

Speaking Truth to Power: Resistance in Select Poems of Mahmoud Darwish and Agha Shahid Ali

BURHAN BASHIR

Ph.D. scholar

Department of English

Aligarh Muslim University, India

Abstract:

Resistance literature has formed an independent place for poets of resistance by handing over them an important role to have a say in freedom struggles. The tactics of resistance that have been most helpful are those inviting a wide audience. So literature comes forward as a choice that has far-reaching effects. Here, I discuss two prominent poets of resistance whose poetry stands true to the very definition of resistance literature. Their poetry marks the period of secondary resistance entailing ideological arena which according to Edward Said is inevitable after the primary resistance involving 'fighting against the outside intrusion' with arms.

Key words: Resistance, occupation, politics, Palestine, Kashmir.

Literature, especially poetry, has been used as one of the prime tools of resistance. It proves to be unique not only in its purpose but also in form and technique. The power of resistance comes in the ability of the author to 'write back' to injustice. 'Speaking the truth to power,' as Edward Said puts it, "is no panglossian idealism: it is carefully weighing the alternatives, picking the right one, and then intelligently representing it where it can do the most good and cause the right change" (Said, *Culture* 75).

To Said, resistance literature is 'ideological decolonization.' He says after the primary resistance that involves 'fighting against the outside intrusion' comes the period of secondary resistance that entails ideological arena (Said, *Culture* 209). Said maintains that one should resist the assumption that the text is limited to book and believed that to treat literature just as linguistic and artistic phenomena is to miss the important fact that it is an 'act' located in the world.

Literature has played a significant role in 'giving voice to the oppressed.' In fact, it is the resistance literature that propels the other means of resistance. Ngugi believed that "the pen might do the work of the gun; a play might pack the power of a hand grenade" (qtd. in Boehmer 175). The first instances of resistance, according to Stephen Slemon, are comprehensibly theorized by Selwyn Cudjoe in his *Resistance and Caribbean Literature* and by Barbara Harlow in her book *Resistance Literature*. "For Cudjoe and Harlow, resistance is an act, or a set of acts, that is designed to rid a people of its oppressors, and it so thoroughly infuses the experience of living under the oppression that it becomes an almost autonomous aesthetic principle" (Ashcroft et al. 107). According to Barbara Harlow, the term "resistance" (*muqawamah in Arabic*) was first applied in a description of Palestinian writer and critic Ghassan Kanafani in his study *Literature of Resistance in Occupied Palestine: 1948-1966*. "Because of the special character of [this] literature, it cannot be studied within the framework of classicism, romanticism or modernism; nor of ancient, medieval or modern; nor of popular and literary poetry, etc" (Harlow 9). Mahmoud Darwish acknowledged this contribution and said: "It was Ghassan Kanafani who directed Arab public opinion to the literature of the occupied land. Whatever the exaggerations and imbalance . . . the term 'resistance' was not associated with the poetry until Ghassan applied it, thereby giving the term its special significance (Harlow 70).

Resistance literature has played a seminal role in the historical struggle of the resistance movements highlighting the miserable plight of the people and this paper too proposes to discuss the two resistance poets – Mahmoud Darwish of Palestine and Agha Shahid Ali of Kashmir. Resistance has always been an unavoidable issue concerning the struggle of Palestine and Kashmir and genesis of its use in both the conflicted lands is a long one. In the modern history, Kashmir is one of the dangerous and tangled issues. The two nuclear giants (India and Pakistan) have been in confrontation since their independence over the issue of its rightful ownership. The same fate of loss and pain can be located in case of the other region: Palestine. Brutal policies of Zionists have largely removed Palestinians from Palestine and the rightful owners of the land persist to resist this foreign colonialism with all the possible tools. These two peoples (Palestinians and Kashmiris) express themselves by the constant resistance to Israeli and Indian rule by art, daily demonstrations, strikes, and other political gestures of resistance.

Arguably Darwish is among best known and widely read poets of Palestinian descent. He is the author of more than 30 volumes of poetry and eight volumes prose in his first language, Arabic. Many of his volumes have been translated into more than 22 languages. On the other hand Ali wrote primarily in English. He also translated the poems of Faiz and Darwish, but gained popularity for familiarizing the Ghazal form to English reader in the truest sense. Agha Shahid Ali may be compared with other writers who are immensely devoted to their lands. Despite his all time devotion to his devastated land, less interest is shown towards the political dimension of his writing. Ali's relation to Kashmir is complicated and seems to involve more than an exilic nostalgia. For him, to portray the homeland as an idyllically safe and beautiful refuge is meaningless as long as death hovers over it. The paper shall also look at Mahmoud Darwish's selected poems which seem to propose that

after bombs, guns, and stones, the native Palestinians have now vowed to attack the colonizers with words. Angelika Neuwirth defines Darwish as a poet who “remained committed to both functions of poetry: poetry as a personal celebration of life and as a weapon in the strife for political freedom” (Nassar & Rahman 168). Given that, this paper shall try to bring to limelight the political side of Ali’s poetry alongside the master-prescriber of resistance poetry: Mahmoud Darwish.

