone...  
 I know now...  
 But all the whole oppressed  
 Poor world,  
 White and black,  
 Must put their hands with mine  
 To shake the pillars of those temples  
 Wherein the false gods dwell  
 And worn-out altars stand  
 Too well defended,  
 And the rule of greed's upheld...  
 That must be ended.

Hughes's poetic journey of self-assertion and reassertion of the identity of his people remains non-reconciled and oppositional. In the poem above, Hughes infuses a radically resistant consciousness that fortifies and fosters awareness and critical consciousness in himself and his people, urging them "To shake the pillars of those temples/Wherein the false gods dwell." For Hughes, the temples of all ideological power should be shaken, and its legislators should be resisted. This affirms Hughes humanist stance, which can be perceived through his poetic writing, strengthening, sustaining, and empowering his people with collective consciousness to topple down injustice and oppression. Therefore, it can be stated that Hughes' resistant and revolutionary spirit is a reflection to his humanist stance grounded in universal principles of truth, love, and freedom.

Darwish's universality emerges from being an oppositional poet who consistently condemns war and colonization, advocating for peace, love, human coexistence, universal humanism, and mutual respect. He believes that politics and imperialism emphatically create everlasting disputes between nations, whereas universal humanism has the power to unite

people. Regarding universal humanism, Hussein A. Alhawamdeh argues that Darwish shares Shakespeare's antiwar attitude and humanist coexistence, opting for peace, love, and tolerance, as the poet inclines towards peace and love by stating: "Darwish reminisces his love to a Jewish woman and devotion to Shakespeare during the time of the war and siege, inviting Arabs and Jews to transcend political limitations and be united as humans" (2022, p. 158). This strongly emphasizes Darwish's humanist transcendence beyond political limitations, choosing love and peaceful coexistence.

Believing in the universal principles of humanism, Darwish doesn't confine his poetry within national, ideological, and political contexts; instead, it addresses issues related to humanity rather than fixed race and space. His poetry delves into humanist concerns, universal principles, and aligns with the oppressed, the weak, the silenced, the unrepresented, and the marginalized. Darwish's humanist stance enables him to put the past behind and to keep dreaming of humanist, tolerant, and mutual coexistence (Jamil, 2019, p. 28).

As a universal poet with unwavering faith in humanistic and peaceful coexistence, Darwish urges the oppressive usurpers of his homeland to open the floor of peaceful negotiations and coexistence, and to transcend political limitations. In his poem, *On a Canaanite Rock at the Dead Sea*, he says:

Stranger, hang your weapons  
Above our palm tree, so I may plant my wheat in the sacred soil of Canaan,  
Take wine from my jar. Take a page from my Gods' book.  
Take a portion of my meal and gazelle from the traps of our shepherd's song... Lay a single brick and build up  
a tower for doves, to be one of us  
... be a neighbor to our wheat... leave  
Jericho under her palm tree But do not steal my dream. (cited in Jaudah, 2007)

In his poem, *Oppression*, Hughes believes in the power of dream that will come true even if it is procrastinated. He asserts that emancipation and freedom will be ultimately achieved as there is an insistence on dream by saying:

Now dreams  
Are not available to the dreamers  
Nor songs  
To the singers

In some lands  
Dark night and cold steel  
Prevail  
But the dream  
Will come back  
And the song  
Break  
Its jail

Like Hughes, Darwish expresses how freedom can be achieved by instilling everlasting hope in the mind of the prisoner. Towards the end of Darwish's poem, *The Prison Cell*, the reader discovers that the prisoner has attained freedom, while the prison guard demands and beseeches the prisoner to give him his freedom, which has been taken away from him. The role of the prison guard has been reversed, as he himself becomes the prisoner. Freedom is now in the hands of the prisoner. Consequently, the soul of the prison guard is enslaved by the unstoppable endurance of the prisoner. Such a state of triumph and victory over oppression has the power to imbue the oppressed with a sense of hope and emancipation. In the poem, *The Prison Cell*, Darwish says:

It is possible...  
It is possible at least sometimes...  
It is possible especially now  
To ride a horse  
Inside a prison cell  
And run away

It is possible for prison walls  
To disappear,  
For the cell to become a distant land  
Without frontiers:  
What did you do with the walls?  
I gave them back to the rocks.  
And what did you do with the ceiling?  
I turned it into a saddle.  
And your chain?  
I turned it into a pencil.  
The prison guard got angry.

He put an end to my dialogue.  
He said he didn't care for poetry,  
And bolted the door of my cell.

He came back to see me  
In the morning,  
He shouted at me:

Where did all this water come from?  
I brought it from the Nile.  
And the trees?  
From the orchards of Damascus.  
And the music?  
From my heartbeat  
The prison guard got mad;  
He put an end to my dialogue.  
He said he didn't like my poetry,  
And bolted the door of my cell.

But he returned in the evening:  
Where did this moon come from?  
From the nights of Baghdad.  
And the wine?  
From the vineyard of Algiers.  
And this freedom?  
From the chain you tied me with last night.

The prison guard grew so sad...  
He begged me to give him back  
His freedom.

As seen in the poem above, Darwish injects the oppressed with a vaccination of hope, instilling a sense of transforming the impossible to be possible. In Darwish's perspective, the impossible is not distant and remains unattainable. One day, it becomes possible as long as there is non-reconciliation and non-resignation over rights. In his elegy to Edward Said *Counterpoint*, Darwish brings the voice of the passed Said in a poetic manner to philosophize about the impossible by stating:

Then he said: If I die before you do,  
I entrust you with the impossible!  
I asked: Is the impossible far?  
He said: As far as one generation.  
-And what if I die before you do?  
He said: I will console Galilee's mountains  
and write: The aesthetic is only the attainment  
of the suitable. Now don't forget: If I die before you do,  
I entrust you with the impossible.

