

## When Memory Intervenes: Passion for the Past in D.H. Lawrence's "Piano" and Mahmoud Darwish's "To My Mother"

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### Abstract:

The poetry written by the great English writer D.H. Lawrence and the eminent Palestinian poet Mahmoud Darwish reveals a particular focus on the role memory plays in human life. The present paper, accordingly, deals with two memory poems by these two prominent authors, 'Piano' by D. H. Lawrence and 'To My Mother' by Mahmoud Darwish. The researcher seeks to indicate how far the recollection of old memories affects the two speakers. The paper opens with a brief introduction about the position of memory studies in poetry, the origin of the term 'memory', its definition, types, as well as the difference between memory poems and other similar forms of poetry. Then, a detailed analysis of the thematic and technical aspects of the two poems is given. A careful reading of Lawrence and Darwish's poetry shows that the two poets are strongly drawn down the lane of memory. Both of them recall a perfect past and its inspiring figures, particularly the mother whose memory beautifies the ugliness of a cruel present. However, each of the two writers approaches memory and handles the consequences resulting from the process of remembrance in a distinctive manner which greatly differs from that adopted by the other.

**Keywords:** Memory, Lawrence, Darwish, 'Piano', the past, 'To My Mother'

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Memory lies at the heart of poetry, reflecting a strong passion for the past whose events are translated by the poet into a form of art. Remembered things not only stir the imagination and take us back to an energetic past, but they also work as "traces of a former life, as remainders and reminders of human endeavor. Often they reveal the processes of poetic inspiration and composition, in that a teasing equation is established between the object of memory and the poem itself" (Regan 320).

The past few decades have witnessed a remarkable development in memory studies. There has been "a great burst of writing crossing the boundaries between several disciplines, and offering a wealth of new insights into this complex and multi-faceted phenomenon" (Waterson and Kian-Woon 365). Significantly, memory research has attracted the attention of scholars and critics in the humanities who find that such a field of study can deepen our sense of the past and provide us with new ways into reimagining the present.

*Webster's II New College Dictionary* defines memory as "the mental faculty of retaining and recalling past experience" (700). Psychologists state that there are many types of memory. Two general types are explicit memory and implicit memory. The former refers to the "conscious recollection of one's own previous experiences," and the latter is related to the "past experiences that influence current behavior but are not consciously recalled" (Robertson 30). In Greek, the word memory is "thought of as 'reminding' —the hero who 'remembers' his strength is really 'reminded' of it, usually by a stirring speech given by a comrade or a disguised god....In Latin, the word for memory is *memoria*, of which the English word memory is a cognate" (Hardy 1).

Memory poems, of course, differ from confessional poems, though there is a common thread that links the two categories together. Like confessional poems, memory poems are written from a first-person perspective, revealing a personal voice that describes a specific memory. Unlike confessional poetry in which the speaker explicitly spills his / her thoughts out about a particular event, memory poetry is more implicit. The speaker of a memory poem narrates a remembered incident but does not necessarily confess the feelings and thoughts related to it. A memory poem often leaves some space for the reader to think of and interpret the recollected event and the details associated with it.

In "Memory and Poetry," an article by OwojechoOmoha, the author argues that the difference between William Wordsworth and T.S Eliot in their points of view about poetry and the role of emotions in it has provided a solid base for memory studies nowadays. Omoha explains,

When William Wordsworth declared two hundred years ago: "I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility," T.S. Eliot challenged the assertion that "poetry is not a turning loose of emotions, but an escape from emotions; it is not the expression of personality, but an escape from personality." The intellectual confrontation notwithstanding, the two poets little thought that they were laying a foundation for memory studies in the twenty-first century. (205)

Discussing D. H. Lawrence's 'Piano' and Mahmoud Darwish's 'To My Mother' as two evocative memory poems, the present paper attempts to indicate how the two poets react when memory suddenly intervenes and powerfully pours a flow of past feelings over them. Do they yield to what Wordsworth describes as 'the spontaneous overflow of powerful feelings' evoked by old memories and become fully captivated by a strong passion for the past? Or do they resist these feelings and seek an 'escape from emotions' and 'personality', to use Eliot's terms?<sup>1</sup> This is what the following pages will reveal.

