



THIRSTING FOR FREEDOM, RESISTING ERASURE: MAHMOUD DARWISH'S *A RIVER DIES OF THIRST* AND THE PALESTINIAN STRUGGLE

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Abstract

This research analyzes Mahmoud Darwish's poetic diary "A River Dies of Thirst," examining how it confronts work, thereby portrays the Palestinian expertise, and imagines a more equitable future. Mahmoud Darwish highlights how they were disconnected from nature as a result of armed, aggressive forces using firearms and aircraft. To make them, they also invented disastrous movements. He speaks out against Israel's violence through his poetry. This research analyzes the themes of justice, identity, and absence via a close reading of the poem and how they relate to the Palestinian struggle for self-determination. With a counter-narrative of resistance and optimism, this study examines how Mahmoud Darwish's poetry subverts prevailing narratives and power structures and makes the case that his writings are an effective strategy for political mobilization and a societal shift. This work advances our understanding of Palestinian writings and civilization, resistance literature, and equality for all studies by highlighting the impact of poetry on political and social discourse. The study's conclusions have ramifications for cultural and educational programs that support social justice and human rights concerns while advancing Palestinian literature and culture. This study investigates how the poetry challenges of Mahmoud Darwish dominated by presenting a counter-narrative of resistance. This study advances knowledge of social justice, resistance literature, and Palestinian literature and culture while demonstrating the influence of poetry on social and political debate. The study's findings have implications for cultural and educational narratives that promote social justice and human rights, as well as Palestinian literature and culture.

Keywords: *Counter-Narrative, Cultural Imitation, Dominating Narratives, Mobilization, Reimagining, Self-Determination, Tragedy.*

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1. Introduction

Palestine and Israel are engaged in a land-based struggle that the occupying forces have repeatedly turned into destructive movements. The 1967 Arab-Israeli War left Palestine with a horrific record due to Israel's ruthless actions. By their violent tactics, the Israeli military's occupation troops pushed Palestinians into exile and marginalization and suppressed their identity. Following this terrible event, Palestinians began to rebel through acting, literature, painting, games, and clothing, as Mahmoud Darwish depicts in "A River Dies of Thirst." Due to Mahmoud Darwish's observation of the terrible and destructive actions of the Israeli military in Palestine, his poetry is a form of resistance based on poetic diaries. He elaborates on the oppression in Palestine in his lyrical writings. Additionally, he illustrates the consequences of genocide and dehumanization that Israel's violent military forces inflict on Palestinians, passing them down from one generation to the next. The Palestinian story is closely intertwined with the larger human rights discourse, where the continuous fight against oppression and occupation poses urgent issues of justice, survival, and dignity.

A terrible number of people have died and infrastructure has been damaged as a result of the Israel-Gaza conflict. As of November 24, there have been 1139 Israeli deaths and 44,4970 Palestinian deaths since October 7, 2023. Over 104,743 Palestinians have been injured, over 1100 have gone missing, and at least 44,497 Palestinians—including 17,942 children—have died in Gaza. The Palestinian generation has also been severely impacted by the battle, since the cruel occupying forces' attacks destroyed 80% of their homes. 87% of school buildings are damaged, and there isn't a single hospital, housing, or school. The impact on healthcare institutions has also been significant. The occupation Israeli military have had complete control over the Gaza Strip. Despite the fact that UNRAWA prohibited Gaza, Because of Israel's cruel actions, they are not permitted to enter the Gaza Strip in order to aid Palestinians. Al Jazeera. "Israel-Gaza War in Maps and Charts: Live Tracker." November 24, 2023.

Through her work, Harlow has shed light on the ways in which literature can challenge dominant narratives and power structures, offering a platform for marginalized voices to be heard. One such voice is that Mahmoud Darwish, a Palestinian poet whose work has been widely acclaimed for its lyricism, depth, and political urgency. This research provides a way to increase understanding of how literature, particularly poetry, humanizes occupied conditions, drives liberation and justice movements, subverts dominant historical discourses, and restores agency and dignity to impoverished communities. Her art calls into question common misconceptions and fights for equal human rights for both colonizers and colonized people. Harlow opposes the duality of power and humanization. Harlow's "Resistance Literature" is essential reading for

anybody interested in social injustice, imperialism's brutality, and underrepresented voices.

