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CALIBARTING THE UNHEARD TRUTHS AND VOICES IN THE SELECT POEMS OF MAHMOUD DARWISH

DR. L. SANTHOSH KUMAR

Assistant Professor, Department of English

Kristu Jayanti College (Autonomous)

Affiliated to Bengaluru North University, Bengaluru, Karnataka

&

JOSHY MATHEW

Assistant Professor, Department of English

Kristu Jayanti College (Autonomous)

Affiliated to Bengaluru North University, Bengaluru, Karnataka

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Abstract

Exile Testimonio, as exemplified by Darwish's poetry, demonstrates how the Personal is Political and the Political is Historical. Exile Testimonio highlights group of people who, despite being physically located in the same place, maintain strong emotional ties to their home country over time and space. They have a history of migration that has shaped who they are as people even in their native country. They are adaptable and can be built and rebuilt many times. Displaced people in the host country feel disenfranchised and isolated due to Ghettoization and discrimination. The writers are immersed in a multicultural setting where they are subjected to dislocation, discontinuity, and fragmentation, all of which expose them to new cultural processes and racial/ethnic blends. It is clear from reading the works of Mahmoud Darwish that the protagonists are on the move in an effort to find a safe haven away from the oppression of their homeland and to establish a new, permanent identity there. Darwish's writings cover a wide range of emotions and experiences, including isolation, rejection, hopelessness, nostalgia, and the struggle to fit in or be accepted. His autobiographical Darwish's writings cover a wide range of emotions and experiences, including isolation, rejection, hopelessness, nostalgia, and the struggle to fit in or be accepted.

Keywords

Mahmoud Darwish, Poetry, Personal, Political, Historical, Homeland, Nostalgia, Homeland, Isolation, Hopelessness.

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Popular resistance was used by dozens of Palestinian villages east of the “seam zone” in the West Bank to oppose the barrier's isolating effect and the expropriation of their farmland. Residents of the village staged demonstrations and used various tactics to prevent bulldozers from laying the groundwork for the barrier. To prevent the uprooting of olive trees, they shackled themselves to them, and they also broke the barrier open in places where it was a fence and spray-painted graffiti on places where it was a concrete wall. The International Solidarity Movement and hundreds of Israelis have supported and engaged in the Palestinian popular resistance. In Israel, numerous Israelis have been organized by Ta'ayush/ Palestinian-Israeli Partnership and Anarchists against the wall. Some of the land that had been stolen for the separation barrier's construction was recovered thanks to a four-month “peace camp” at the village of Masha in the spring and summer of 2003 and similar efforts in several other communities. Even the poets of the region find themselves in the crosshairs of the Israeli-Palestinian conflict. Mahmoud Darwish, who passed away in 2008, was a native Israelite. Identity Card, published while Darwish was 24 years old, made him a literary celebrity in 1965. In these and other works, he provided Palestinians, especially those inside Israel, a voice they had not had before. When Darwish lost his cool, he would lash out at Israel and insist that the 1948 murder of Palestinians in Deir Yassin was a common occurrence in every Palestinian hamlet. To equate Darwish with terrorism is to misunderstand his writings, politics, and character. Darwish was definitely not a violent person. A rare soul in the midst of a fierce struggle, he insisted on sizing up the Other one individual at a time.

Political and demographic trends are increasing the likelihood of this conclusion, even though most observers believe it would create more issues than it would solve. Many more Jews began advocating for their own nation after WWII and the Holocaust, which killed six

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million Jews. Arabs who already resided in the area and in neighbouring nations felt it was unfair that they were awarded such a big portion of Palestine, which they considered their traditional home. The conflict between the two factions began in 1948. Gaza was under Egypt's sovereignty at the end, while the West Bank was under Jordan's. They carried hundreds of Palestinian refugees who had fled the establishment of the Jewish state of Israel. Israel occupied these Palestinian territories for many years after another conflict broke out in 1967. Israelis had hoped that the land they had captured could be traded for Arab nations recognizing Israel's right to exist and calling for an end to hostilities. In 2005, Israel withdrew from Gaza, but shortly afterward, a group called Hamas won elections and gained control of the territory. Hamas has been labelled a terrorist group by many countries. Many of the 1.5 million Palestinians who live/lived in the Gaza Strip were subjected to harsh conditions. Israel has full sovereignty over its borders and the seacoast. There's another border crossing you can use to enter Egypt. No airport facilities are available. There is a severe lack of commerce in and out of Gaza as a result of the restrictions on movement. Aid organizations report that even while families are able to bring in food, they aren't consuming as much meat or fresh vegetables and fruits as they used to. We experienced power outages. Large numbers of Palestinians were out of work since enterprises could export very little from Gaza, and consumers had little disposable income. Thousands upon thousands of Palestinians fled or were expelled from their homes and sought sanctuary in neighbouring countries during the wars of 1948 and 1967. Many Palestinians, including refugees and their descendants, now reside in camps across the West Bank, Gaza Strip, Syria, Jordan, and Lebanon, totalling more than 4.6 million people. The United Nations provided assistance to them. Despite the lack of a Palestinian army, rockets were frequently launched from Gaza into Israel. Israelis in the border towns used to take cover and adjust their routines to deal with the constant threat posed by the rockets.