Lawrence's 'Piano' explores the powerful role which memory plays in our life and indicates how 'the flood of remembrance' digs deep into our childhood days, bringing with it an irresistible passion for the past. Vivian Pinto describes the poem as "something rare in modern poetry, a successful rendering of unsentimental tenderness worthy to be placed by Cowper's lines on his mother's picture and Wordsworth's 'Poor Susan'" (qtd. in Kumar 107). 'Piano' consists of three quatrains written in rhyming couplets. In the first stanza, Lawrence sets the scene for the whole poem:

Softly, in the dusk, a woman is singing to me;  
Taking me back down the vista of years, till I see  
A child sitting under the piano, in the boom of the tingling strings  
And pressing the small, poised feet of a mother who smiles as she sings. (112)

As the lines reveal, the speaker is romantically listening to a woman who 'softly' sings and plays the piano for him at sunset in what seems to be a private concert. The woman's song emotionally takes the speaker 'back down the vista of years,' evoking old childhood memories. Unconsciously slipping down the lane of memory, he remembers himself as a child 'sitting' under the base of the piano where his mother was gently singing and warmly smiling at him. The scene provides the speaker with the feelings of love, ease, and homely intimacy. An inner struggle arises between the present which is symbolized by the softly singing woman, and the past that is represented by the caringly smiling mother. Which side will win: the present experience with its realistic power or memory with its beautiful details? An answer to this question is sought in the second stanza.

Throughout the opening stanza, the poet employs evocative techniques that reflect his thoughts and feelings. Alliteration is noted in the first line where the consonant /s/ comes at the beginning of the two words 'softly' and 'singing'. Thus, the two words are connected together by the similar sound, creating music in the line that suits the music produced by the piano, and revealing how soft and sweet the singing of the woman is. Metaphor is observed in the second line in which memory is compared to a 'vista' or a beautiful view across a landscape, a portrayal which reflects the beauty and attraction of past memories. In addition, onomatopoeia is employed in the last line of the above stanza where the word 'boom' reflects the loud sound created by the strings of the piano. The poet pleasurablely recalls this loud noise as his mother was playing the piano and singing for him when he was a child. It is also noted that the language of the lines is simple, direct, and clear, wonderfully reflecting the simplicity and innocence of childhood. As the last two lines of the stanza indicate, a 'child' is 'sitting under the piano, in the boom of the tingling strings / And pressing the small, poised feet of a mother who smiles as she sings'.

The conflict growing inside the speaker between the present and the past is almost resolved in the second stanza. The poet tells us:

In spite of myself, the insidious mastery of song  
 Betrays me back, till the heart of me weeps to belong  
 To the old Sunday evenings at home, with winter outside

And hymns in the cosy parlour, the tinkling piano our guide. (112)

Although the poet tries hard to remain focused on his present situation, memory with its irresistible attraction drags him back into the past, submerging him in a pool of nostalgia. Surrender to the past has not been an easy act for the poet. 'In spite of myself,' he tells his readers, 'the insidious mastery of song / Betrays me back'. This means that he resists and attempts to adhere to the current state as much as he can, yet the longing for his childhood has been so powerful that he ignores the present woman singer, finds himself sentimentally nostalgic, and becomes fully captivated by the charm of the former days. Realizing that the submission to his old memories has been inevitable, the poet finally gives in, allowing his weeping heart and longing soul to celebrate the delightful memories of 'old Sunday' wintry 'evenings' spent 'at home' with his family. The poet retains these old times when he and his family members were gathering, sitting 'outside' by the fire, meditating on that beautiful scene, and enjoying the company of one another. Inside, the poet recalls, his mother was playing the piano 'in the cosy parlour', leading them into singing 'hymns' to the sweet tunes of the piano.