The marginalization of the East and the West, on the other hand, was the subject of Edward's most well-known work, "Orientalism," published in 1978. Edward was a Palestinian-American academic and critic. These works are fundamental to Middle Eastern studies, postcolonial studies, and cultural criticism. Power politics, according to his book "Cultural and Imperialism," is the method used to dominate the oppressor group. He also highlights the consequences of power, including imperialism, which is essential to the destruction of their cultural system because it pursues them with the capacity to use wealth, prestige, and power politics to advance. In repressive societies, monarchy or rulership does not foster individual diversity; rather, it only serves the rule of power, regardless of whether you are a victim or not, you should continue to utilize power politics to further imperialism since every country that wants to rule must have close relations with the powerful countries that back it.

The poetry journal "A River Dies of Thirst" by well-known Palestinian poet Mahmoud Darwish is the subject of this investigation. The Palestinian Liberation Resistance Movement included Mahmoud Darwish as one of its members and activists. He turned his observations of the brutality of occupation in Palestine into absolutely truth-based poetry and journals. Mahmoud Darwish, who was also in exile, has also examined the double standard.

The true face of Zionism in the West is shown by Palestinian poets through their poetry. The prevailing account of world history marginalizes Palestinian literature, just like it does other colonized literature. During the period of resistance, Palestinians have overcome numerous obstacles, including as political power, survival struggles, and being marginalized in their literature or territory. In occupied Palestine, Ghassan Kanafani wrote the first book of resistance poetry, "The Palestinian Weddings," which is regarded as a powerful collection. He attempts to expose the covertly violent side of the occupied military in his poetry writings and offers his Palestinian nation a means of resistance. His primary areas of interest were the power dynamics with Palestinians, cultural oppression, dehumanization, war crimes, enforced disappearance, displacement, oppression, cruelty, and marginalization.

1.1. Research Questions

1. How does Darwish's use of imagery, symbolism and other poetic devices contribute to the overall impact of his poetry?
2. What role does the theme of resistance play in Darwish's poetry, and how does it relate to the Palestinian struggle for self-determination?

2. Literature Review

The genre known as resistance literature gives voice to underrepresented groups and offers a forum or instrument for resistance. Opposition to power politics arose in reaction to colonialism, imperialism, and oppression. Resistance literature is also employed to counter occupied forces and dominant narratives. Every facet of the resistance narratives there is covered in this review of the literature. Resistance literature tackles significant subjects. First of all, it is used to challenge the dominant narratives, the first is that resistance literature rewrites history and counter-narratives because, in the modern era, critics and resistance theorists who study marginalized histories should do so from their own point of view, establishing a resistance panel to support shifts in society and

The acquisition of power by challenging the current hierarchy of power and using a rebellion against panel to promote societal transformation. Second, because critics and resistance theorists who focus on marginalized histories in this day and age should do it from their own point of view, resistance literature rewrites historical and counter-narratives.

Moona Lilja's article "The Definition of Resistance" (2022) highlights the importance of resistance and examines its main issues. It also describes how resistance theory is turned into literature. She addresses resistance, its expressions, and the question of who and what resisted from a number of perspectives. Her paper examines decolonial and postcolonial narratives and modes of resistance. Postcolonial critique is produced about the study of subalternity and subjection as well as the experiences of under violent forces, and she draws heavily on these sources to strengthen her work in the resistance panel.

She examines a number of theorists, including Spivak, in a panel on the subalternity of resistance in her work. In his writings about the "Third World space," Bhabha emphasizes the impact of dominating narratives on the Third World as well as power dynamics. Uday Chandra talks about the implications of resistance and describes it from several angles. She also describes the inadvertent everyday resistance that arises from witnessing the harshness of resistance in day-to-day existence. She gives instances of impoverished families illegally storing water and power due to their need, which resulted in major adjustments to urban social laws.

"The Butterfly's Burden," a collection of poems by Mahmoud Darwish, is a brilliant examination of human nature, desire, and exile. In his study "Mahmoud Darwish: The Poet of Exile and Return" (2016), scholar Faisal Darraj observed that Darwish's writing is marked by a strong sense of loss as well as a ferocious will to persevere and flourish in the face of hardship (Darraj, 2016). Darwish expresses the suffering, anger, and estrangement of exile and occupation via his poetry, giving voice to the Palestinian experience. In his paper "Mahmoud Darwish: A Poet of Palestine" (2008), researcher Ibrahim Muhawi said

that Darwish's writing is characterized by a strong feeling of nostalgia and a yearning for a lost country (Mahawi, 2005).