Said entrusts Darwish with the impossible because he believes that it might be changed to be possible, blooming from the womb of refusal to surrender. In the *Prison Cell*, Darwish infuses the oppressed with hope and refusal to surrender, fortifying and enhancing them to break the prison cell.

Similarly, in his poem *Winds Shift against Us*, Darwish's poetic imagination functions powerfully to make the oppressed to rise again and achieve a victorious state. Darwish's relentless insistence and persistence to follow and hold onto the dream teach the oppressed to create life from death, lightness from darkness, inventing hope in the worst circumstances, and breaking the walls and chains that prohibit freedom and emancipation as Darwish says:

We flash victory signs in the darkness, so the darkness may glitter  
We fly as if riding the trees of a dream. O ends of the earth! O difficult dream! Will you go on? (3-4)

Darwish wants his dream not to cease, as it has the power to recreate and heal his fragmented soul. His poetic imagination functions as a way of reminding the oppressed of the inevitable and ineluctable need to fight for emancipation and freedom.

In his poem, *What happens to a dream deferred?*, Hughes warns the oppressor of the explosion of the deferred dream. The explosion of the dream will destroy everything that comes in its way. Hughes says:

What happens to a dream deferred?  
Does it dry up

Like a raisin in the sun?  
 Or fester like a sore—  
 And then run?  
 Does it stink like rotten meat?  
 Or crust and sugar over—  
 Like a syrupy sweet?  
 Maybe it just sags  
 Like a heavy load.  
*Or does it explode?*

As the dream continues to simmer, it will eventually explode and destroy whatever stands in its way. Hughes warns the oppressor from the explosion of the Blacks' dream which has been fermenting for a long time. His words evoke the last couplet of Darwish's *Identity Card* (1963) where the poet warns the Israeli occupiers who threaten the lives of his people by saying: "But if I become hungry/ I will eat my robber's flesh/Beware then, beware of my hunger and my anger!" Darwish is cautioning the Israeli occupiers about his rage and anger that might turn him metaphorically into a cannibal.

### III. CONCLUSION

As the voice of the voiceless, both Darwish and Hughes remain unco-opted, uncompromising, and undomesticated. They stand unyielding and oppositional in their relentless resistance, dedicated to achieve freedom and liberty for their people and all the oppressed worldwide. Their intransigent humanist stance and refusal to surrender to all forms of oppressive power maintain an oppositional spirit and a non-reconciled radical resistance. Moreover, their poetry reflects their intellectual and critical imagination that challenges hegemonic, oppressive forms of power. Therefore, their non-reconciliation with oppressive power, their solidarity with the voiceless, the defeated, and the weak, solidifies both Darwish and Hughes as non-reconciled poets who never accept surrender under any threatening duress.

The poetic writings of both Darwish and Hughes emphatically remain uncompromisingly oppositional, resistant, and revolutionary. Their ultimate aim is to achieve human emancipation and freedom, as well as to advance justice and truth. Neither Darwish nor Hughes surrenders or succumbs to any oppressive hegemonic power. The bitterness of their soul propels them to dedicate their writing to the cause of universal humanism.

Darwish places great emphasis on the importance of dream, which, according to him, function similarly to divine revelation, guiding individuals toward emancipation and freedom. In his poem, *He, Not Someone Else*, Darwish says:

He said: 'A reality surrounds me that I cannot read'.

I said: 'Then, write down your memories about a distant star, and tomorrow that stumbles.

Ask your imagination: Did it know that your path was long? He replied:

'But I am not skilled in writing O my friend! I asked: Did you deceive us? He answered

'It is upon the dream that guides dreamers as revelation.' Then he sighed,

'Take my hand, O impossible and he disappeared as legends wish.

He neither victorious to die nor broken to live. So, take our hands together O impossible. (my translation)

In an interview with Darwish, Helit Yeshurun asks the poet about his dream, saying: "Are you worried about losing the dream?" Darwish responds by stating: "I have one dream: to find a dream" (1996, p. 54). This emphasizes Darwish's relentless pursuit and longing for the dream of emancipation and freedom. For him, dream holds the power to generate and propagate other dreams. He underscores the importance of the dream, breathing life into it even as an idea. It can be argued that the unwavering pursuit of dream in the poetic writings of both Darwish and Hughes has the potential to evoke a resistant radical consciousness and hope, functioning in a profound oppositional manner against all forms of oppressive power.

Both Darwish and Hughes serve as sources of inspiration for their people and all the oppressed around the world, urging them to reaffirm and revitalize their identity and existential being. Darwish's poignant poetic phrase: "The executioner's whip taught me to tread on my wound and tread and resist." possesses the profound ability to remind the oppressed of the power of resistance and non-conformity against oppression and injustice. The dream emerges as the sole pathway that robustly sustains the inspirations of both Hughes and Darwish, as well as the inspirations of their people, keeping them alive even as an imagined idea. Ultimately, the non-reconciled resistance and intransigence exhibited by Darwish and Hughes empower not only their souls but also the souls of their oppressed people to consistently embrace opposition, non-reconciliation, intransigence, and resistance against oppression, all in pursuit of humanist emancipation and freedom.

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