Skillfully, the poet uses many technical devices that convey his intended meanings. Diction is an important aspect; the words 'in spite of', 'insidious', and 'betrays' reveal the speaker's serious attempts to resist the temptations of nostalgia, and indicate the enormous struggle that goes inside him. On the other hand, the words 'Sunday', 'home', 'winter', 'hymns', and 'cosy' give a sense of comfort, ease, warmth, and peace of mind that characterize childhood times. The poet also uses personification in the first and second lines where the song of the woman in the present is portrayed as a treacherous person who 'betrays' the speaker and draws him back, against his will, into the shores of reminiscence, forcing him to face his old memories. Similarly, 'the heart' in line two is personified as a human being who 'weeps', longing for what Tennyson in his famous poem 'Tears, Idle Tears' calls "the days that are no more" (152). Likewise, the piano in the last line of the stanza is personified as a guide that directs the family members and conducts their singing.

Very expressive is the poet's use of commas in the above-quoted stanza, especially in the last two lines, a technique that reflects the various attractions of an adored past: Sunday evenings, 'winter outside', 'hymns in the cosy parlour', and 'the tinkling piano' are all dominant

memories creating in the speaker a nostalgic feeling that cannot easily be resisted. In the above stanza (as in other stanzas), each two lines rhyme together, the first with the second, and the third with the fourth. The rhyming words themselves (song / belong, outside / guide) reflect the idea raised by the poet. Despite the softness of the woman's 'song', the speaker can no longer 'belong' to its world. Instead, he instinctively yearns to go 'outside' its borders and seek another world where childhood memories, like the tinkling piano' and others, are the 'guide'. In general, the rhyme scheme of the three stanzas (aabbccddeeff) is so simple that it fits the poem very well, echoing the simplicity which distinguishes childhood, and creating music that is in harmony with the music produced by the piano throughout the lines.

The last stanza reveals the conclusion which the speaker has finally reached. Lawrence affirms:

So now it is vain for the singer to burst into clamour

With the great black piano appassionato. The glamour

Of childish days is upon me, my manhood is cast

Down in the flood of remembrance, I weep like a child for the past. (112)

Obviously, the speaker has become fully convinced that childhood memories are more glamorous and more fascinating than the present experience he is going through. Thus, memory triumphs and dominates the scene. Though singing very passionately till her song reaches a climax, the woman of the present can no longer attract the attention of the nostalgic poet. The overflow of recollection is so overwhelming that he totally surrenders to the past for which he weeps 'like a child'. In the previous stanza, the speaker's 'heart weeps to belong' and in this one his 'manhood' is conquered and thrown away by 'the flood of remembrance'. Now, he is liberated from the confines of adulthood and returns to his childlike self. Entirely giving himself up to the irresistible 'glamour' of his 'childish days', the speaker accordingly breaks the rule which states that men should not behave inappropriately and cry like children. Music has awakened old memories, evoked powerful emotions, and opened the floodgate of heavy tears over a glamorous past.

As usual, Lawrence fascinates his readers with his highly expressive techniques. His use of enjambment in the first two lines of the above-quoted stanza suggests that despite the

*continuous* efforts of the woman singer and her *non-stop* attempts to keep the poet focused on her song, it has been useless for her to affect him any more even if she emotionally reaches a climax with 'the great black piano appassionato'; this is because he has completely been overcome by nostalgia and has surrendered to the past and its sweet memories. Paradox is obvious in the stanza. The more the present woman singer plays the piano and bursts 'into clamour', the more the speaker withdraws from the present and sinks into a 'flood of remembrance'. In the last line, 'the flood of remembrance' is a metaphor in which the poet compares 'remembrance' to 'a flood that overflows, sweeping a resisting reality'. The same line contains an example of simile as the poet compares himself to a child who, being overcome by an intense feeling of nostalgia, weeps, throwing himself into the arms of a loved past. The use of the word 'so' at the very beginning of the stanza is very evocative, showing the poet as if he wants to attract his readers' attention to the conclusion he has eventually reached.