The poems in "The Butterfly's Burden" demonstrate Darwish's poetic expertise by skillfully fusing physical objects and abstract ideas to produce a complex web of meaning. Darwish's poetry speaks to the human experience of loss and desire, and it is both intensely personal and widely relevant, as critic Amal Amireh pointed out in her 2007 review of the book (Amireh, 2007). All things considered, the collection "The Butterfly's Burden" is strong and poignant, providing a deep examination of the human condition. As Darraj, Muhawi, and Amireh have shown, Darwish's writings are an important part of the literary canon, providing a distinct viewpoint on the Palestinian experience and the ability of poetry to convey the complexity of life.

Resistance against nationalist and isolationist ideas, institutional racism and discrimination, and xenophobic and anti-immigrant emotions may be read in these lines. Furthermore, the Statue of Liberty being personified as a female character, "Mother of Exiles," might be seen as a protest against sexist and patriarchal ideals that aim to marginalize and oppress women. The poem welcomes the downtrodden and persecuted people of the globe and promotes a more inclusive and equal society, all in all, offering a vision of freedom and optimism.

According to Rodriguez (2020), The New Colossus embraces immigrants and demands freedom, embodying fight against bigotry and injustice. The poem challenges xenophobic and authoritarian ideas by evoking feelings of desire and ambition via its language and images. In a similar vein, Shammas (1992) explores the function of literature in Palestinian resistance, emphasizing the ability of poetry to withstand persecution. Foucault (1978) also contends that resistance has to be networked in the same way that authority functions via networks of connections. In addition to embracing immigrants and promoting freedom, the New Colossus is a potent symbol of struggle against bigotry and persecution. The poem evokes feelings of desire and aspiration while challenging xenophobic and repressive ideas through its language and images. The poem is a noteworthy piece of resistance literature because, as Rodriguez (2020) and other academics have shown, its themes of acceptance, independence, and optimism still have resonance with readers today.

Shirley Jackson originally published her short tale, The Lottery, in The New Yorker ¹ in 1948. The narrative is set on a lovely summer day in a little New England community, when everyone is gathered for their customary yearly lottery ². Though the actual outcome of the random lottery selection—that is, the picked member of the community being stoned to death by the other townspeople—is not disclosed until the very end, the lottery, its planning, and its execution are all explained in detail. A potent condemnation of conformity and blind obedience, Shirley Jackson's short novel The

Lottery inspires personal defiance of repressive social standards. According to Gracia (2019), the narrative emphasizes the perils of mindless obedience. This literature study looks at Gracia's claim in light of different academic interpretations. Gracia (2019) contends that *The Lottery* illustrates the perils of blind obedience and criticizes conformity while promoting individual opposition. A warning about the results of mindless compliance is conveyed by the story's portrayal of a dark lottery that continues oppression and violence. The story's use of symbols to criticize tyranny and conformity is further examined by Friedman (1960), while Hall (1973) looks at how Jackson's writing questions social conventions and promotes individual resistance.

This kind of antagonism is further discussed by Zubair Ahmad Bhat in his 2019 article, "A close reading of Charles Dickens's *Hard Times* and *Little Dorrit*." Charles Dickens was a British author, opponent, and social activist who wrote extensively on resistance and the fight for justice in the 1800s. During the Victorian era, he produced outclass works and came to represent the poorer classes. In addition, he ignored greed and selfishness and demonstrated humanism in his writing. Through his work, he consistently challenged the established order of power and extolled the beauty of humanity. His well-known work "*Hard Times* and *Little Dorrit*," which is replete with viewpoints on resistance, is similar.

The resistance in Harper Lee's "*To Kill a Mockingbird*" is further discussed by Chen Sun and Dan Zhou in their paper "Exploring Discipline and Resistance in *To Kill a Mockingbird* from Perspective of Foucault's Theory of Power." In addition to discussing resistance based on racism and injustice for those from lower socioeconomic classes, their article went into detail about the connection between identity and power. The Pulitzer Prize-winning American novel "*To Kill a Mockingbird*" was written by Nelle Harper Lee. An observation of society served as the basis for her novel. In her book, she talks about power and draws attention to the injustices that Black Americans face.