Poems of Mahmoud Darwish, who struggles to find his place in a foreign culture, frequently focus on sentiments of longing and melancholy. His poetry captures the beauty of his homeland's heritage while simultaneously registering the misery of adjusting to a new, unfamiliar environment. Al-Birwa in Galilee, the village where Palestinian poet Mahmoud Darwish was born, was invaded and then completely destroyed by the Israeli military. Darwish and his family were classified as internal refugees or present-absent aliens because they had missed the official Israeli census. Darwish spent a large portion of his life in exile, primarily in Beirut and Paris. Darwish was arrested in the 1960s for performing poems and moving freely between communities. His poetry *Identity Card* became a protest song, and he was subsequently thrown under house arrest as a result. After studying for a year at a university in Moscow in 1970, Darwish returned to Cairo to work for the Al-Ahram daily. From 1973 to 1982, he resided in Beirut, where he served as editor of the journal *Palestinian Affairs*. Darwish was a member of the Palestinian Liberation Organization's executive committee from 1987 to 1993. He was finally able to see his friends and family in Palestine after being in exile since 1996. Early works by Mahmoud Darwish, written in the 1960s and 1970s, reveal the author's discontent with the Israeli occupation of Palestine.

In 1964, the Arab League founded the PLO as a means of controlling Palestinian nationalism while giving the appearance of championing the cause. The Arab loss in 1967 paved the way for a new generation of militant Palestinians to assume control of the PLO and establish a measure of autonomy from the Arab regimes. The PLO encompasses a wide variety of political and armed factions with divergent philosophies. Before his death in 2004, Yasser Arafat served as chairman of the PLO from 1968 until his death. He also headed up Fatah, the

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major faction inside the PLO. There are a few more important factions, including the Palestine Peoples Party (PPP, formerly the Communist Party) in the Occupied Territories and the Popular Front for the Liberation of Palestine (PFLP). Until the Oslo accords of 1993 and the founding of the Palestinian Authority in 1994, the PLO was still seen as the representation of the Palestinian people by the vast majority of the population. Hamas is an Islamist movement that gained prominence in the 1980s. The power of the PLO has been further eroded by Hamas's meteoric rise, notably in the 2000s.

In the late 1960s, Jordan served as the PLO's main centre of operations. The PLO leadership fled to Lebanon in the wake of Jordanian army attacks in 1970 and 1971. The PLO got involved in the Lebanese civil war that broke out in 1975. When Israel invaded Lebanon in 1982, PLO officials were forced to flee the country and eventually resettle in Tunisia. The Palestinians were not recognized by Israel as a separate party to the conflict or given recognition of their national rights until 1993. Since Israel considered the PLO to be nothing more than a terrorist group, it insisted on delaying negotiations with only Jordan or other Arab states. It argued against the creation of an independent Palestinian state and instead called for Palestinians to be integrated into the existing Arab governments. The Oslo Declaration of Principles from 1993 put an end to this stubbornness when Israeli representatives secretly negotiated with the PLO. After Yitzhak Rabin became Prime Minister in 1992, human rights violations increased dramatically in the West Bank and the Gaza Strip. Several members of the Palestinian team to the Washington negotiations resigned after this event weakened their credibility.