Juxtaposition is another important technical device which Lawrence employs to confirm his ideas and convey his meanings. A careful reading of the poem as a whole indicates that the poet juxtaposes his childhood days which were marked with warm, caring, and lovely familial feelings with his present time which is harsh, noisy, and confusing. Moreover, the poet uses contrast throughout the poem to reflect his themes and emotions. There is a contrast between the past and the present, childhood and manhood, the present singer and the mother, the scene of wintry 'Sunday evenings' outside the family home and 'the cosy parlour' inside the house where the mother was warmly singing and playing the piano.

Like Lawrence's 'Piano', Darwish's 'To My Mother' is a poem consisting of three stanzas that reveal how memory affects one's life and how it establishes a strong connection between a perfect past which we strongly wish to retain in memory, and a frustrating present characterized by anxiety and imprisonment. It is worth noting that 'To My mother' was written while the poet was in jail. Due to his political activism and the vagarious poetry which he wrote against the Israeli occupiers of his homeland, Darwish was subjected to house arrest and was imprisoned many times in the 1960s. During that time, his mother, Huriyya, was still alive and Darwish wrote the poem in prison as an expression of his yearning for her. The poem first appeared in Darwish's collection *A Singer from Palestine* and was classified by critics as one of the most expressive poems ever written for mothers. The Lebanese composer and singer Marcel

Khalife put the poem to music, making it very popular all over the Arab world. Outstandingly, 'To My Mother' stands as a good example of Darwish's poetry which cleverly "integrate[s] the literary past into the present, creating continuity with the past on the levels of sound, memory and content" (Alshaer90). In the opening stanza, the poet declares:

I long for my mother's bread  
 And my mother's coffee  
 And my mother's touch  
 Childhood memories grow up in me  
 Day after day  
 I love life with a passion because  
 If I were to die  
 I would be ashamed of my mother's tears! (26)<sup>2</sup>

The harsh life inside prison and the lack of peace of mind remind the poet of the love and care formerly provided for him by his mother. The lines accurately record the happy moments he spent with her, as well as the unforgettable daily details of the caring mother: her tasty 'bread', her morning 'coffee', and her tender 'touch' among many other things. 'Day after day', nostalgia increasingly grows inside the poet and he, like the speaker in Lawrence's 'Piano', finds himself drawn back to the memories of his childhood. Their remembrance not only relieves his distressed heart, but also makes difficult times that usually run very slowly in jail pass quickly. As in Lawrence's poem, the old childish memories in Darwish's work 'grow up' in the speaker, imaginatively rejoining him with his absent mother, taking him to the land of the past, and providing him with hope for tomorrow. Despite the heavy burden of imprisonment, the recollection of such sweet memories endows him with a condensed dose of psychological power, making him eager to 'love life with a passion', that is, to hold on to life very strongly in order to stay alive and triumph over all difficulties. In so doing, he saves his 'mother's tears' and makes her avoid grief and mourning in case he dies in prison. For the poet, the world becomes worth living only because his mother lives in it. If a single tear rises in her heart or falls from her eyes, he will not only be sad and miserable, but he will also be 'ashamed' of



himself for making his loved mother experience the bitter taste of pain and sorrow as a result of grieving over him.

In contrast to the speaker in Lawrence's 'piano', who undoubtedly loves his mother very deeply, but somehow feels that recollecting such a memory and revisiting the past may belittle his sense of 'manhood', the speaker in Darwish's 'To My Mother' feels completely unified with his mother. He not only loves her and greatly enjoys the past memories that draw him back to her, but he also sees his life in hers. Besides, he is even overcome by a sense of worry and remorse lest he should one day make her feel sorry for a single moment. That's why he patiently endures hardships and struggles for survival, not for his own sake, but for his mother's sake.