3. Theoretical Framework

Writings that result from social exclusion, political repression, and cultural resistance are referred to as resistance literature. There are numerous kinds of literature that are used for resistance, including autobiographies, fiction, testimonies, and one of the most significant forms of resistance poetry. Although there are other resistance literature theorists, Edward Said and Barbara Harlow are the most well-known. Barbara Harlow outlines numerous strategies for using literature for resistance in a range of political and social situations, including feminist activism, nationalist conflicts, anti-colonial movements, and others in her 1987 book "*Resistance Literature*." She makes the case in her work on resistance literature that this genre opposes patriarchal society, power politics, marginalized voices, and dominant narratives.

Barbara Harlow established the theory of resistance literature, which questions prevailing narratives and ignores imperialist discourses and power structures. Writings from socioeconomic marginalization, political oppression, and cultural resistance are its main topics. Fiction, autobiographies, testimonies, and poetry are examples of literary genres. In addition to highlighting the culture and identity of oppressed cultures, resistance literature acts as a kind of resistance against prevailing narratives and counter-narratives. Theorists who oppose barriers based on race, class, religion, land, and culture, such as Barbara Harlow, Edward Said, Spivak, and Frantz Fanon, dedicate their life to resistance and equity.

One of the leading authorities on postcolonial literature and resistance theory was Edward Said. The resistance to imperialism is highlighted in Edward Said's *Culture and Imperialism*, where colonized people develop counter-narratives that stress the nuanced identities that resulted from colonization. These counter-narratives emphasize how colonized people may take charge of their own lives, interact with and challenge colonial conventions, and regain cultural identity through decolonization. After colonial domination destroyed indigenous customs, languages, and rituals, post-colonial groups aimed to recover them as a means of expressing their autonomy and resisting the cultural hegemony established by imperial authorities. According to Said: Liberation as an intellectual quest that sprang from opposition to imperialism's retaliation and restrictions from this angle, everything is unique, counterintuitive, and sparely bizarre. From this angle, the entire consort may also be seen dancing contrapuntally together. (*Imperialism and Culture*, 1993, p. 332)

The process of resistance as transformation entails questioning prevailing narratives of knowledge and power and creating fresh strategies for opposing social structures, political movements, and cultural forms. In the 1960s and 1970s, the black arts movement transformed the unfavorable perception of black people and served as a transformative resistance movement for black identity.

The Palestinian-American scholar Edward is well-known for his works on marginalization, postcolonial studies, power politics, and cultural critique, particularly his groundbreaking book *"Orientalism."* "No one today is purely one thing," says Edward. Labels such as Indian, female, Muslim, or American are only beginnings that, if pursued for a little period of time, are soon abandoned (*Culture and Imperialism*, 1993, p. 407).

African resistance is a complex movement motivated by the aspirations for equality, freedom, and self-determination. Resistance has been armed, nonviolent, cultural, intellectual, and spiritual, among other forms. Just 2% of Portuguese people are able to comprehend poetry that has a deep significance related to resistance major. Critics point to Africans' language as a means of education since a strong language has the capacity to resist. Kenyan author Ngugi Wa Thiong'o reconstructed his historical struggle

through the symbolic Mau Mau revolt. Given that their history defines who they are as a country, Nicaraguan reevaluation highlights the significance of going forward for the next generation. Building a strong nation and opposing oppressive regimes require the use of Palestinian resistance tactics like narrative resistance.

The pivotal figure in postcolonial thinking, psychiatrist and revolutionary Frantz Fanon focuses on the psychological ramifications of colonialism for both colonizers and colonized. He contends that exploitation, dehumanization, and violence are the main forces behind the violent process of decolonization. Fanon emphasizes the role of culture in resistance since colonialism erodes the colonized people's sense of historical and metaphysical individuality, leading to a feeling of inferiority. The colonized must recover their history, culture, and customs in order to experience true liberation. Additionally, Fanon sees the colonizer-colonized relationship as a dialectical conflict.