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Write down
I am an Arab
I have a name without a title
Patient in a country

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Where people are enraged
My roots
Were entrenched before the birth of time
And before the opening of the eras
Before the pines, and the olive trees
And before the grass grew (IC 17-26)

Darwish's poems and ideas have deep historical resonance. The above lines of poetry reveal an undeniable preoccupation with history in his writing. The aforementioned poem is a curiously researched masterpiece that deftly marries anthropology, sociology, geography, and psychology with elements of history. The unknown truth of the world can be re-created through this intertextuality, which also allows for self-reflection. Memory and personal and political history, as exemplified by Darwish, rise to the surface from different angles. In this effort, the past is consistently, and nostalgically, positioned in contrast to the present. The central theme of *Identity Card* is the difficulty in making sense of individual lives because of the context of larger historical and political events. Two or three persons recall and describe the event from their own unique viewpoints, each of which adds to the complexity of the situation and their ability to distort the facts to serve their own ends.

The exiles don't look back when leaving
One place of exile- for more exile
lies ahead, they've become familiar
with the circular road, nothing to the front
or to the rear, no north or south. (TEDLB 1-5)

The search for one's own identity is implicit in the plight of the homeless. The aforementioned lines of poetry highlight the reality that the sensation of loss that comes from being separated from one's home and culture is overwhelming. The literary works of those areas reflect the region's socio-political climate, which in turn fosters a pervasive sense of estrangement. One's search for self-identity is prompted by the loss of important aspects of their past, such as their family and their connection to their homeland. Thus, a sensation of alienation and unease is created. Darwish personifies the past of his own civilization in his pursuit for a sense of personal, social, and human identity. The privileged topic of Darwish poetry is the reclaiming of a lost home through the ennobling ability of Memory. The aforementioned lines of poetry effectively demonstrate how it is possible to travel through time and space, reliving memories and articulating the conflicts that exist between the ancient and the new. In Darwish's poetry, exile testimonio, the protagonist faces the trauma of being uprooted, relocated, and scattered.

He is quiet and so am I.
He sips tea with lemon, while I drink coffee.
That's the difference between us.
Like me, he wears a wide, striped shirt,
and like him, I read the evening paper
He doesn't see my secret glance
I don't see his secret glance
He's quiet and so am I. (HIQASAI 1-8)

Darwish's Immigrant Memory reverberates in the hearts of the locals, marking a watershed moment in history. Together, Memory and the Past become one. The politics of the indigenous rulers, historical events, and the dominance of the Empire all flow together

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seamlessly. The narrative discourse is likewise heavily reliant on the use of language. Mahmoud Darwish's works, informed by his own meditations on displacement, highlight the intricate web of connections between one person and the world around them. This has led to increased interest in interdisciplinary and cultural studies as a field of study. Identity and origin are meaningless constructs here. The aforementioned lines of poetry further demonstrate that Postcolonial discourse is, at its core, a process of rereading. One of the most significant contributions it makes to the discussion of colonialism and related topics is a re-reading of the centrality/peripherality dichotomy. Despite achieving independence, the colonial experience left permanent marks on the once colonized nations. It will be fair to say, via Darwish, that the imperial legacy includes the emergence of multiethnic civilizations riven by ethnic hostility. The traditional dichotomy of centre and peripheral must be deconstructed if it is to be rejected.

I walk with the streets of the West Bank
Without fear, though the pirates drank
My split blood. My feet are torn,
Swollen by a dagger, a knife, a thorn;
Yet my heart is deeply-rooted in the land
Where we walk, band after bold band !
We are a soft breeze to our friends,
And gunpowder against hostile trends:
We march, and act; and we never sleep,
Because we have promises to keep:
Freedom beckons along the horizon afar,
Leading our footsteps, like the polar star.
We spare no effort, sacrifice or toil
Till we celebrate the liberty of our soil. (TPOL 1-14)

From these poetry words, we can infer that Mahmoud Darwish felt an intense sense of loss as a result of cultural alienation and the hybridization of cultures brought about by the system of power. It's because they've been estranged from their home country for such a long time by various means, such as migration, expatriation, and alienation. The hybridization concept that Darwish developed is intrinsically tied to post structural theory. Mahmoud Darwish is part of the exile testimonio community of those who have felt the pain of oppression, dispossession, and exile from their homeland. Because of his status as an exile testimonialista, Mahmoud Darwish distinguishes himself from his adopted country's culture and instead draws inspiration from the heritage he carries with him. As a result of absorbing aspects of Palestinian culture and tradition, he finds himself split between two worlds. Darwish, by negotiating his thoughts, strives to project the Memory across the spaces of narrative and culture. The preceding lines of poetry are about his old homeland shifting locations due to panic and his settling there. Even as Darwish laments his sense of alienation, he vividly depicts a society overcome by nostalgia and the way in which longings for home only deepen his sentiments of homesickness. Literature is a cultural artefact that always pivots around the center of the human experience. The human experience is varied, and it varies from person to person, from place to place, and from culture to credo. Literatures today display two worlds or spaces: the space of the actual and factual world that authors are compelled to live by hegemonic power institutions, and the space of their past origins that they are compelled to overlook. In an effort to alter the manner in which people are taught to think, Mahmud Darwish