As shown in the above stanza, Darwish's selection of vocabulary reflects his poetic craftsmanship. The use of the verb 'long' at the very beginning of the poem is indeed suggestive. It conveys a sense of great passion, and reveals the poet's deep desire and fervent wish to come back to his old memories with his mother. The use of this word also draws attention to the close relationship between longing and memory, as people usually long for what they remember: someone or something absent whose memory occupies the mind and dwells in the heart. In addition, the employment of the words 'bread', 'coffee' and 'touch' shows that the speaker not only misses the materialistic things his mother has previously provided him with such as 'bread' and coffee', but also lacks her spiritual support, which the word 'touch' expressively conveys. For the poet, the mother has been the provider who was generously supplying him with his various needs. Likewise, the words 'love' and 'passion' in line six establish a link between the past and the present. It is as if the poet were attempting to tell his readers that his 'love' and 'passion' for a past beautified by his mother empowers him and enables him to confront a present reality in which he is jailed and confined. Finally, the word 'ashamed' is very expressive as it implies that the speaker would commit a grave sin for which he feels guilty and remorseful. For him, the mere thinking that he may, one day, be a cause for making his mother unhappy, is considered an inexcusable crime.

In the first stanza, memory draws the poet back to the past, childish times when he enjoyed the blessings given to him by his mother. Now, in the second, the mother's memory works as a savior of the poet's present and future life. He seeks her protection and aspires to being fully attached to her:

Take me, if I come back one day  
 As a veil for your eyelashes  
 And cover my bones with grass  
 Baptized by the purity of your ankle  
 Pull my shackles . . .  
 With a tuft of hair . . .  
 With a thread gleaming at the hem of your garment  
 Perhaps I will become  
 Become a god . . .  
 If I touch the bottom of your heart! (26-27)

Completely possessed by his mother's love and memory, the poet addresses her from the heart of his jail cell and asks her to make him, if he one day returns from prison, 'a veil' that protects her 'eyelashes' and adds to her beauty. Regarding his mother as the source of purity, he asks her to purify him by covering his 'bones with the grass' blessed by her footsteps. Depicted as a saint, the mother grants the speaker a new life as she baptizes him and causes him to be born anew. The allusion to the religious ritual of baptism serves as a confirmation of the change the speaker would undergo and hence get reborn, free of all present constraints and impurities. The lines 'Pull my shackles / With a tuft of hair / With a thread gleaming at the hem of your garment' function as an appeal from the poet to his mother in order to provide him with strength and support. She can do this, he affirms, by strongly attaching him to her. Once he is tied and closely connected to her, he will be set free. He is completely sure that the mere attachment to a single lock of the mother's hair, or to a thin thread at the edge of her dress, has the power to liberate him from all the fetters that imprison him and obstruct his free will. Implicitly referring to the umbilical cord that connects mother and fetus during pregnancy, the poet wishes to restore his early days with his mother.

Thus, the memory of the mother takes the poet into a comprehensive process of purification and liberation, healing his soul from what disturbs its serenity and setting his body free of the chains imposed on him by a cruel reality. Thanks to his mother, the poet has been purified, blessed, reborn, and liberated from all physical and spiritual restrictions. Furthermore,

he wants to incorporate himself into her more and more, hoping to touch 'the bottom of' her 'heart', the source of all sanctity. Thus, he can turn into a sanctified figure and become an immortal or even a 'god', as he states at the end of the stanza.