Renowned African scholar Kwame Nkrumah denounced neocolonialism as a new kind of colonialism that sought to keep political and economic dominance over African nations. He promoted African socialism, emphasizing the creation of distinctive socialism adapted to their own historical, cultural, and economic circumstances. In order for African nations to attain independence and self-determination, Nkrumah also thought that resistance and freedom were crucial. His writings are still important now because they provide insightful analysis of current African liberation movements.

4. Critical Analysis

This study examines Mahmoud Darwish's poetry journal "A River Dies of Thirst" from the perspective of resistance literature, emphasizing the cycle of pain and violence as well as the tenacity of underrepresented voices. For Palestinians, who are unable to live in their homeland without terror, Darwish emphasizes the need of freedom and an autonomous voice. Israel uses a double standard of humanism to legitimize its atrocities on Palestinians, burning and converting many of their bodies into unidentifiable ones. Darwish's poem portrays the Palestinian people's perspective and the value of their lives during the occupation by juxtaposing their stone pieces with beautiful items that disrespect human life. Although alienation and genocide are not new phenomena, they are nonetheless important to investigate.

The world has become a dystopia for Palestine due to social, political, devotional, and cultural discrimination, which makes this research important. The psychological pain that is being passed down from Palestinians from one generation to the next is also examined in this study. enhancing our awareness of these important topics by illuminating the ideas of justice, identity, and absence as well as how they relate to the Palestinian experience.

Alternative kinds of freedom and autonomy are presented in Barbara Harlow's Resistance Literature, which questions dominant narratives and marginalized voices. The

poem "Nero" emphasizes imperialism and the destructiveness of unbridled ambition as the two primary viewpoints on power. The ruler's sense of superiority and the necessity of the law to meet their demands are explained by Darwish through the figure of Nero. By tackling humanism's double standard, Harlow opposes prevailing narratives and advances substitutes for freedom and self-determination. "The spectre of the dead man appeared... they did not see a single drop of blood, and they were afraid". (*A River Dies of Thirst*, 2009, p.38)

4.1. Intergenerational Trauma to Resistance

People with long-term trauma who are trauma-informed are more resilient. Words like "survivor," which are powerful, are used in resistance literature to strengthen them. Barbara Harlow emphasizes how trauma affects underoccupied individuals, turning them become weird beings in a different reality. Because trauma impairs their capacity to generate and sustain mental or physical health, traumatized generations find it difficult to respond like free, autonomous ones. The catastrophic effects of trauma on people and communities are best shown by the Palestinian experience. Palestinians experience cultural trauma as a result of Israel's persistently violent actions, which include bombing, displacement, and brutality. Generation after generation has been left grieving and memoryless by the historical tragedy of the Nakba (1948) and forced relocation. It is abnormal for Israel to target Palestinians and force them to live in cemeteries. "When he thought about hope.... He did not repeat the question 'Who am I? because he was so upset by the smell of lilies and the neighbours' loud music." (*A River Dies of Thirst*, 2009, p.26).

PTSD and other emotional disorders are brought on by the divides and dislocation that Palestinians experience. While PTSD and social disintegration may result from this trauma, it may also lead to revolution, social transformation, and society advancement. Despite shattering Palestinian identity, memory, and mindset, this trauma offers compelling tales for social transformation, growth, mobilization, and unity in resistance. Recognizing and addressing the underlying causes of these traumas is crucial to achieving true healing from them, as is holding oppressors accountable and ensuring justice.

The poem "Rustling" examines the agony experienced by Palestinians who are ostracized, destroyed, and lost. The harshness of oppressors who hunt and drive Palestinians to relocate is highlighted in the poem, as is the repressive aspect of home. Rustling is also used in the poem as a metaphor to represent Palestinian resistance and the repressive power of trauma. The creator of resistance literature, Barbara Harlow, effectively highlights Palestinian struggle and healing by using this viewpoint. A potent weapon for resistance narratives, the word "Rustling" connotes the repressive impact of trauma. Mahmoud Darwish establishes a means of resistance and conveys a message to his country. "A voice without words rocks me... like a feeling searching for someone to feel it." (*A River Dies of Thirst*, 2009, p. 53)

4.2. Remembering the lost in Palestine

In this poetic journal highlights the issue of "Enforced disappearance" is examined, emphasizing the daily occurrence of enforced disappearance among Palestinians. Oppressors utilize this unseen violence to dismantle resistance networks and maintain population control. According to Darwish, Palestinians are forced to relocate by the dominant power, which then passes through them if they witness someone beginning a chain of resistance against their authority. Because the lack of people acts as a reminder of the continuous fight for justice and liberation from occupation, this experience produces a chain of resistance as well as a symbol of resistance.