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incorporates doubleness or dual spatiality into his poems. In doing so, he broadens our understanding of humanity by incorporating the values and beliefs of our colonial overlords with those of our colonized subjects. Darwish successfully brings out, as seen by the aforementioned lyrical lines, the idea that a self can inhabit two or more areas at once, so generating the inclusion of divided subjects existing in double spaces.

Having spent his infancy in the sparsely populated Palestinian countryside, Mahmoud Darwish's poetry is distinguished by its sensitivity toward the landscape. Throughout his life, Darwish gained an all-encompassing understanding of the power wrought and generated by the hegemonic forces, and how it had a suffocating influence on the cultural and socio-political structure of the immigrants and local Palestinians he has portrayed in his poems.

Don't Apologize for what you've done- I 'm saying this

In secret. I say to my personal other:

Here all of your memories are visible: (DAFWYD 1-3)

Post-coloniality, heterogeneity, difference, alterity, and hybridity are the watchwords of today's globalized world. Several of post-colonial studies' most astute opponents have pointed out that while the field has emphasized and embraced differences in theory and discourse, it has also tended to compress methodological differences in the study of other people's histories. Darwish existed during a time when the term "Palestinian" was being questioned by the establishment. Darwish's use of the word "apologize" in the preceding lines of poetry demonstrates his desire to show how the essentialist and, at times, orientalist conception of Palestine that emerged from colonial and nationalistic discourses had made way for a more federal democratic perspective of a polyphonic Palestine, a mosaic of literatures and world views. The exotic, foreign Palestine weaved throughout Mahmoud Darwish's writings is, however, the subject of critical discourse on the exile testimonio. Writers all across the world are busy now imagining and projecting new nations and communities.

Therefore!

Write down on the top of the first page :

I do not hate people

Nor do I encroach

But if I become hungry

The usurper's flesh will be my food

Beware...

Beware...

Of my hunger

And my anger! (IC 46-54)

Darwish's use of the aforementioned poetic lines to depict the writers of exile testimonio reflects a growing awareness of the relative nature of the term among those who work within the field. The numerous meanings of "Beware"—alienation and assimilation, regressing into familiar patterns and rebelling against them, playing both the colonizer and the colonized, the liminal and the major role—illustrate these fundamental contradictions. Darwish, in the above poetic lines, admits the distance of a fading memory, the impossibility of recreating the lost homeland; and the critics have criticized his works on the grounds of having lost touch with reality, and Darwish has wondered when he will stop feeling like an outsider and start to feel like he belongs. Some societies' rejection of exile people can be traced back to the exile testimonios desire to claim territory back home and exploit it for survival. The preceding poetry lines are meant to convey that Darwish has been marginalized, rejected,

mistrusted, and relocated, and that they should return to their safe and familiar home. Darwish argues that it is not enough to simply plant one's feet firmly in the ground; one must also establish one's roots emotionally.

We cultivate hope.

A country preparing for dawn. We grow less intelligent
For we closely watch the hour of the victory:
No night in our night lit up by the shelling
Our enemies are watchful and light the light for us
In the darkness of cellars. (US 1-6)

Postcolonial writers, especially postcolonial diasporic testimonio writers, have developed a narcissistic fixation with locating the site. Because of his exile, the exile testimonialista is separated from his homeland, family, and cultural hub. Darwish, no longer bound by his national or regional origins, is instead a storehouse of contradictions and nuances. Darwish, an adoptee who feels like an outsider in his adopted country, counters the colonial discourse by creating a new physical and literary territory. The theoretical discourse established around the exile testimonio is newer. Thus, writing in the Exile Testimonio tradition exists in a complex arena where questions of nation, race, community, and individuality can be probed. Darwish used what he called shades of memory to bring back the long-vanished civilization.

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