In the third and last stanza of the poem, Darwish continues in his attempts to adhere, as much as he can, to the memory of his mother which will 'bring back the stars of childhood to him' and will thus make him able to rise above his tragic condition. He begs his mother, saying:

Put me, if I return  
As fuel for the oven of your fire . . .  
And as a clothesline on the roof of your home  
Because I can no longer stand  
Without the prayer of your day  
Now that I'm old, bring back the stars of childhood  
So I will be able to join  
The smallest birds  
On their way back. . .  
To the nest of your waiting! (27)

Pursuing more integration with his mother and her sweet memory, the poet asks her to make him 'fuel' for her 'fire' and 'a clothesline on the roof of' her 'home', simply because, he tells her, "I can no longer stand / Without the prayer of your day". For him, such simple details give him indescribable energy to go on and challenge his bitter reality. Like the speaker in Lawrence's 'Piano', the speaker in Darwish's 'To My Mother' reaches the conclusion that it is the yearning for the past, the memory of the mother, which can beautify an ugly present. As the poet feels old, he wishes that his mother would take him back to the secure port of his childhood happy times where he, accompanied by singing 'birds', would start his trip back to her warm nest.<sup>3</sup>

Darwish's clever use of diction in the above lines of verse expresses his ecstasy and hope for being united with his mother. Expressively, the usual images of 'fuel', 'fire', 'day', and 'stars:' all convey the meaning of light, both physical and inner light that will undoubtedly take the speaker from his current state of darkness into a more promising state of light and guidance.

Besides, the words 'join', 'the smallest birds', and 'nest' suggest a hopeful homecoming after a long journey undertaken by the speaker who is now compared to a small bird coming back to the nest of his waiting mother. The words 'prayer' and 'childhood' are also suggestive. Both words evoke a sense of peace, relief, and serenity, celebrating and blessing the speaker's hope for returning to his mother. In line six, the contrast between 'old' and 'childhood' clarifies the meaning intended by the poet and emphasizes it. Darwish attempts to convince his addressee, the mother, of his urgent need to be reunited with her and to recall his childhood memories with her. He is now old and needs such inspiring past memories to provide him with an insight into returning to her once again so that he can feel relieved and secure, and can accordingly confront his depressing reality.

The essence of the discussion developed above is that memory plays an essential role in both Lawrence's 'Piano' and 'Darwish's 'To My mother', evoking a powerful passion for the past inside the two poets. In both poems, a present incident stimulates the recollection of past memories. This incident is represented by the woman who sings and plays the piano for the speaker at the beginning of Lawrence's poem. In Darwish's poem, it is symbolized by the prison experience the speaker undergoes. In both poems, the mother is the main object of memory. She is realized as the heroine of the past, the provider of caring love, the player of the childhood symphony, and the writer of the scenario of early life. Each poet sees that his mother is that noble creature who has beautified the past and brought life back to a dead present; one of them, namely Darwish, even thinks that reunion with the mother may make him immortal and raise him to the status of a god. Both poets recognize the process of remembering the mother as a happy experience that takes them back into the times of innocence and happiness. Yet Lawrence, unlike Darwish, thinks that such an experience may negatively affect his manhood, though he gets rid of such a feeling and overcomes such a false belief towards the end of the poem.

Remarkably, the reactions of the two speakers towards memory are different. Though both of them feel nostalgic and long for their former days, finding salvation in a lost past, they approach such a past in two different ways. The speaker in Lawrence's poem feels worried and hesitant to revisit the past and reawaken old memories that have long been buried inside his mind. On the contrary, the speaker in Darwish's poem fondly embraces past memories and

wishes to travel quickly into their world so as to be able to come back to his mother's 'nest' and face a highly oppressive present. Finally, the reconnection with the past is achieved via the vehicle of memory. Though it imaginatively enables both speakers to go back to their blissful childhood times in which they find the desired power to face life once again, it stirs up a sense of melancholy as both poets sorrowfully grieve over the past, and the dear people related to it. This feeling of sadness seems to be more obvious in Lawrence's 'Piano' than in 'Darwish's 'To My mother.' However, the two poets succeed in vividly depicting the positive transformation they have both undergone as a result of recalling the sweet memory of their mothers.