In addition to being a form of political repression, enforced disappearances treat Palestinians like worthless objects or animals. Because of this cruel behavior, victims become traumatized, afraid, and silent, which makes it difficult for them to speak out against violence. In addition, victims of enforced disappearance suffer, as do their relatives, as they wait for them to return. Occasionally, living individuals arrive, but other times, they go to identify the deceased remains of victims of enforced disappearance, which may be extremely distressing and devastating for the victim's family.

The poem "An infectious disease " by Mahmoud Darwish emphasizes the Palestinians' fight against their people's slavery. Darwish contends that voices and memories are routinely obliterated in a culture of silence, amnesia, and exploitation. He emphasizes the use of enforced disappearance as a tactic to keep a dominating power structure in place and cautions against breaking the victims' chain of resistance. The poem's protagonist loses his name, symbolizing the Palestinians' loss under colonial rule, which aims to eradicate their cultural history, collective memory, and sense of belonging to their homeland. "There is poetry that strikes you, secretly with the diseases of writing and schizophrenia... You spend time examining words." (*A River Dies of Thirst*, 2009, p. 74)

This poetic collection examines Palestinian resistance against oppression and enforced disappearance. It emphasizes the resiliency and emotional attachment of Palestinians who vanished and lost their identities as a result of prolonged torment by a violent occupying force. Symbols such as birds, cats, and puppies are used in the poem to represent resiliency and resistance. The significance of recovering one's identity is emphasized as it also examines the yearning of animals for their missing loved ones to return. "The killer looks at the specter of the dead man...from the generosity of power. The victim should apologies for the trauma he has caused the killer." (*A River Dies of Thirst*, 2009, p. 38)

4.3. Defining Genocide by Palestinian Narrative

Mahmoud Darwish's literary masterpiece "A River Dies of Thirst" the historical genocide in Palestine, which started in 1948 with the Nakba, a tragedy that resulted in the

expulsion, murder, and marginalization of 100,000 people. The poem emphasizes the continuous fight for change in Palestine, where the same historical problems—such as violence, displacement, and destination—remain. The occupying troops, which displaced and marginalized the intended victims, began with the Nakba. Human rights violations, assault, and mistreatment of women persist under harsh occupying troops. According to the narrative, the astrologers' forecasts of what would happen in Palestine were impacted by the strange noises of the storms they heard.

The effects of genocide on Palestinian identity, culture, and language in Palestine are highlighted in Barbara Harlow's book *Resistance Literature*. By allowing Palestinians to resist and fight for their rights as Palestinian landowners, Harlow's resistance literature highlights the significance of Palestinian voices. She opposes the ideological hegemonic framework of power narratives by using her art to question the authority of the occupying military forces.

Mahmoud Darwish's poem, "On nothingness," offers a compelling viewpoint on the fight against the genocide in Palestine. Darwish uses the term "nothingness" to describe how Palestinian identity, culture, land, and existence have been erased under the rule of dominant power politics. The Palestinian nation has nothing under the occupying forces as power politics govern everything.

Food shortages for Palestinians are caused by power politics, which also results in roadblocks where assistance vehicles are not able to deliver supplies. Since political power also exists, the Palestinians are left helpless and unable to take any action to help them. "It is nothingness leading us to nothing ...that makes us into things The slave loves an oppressor because venerating nothingness in an idol deifies it and he hates it." (*A River Dies of Thirst*, 2009, p. 48)

In his poem "The word " Mahmoud Darwish expresses his opposition to the genocide in Palestine and his people's fight for a better life there. Moreover, it reinterprets their resistance fight movement under the harsh occupation and details their allegory, experiences, displacement, and resiliency. Based on the illusion and covert struggle for Palestinian liberation, this song highlights how the harsh measures of the occupation isolate Palestinians. The Palestinian identity is symbolized by the "shadow entangled in a thorn bush," and the cruel treatment of people who are unable to recover due to Israel's military operations is cruel. Their land is under the control of murderous forces, and he fought for it. Blood drops from the Palestinian generation are imposed on them as a form of resistance since they are their youth." "He said 'It needs a poet... He found the meaning and the word was lost to him.'" (*A River Dies of Thirst*, 2009, p. 105)