### Notes

1. For more information on the critical views of Wordsworth and Eliot regarding this issue, see "The Role of Emotions in Wordsworth and Eliot" by Anton Pokrivcak et al., published in *XLinguae Journal*, vol. 9, no. 1, 2016, pp. 127-134.
2. There are several translations of Darwish's "To My Mother." However, for this paper, I referred to the original Arabic text itself as found on Darwish's *A Lover from Palestine*, drawing on Hamzah's translation of the poem as given in his article "The Image of the Mother in the Poetry of Mahmoud Darwish," p. 166. A few minor changes to this translation were performed by me. To see Hamzah's article, see *Holy Land Studies Journal*, vol. 8, no. 2, 2009, pp. 159-194. For other translations of the poem, see Mahmoud Darwish's *Selected Poems*, translated by Ian Wedde and Fawwāz Ṭūqān, Carcanet Press, 1973, p. 16. Another work containing a translation of the poem is *The Music of Human Flesh* by Mahmoud Darwish, selected and translated by Denys Johnson-Davies, Heinemann Educational Books, 1980, pp. 13-14. The poem is also translated by A. Z. Forman on the following website:  
<http://poemsintranslation.blogspot.com/2009/12/mahmoud-darwish-to-my-mother-from.html>.  
For the original Arabic text of the poem, see *A Lover from Palestine* by Mahmoud Darwish, 1st ed., Mahmoud Darwish Foundation, 2013.
3. On another level of meaning, the poem can be interpreted as an address to the poet's motherland, Palestine. In exile, Darwish longed for his occupied country, dreamt of coming back, once again, to 'the nest of [her] waiting', as he strongly asserts in the concluding words of the poem. For more information on this topic, see Rashad Al Areqi's article "Home, Homeliness and Search for Identity in Mahmoud Darwish's Poetry," published in *International Journal of English Language Teaching*, vol. 1, no. 1, 2014, pp. 32-41.

## المستخلص

عندما تتدخل الذكرى: الشغف بالماضي في قصيدتي "بيانو" لـ دي إتش لورانس  
و"إلى أمي" لـ محمود درويش  
عبد المحسن إبراهيم هاشم

تولي القوائد التي يسطرها الكاتبان العظيمان دي إتش لورانس ومحمود درويش اهتماماً كبيراً بموضوع الماضي وذكرياته والولع به والدور الذي تلعبه ذكريات الفرد الماضية في حياته الحاضرة. وهكذا، تتناول الورقة البحثية الحالية بالشرح والتحليل قصيدتين من أفضل ما كتب لورانس ودرويش، وهما قصيدة "بيانو" لدي إتش لورانس وقصيدة "إلى أمي" لمحمود درويش. ويقدم الباحث في البداية مقدمة موجزة عن المكانة التي تحتلها دراسات الذكرى في الشعر، ملقياً الضوء على أصل الكلمة وتعريفها وأنواعها والفرق بين القوائد التي تتناول موضوع الذكرى وغيرها من أنواع الشعر الأخرى التي تربطها معها بعض أوجه التشابه. ثم يتناول الباحث بعد ذلك القصيدتين موضع الدراسة مفصلاً القول في خصائصهما المتنوعة من حيث الأفكار والأساليب الفنية التي تميزهما. إن القراءة المتأنية لقصيدتي لورانس ودرويش تبرز بشكل جلي أن الكاتبين كليهما ينجذبان بقوة نحو الماضي بذكرياته وشخصياته الملهمة خاصة شخصية الأم وذكراها العطرة التي تضفي جمالاً متفرداً على حاضر قاس به من القبح والإحباط ما يعكس صفو الشعارين ويلقي عليهما عبئاً ثقيلاً لا يخفف من وطأته سوى اختلاس لحظة عابرة من لحظات الماضي الجميل تطل فيها عليهما الأم الحانية، فيصير القبحُ جمالاً، والقلقُ سكيناً، واليأسُ تفاؤلاً وأملًا.

الكلمات الدلالية: الذكرى، لورانس، درويش، 'بيانو'، الماضي، 'إلى أمي'

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