4.4. Genocide Denialism Seeking Truth and Accountability

In the study, the idea of "Genocide Denialism" in Palestine is discussed together with resistance literature concerning Palestinians. Genocide denialism is the failure to

accept or downplay the seriousness of genocide, which is defined as the deliberate extermination of a national, racial, ethnic, or religious group. Genocide perpetrators who conceal the truth and frequently claim self-defense are involved. As seen by the Holocaust, Armenian, Bosnian, Sudan, Congo, and Palestinian genocide denials, this phenomenon is widespread across the world. "This death has no meaning. It's a joke; it's anarchy in the senses...perhaps a retired, dead man spending a short holiday in life!" (*A River Dies of Thirst*, 2009, p. 93)

Genocide denialism is promoted by the Palestinian resistance movement in an effort to help impacted communities, advance justice and responsibility, and stop further genocide. Since 1978, the court system in Palestine has done nothing to halt the ongoing genocide. In spite of this, Palestinians still use poetry, art, and resistance panels to express their opposition. Resistance, in the opinion of poet and Palestinian identity Mahmoud Darwish, is essential to his country's existence and rehabilitation. Nonetheless, the military is unwilling to halt the violent actions in Palestine. In the past, Darwish has seen houses destroyed and children's bodies turned into bones. Israeli troops dispute the conversion of genocide into self-defense, while Palestinians use their loved ones' feathers to identify them.

Palestinian resistance is essential to their existence and ability to heal in their homeland. However, the violent actions in Palestine were rejected by the military. As a poet from Palestine and a Palestinian, he watched the harsh occupying forces of the Palestinians and lived through genocide. Mahmoud Darwish has witnessed the destruction of homes, and in these destroyed homes, several children are left beneath the assaulted houses without even realizing that their corpses have been turned into Skeletons. The feathers of bones are used by Palestinians to identify their cherished children.

4.5. The Role of International Support

In Mahmoud Darwish's 'A River Dies of Thirst' 'foreign assistance is a minor but important aspect of resistance literature. The poem highlights the continuous fight for identity, land, and justice, reflecting the hardships of the occupied Palestinian people. Resistance literature, frequently in the context of national liberation battles, aims to subvert the political, social, and cultural forces of oppression and dominance. Although the poem mostly concentrates on the inner and emotional experiences of a people impacted by loss, persecution, and exile, it also subtly references the larger geopolitical backdrop that shapes the Palestinian struggle, particularly in the lack of significant international engagement. In Darwish's poetry, international assistance is metaphorically shown as a way to symbolize the far-flung and sometimes ineffectual kinds of solidarity offered to Palestinians. The poem highlights the disappointment that results from the absence of tangible assistance or acknowledgment from the global community, even if it doesn't specifically appeal for outside assistance.

The long-term dehumanization they endured at the hands of the violent armed forces in Palestine is another factor to talk about. Dehumanization is the act of rejecting humanity during times of conflict and when people act cruelly against one another, believing that they are not deserving of a better life. In the world, this is referred to as dehumanization, the cruel or monstrous treatment of the oppressor group. Dehumanization is a tactic used to minimize humanism in weaker groups, reinforce stereotypes, and deny humanity. In authoritarian countries across the world, dehumanization encompasses a wide range of topics, including violence, aggressiveness, discrimination, marginalization, and genocide. The immediate, lived experiences of individuals directly impacted by the war are contrasted with the concept of foreign assistance. The picture of the river, which represents life and nutrition yet perishes from thirst, embodies the lack of actual help. This potent metaphor highlights the insufficiency of world attention in resolving the predicament of a people whose battle for existence is yet unsatisfied by outside assistance. "Death said to me unbidden Don't forget me... and death flew from my words to take care of its business." (A River Dies of Thirst, 2009, p. 89)

Mahmoud Darwish highlights the dehumanization of Palestine by Israel and the destruction of Palestinian identity by the Israeli military. By contrasting the cemeteries in Paris and Palestine, Darwish draws attention to the occupying troops' dehumanization. There is no better fate for Palestinians in Palestine since there are unidentified bodies there. The occupying troops' bulldozers over the cemetery compel the Palestinians to relocate, further to their suffering and dislocation. By emphasizing the fight for a better death and a better future, Darwish's poetry inspires humanity in Palestine under occupation. His art emphasizes the fight for Palestinians living under difficult circumstances to have a better life.

Palestine is rife with dehumanizing conduct, with the Israeli military forces treating Palestinians like animals and denying them land. Although they take satisfaction in encouraging dehumanization, the Palestinians are not embarrassed of what they have done. The poem contends that people should live through times of conflict, challenging the dual narrative of humanism for many religions. Dogs from the occupying military forces in Palestine invade graveyards and attack corpses in an attempt to steal food. The Palestinian people are forced to resist leaving their land freely and to die honorably and respectfully for it as a result of this dehumanizing behavior.

4.6. Understanding Disenfranchisement and Grassroots Movements for Change

The term "marginalization" describes the establishment of power-based borders that frequently foster superiority and inferiority. This may be predicated on social identification, economic standing, geographic location, cultural background, political beliefs, cognitive ability, or fluency in a language. It is linked to gender-based marginalization, racism, and sexism. Stereotyping, stigma, helplessness, poverty, and the

loss of their connection to their homeland are all faced by marginalization victims. By employing various genres and counter-narrative techniques to subvert prevailing narratives of marginalization, literary theorist and critic Barbara Harlow contends that writing may act as a place of resistance. In the framework of Palestinian literature, she gives voice to the oppressed and offers a forum for struggle against the dominating for their rights.

Mahmoud Darwish is a Palestinian poet who writes about underprivileged people and their fight for resistance and communication. He emphasizes the significance of nonverbal communication as well as the tragedy these communities have endured. In "The Canary," Darwish draws attention to how Western nations, who support Zionism in Palestine, have forced Palestinians into marginalization. "Singing in a cage is possible and so happiness," a poetry that raises the voices of Palestinians from Israel's cage, represents tenacity and imprisonment. Persecution on the basis of race, identity, land, religion, and culture are only a few of the dimensions of resistance that Darwish discusses. In Palestine, he draws attention to debarment, where occupation troops treat them more like Palestinians than like people. "Tomorrow, we will remember that ...alone not singing to us but to passing snipers. (*A River dies of Thirst*, 2008, p. 128).

In *A River Dies of Thirst*, Mahmoud Darwish uses the metaphor of a river—which stands for life, survival, and identity—to examine issues of resistance and grassroots movements. The hunger of the river symbolizes the fight against injustice and the need for justice, especially in light of the Palestinian experience of displacement and exile. Darwish's appeal to prevent outside forces from erasing cultural heritage and community is reminiscent of grassroots movements, which frequently emerge from the hardships of local communities. As an act of resistance, the poem emphasizes the need of preserving one's identity, culture, and land, highlighting how life cannot exist without these things. Darwish's writings, viewed through the lens of resistance literature, oppose repressive structures by portraying the Palestinian struggle for acceptance, justice, and the preservation of the narrative.

5. Conclusion

The lyrical journal "A River Dies of Thirst" by Mahmoud Darwish examines the relationship between Palestinians and their homeland, emphasizing issues of justice, identity, and the fight for national and cultural identity. In order to represent the Palestinian battle for cultural and national identity as well as the forced relocation caused by the violence of occupation forces, the magazine use pictures. Darwish's poetry inspires readers to stand up to the occupation forces and advocate for the rights of Palestinian indigenous people. Darwish describes the authoritarian character of the Israeli army and the strength of militarism. To highlight the devastating nature of unbridled ambition and the value placed on self-satisfaction over human life, he employs figures such as Nero.

Darwish's work exposes the actual nature of Western and power dynamics by highlighting the importance of memory and the impact of hierarchical dynamics on the Palestinian people. The journal fosters a deep awareness of the individual experiences of the resistance panel while shedding light on the complexities of dominance, sense of self, land, and morality for the Palestinian resistance. Darwish, who opposes the Arab world's double standard of humanism, believes that human rights are on par with the International Justice Court's (ICJ) perspective. "A River Dies of Thirst," a brilliant piece by Darwish, portrays the brutality of colonial forces and Palestinian resistance. His poetry journals are a powerful fit with Barbara Harlow's resistance philosophy, which views literature as a vehicle for underrepresented voices.

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