The Similarity between the two conflicts lies in the identical colonialist ideology behind their occupations. They involve the similar issues of colonialism, decolonization and the post-colonial experience, including civil conflicts. Unsurprisingly, one can find out that the genesis of the conflicts differ in a great way, but if seen closely they share a common pattern of oppression and the resistance to the occupation even to this date. For many, the “Arab-Israeli conflict has two possible solutions – the realistic and the miraculous; the realistic would involve divine intervention and the miraculous would see a voluntary settlement among parties.” Much of South Asian scholarship would consider this comment equally apt to the Kashmir. The parallels between British policies in India and in Palestine in that period are striking. The presence of Britain in Palestine and Indian subcontinent became important for its economic and foreign policy. Even when partitions took place in India and Palestine, Britain did not want to shun strategic military advantages and continued to manipulate their futures. Great Britain apparently put forward the option of referendum before Kashmiris to either choose India or Pakistan, but he still supported the idea of India being the victor in the issue. Similarly, after the end of mandate, Britain fully supported the Zionists to realise their dream of ‘homeland’ in Palestine.

Looking at few poems of both poets will reveal their self conscious style for the expression of collective anger, dissent, frustration, hope and resistance in the face of domination and

oppression. Both the poets, Darwish and Ali, have gone through territorial exile and existential separation from their people and land. These two poets invested their imagination in drawing the specialized meanings of their respective lands and emphasize their intimate relation to the home. The places in the poems and the details of houses, streets, and other commonplace things acquire the symbolic importance portraying their sense of identity and resistance.

Darwish brought attention to himself when he was in his twenties, he wrote the poem "Identity Card" (*Bitaaqat Hawiya*) addressed to a soldier:

Write it down!
I am an Arab
And my identity card number is fifty thousand.
I have eight children
And the ninth is coming after the summer.
Makes you angry, doesn't it?

One of the tragic state Palestinians realized, after the Nakbah, was to face the reality that all their land was gone as it was not there at all. Palestinians believe Al-Nakbah to be as distinguished marker where pre- Al-Nakbah time is considered to be as normal/preferable and the post era is defined as abnormal and disastrous. Palestinians voiced their resentment and anger as Darwish aptly renders here:

Record!
I am an Arab
You have stolen the orchards of my ancestors
And the land which I cultivated
Along with my children
And you left nothing for us
Except for these rocks . . .

And the last stanza ends with the crescendo of anger:

Write it down! at the top of the first page:
I do not hate people
Nor do I encroach on anyone,

But if I become hungry
I shall eat the flesh of the one who violated me –
Beware, beware of my hunger
And of my anger! (Nassar and Rahman 161)

The poem created a peculiar sensation throughout the Palestine depicting the collective agony of people. It spread like wild fire and became instantly popular protest song. Unsurprisingly, Darwish was house arrested for giving vent to his gut feeling in the face of Israeli oppression. The poem is surprisingly as direct and clear as it can be. It defies the suppression of Israeli soldiers who were intimidating the Palestinians on daily basis after 1948. He was among the poets who wrote in the disapproval of the statement – “a land without a people for a people without a land” to re-affirm the presence of Palestinians. It was written at the time when Israel did not recognize the words such as Palestine and Palestinian. Darwish “himself admitted that this poem was anomalous” and it was not written to conciliate the reader. He says:

I was angry, and my point of view was always in agreement with that of the reader. My anger at the world made me scorn poetry, the language of the poem as well as its aesthetics. . . The extent of my anger determined that there are times in which there is no place for aesthetics. (Nassar and Rahman 82)

Darwish remembers the time when he was summoned over for this poem by military governor and was heavily rebuked. He says “the incident made me wonder: The strong and mighty state of Israel gets upset by a poem I wrote! This must mean that poetry is a serious business” (Shehadeh and Darwish 56). Commenting on this poem, Edward said remarks that “If there is anything written by a Palestinian that can be called a national poem, it would have to be Mahmoud Darwish’s short work *Bitaaqat hawiya* (Said *Question* 155).

Doubting the success of Oslo accords Darwish freed himself away and came with a prophecy of its failure, which to great extent turned out to be true. He disapproved it in the poem “Speech of the Red Indian”

*Take my motherland by the sword!
I refuse to sign a treaty between
victim and killer
I refuse to sign a bill of sale
that takes possession
of so much as one inch of my weed patch,
of so much as one inch of my cornfield
even if it's my last salutation to the sun!*¹

He clearly did not want to collaborate with the oppressors who victimized the Palestinians. This, for poet, was a disgrace to the sacrifices and resistance they have made until now. Said says that Darwish's

extremely harsh remarks to Arafat and the others were leaked to the press and published throughout Israel and the Arab world: “You are dead,” he effectively told them. On another occasion Arafat complained that the Palestinians were “an ungrateful people.” “Find yourself another people then,” Darwish angrily responded. (Said, *On Darwish* 113)

One of the main features of resistance poetry is that the poet intertwines the moment of his private sorrow into a call for collective battle. Believing the poetry as a powerful communication tool in the advocacy of political ideology, Darwish tries to incorporate the suitable metaphors to represent the true feelings and devotion towards the homeland. The poems of Darwish employ the diction and expressions in such a way that simple words on page metamorphose into the

¹ “Speech of the Red Indian.” *Poem Hunter*
<<http://www.poemhunter.com/poem/speech-of-the-red-indian/>>.

weapons in support of Palestinian liberation. Many of his poems have become the favorite lyrics to enthuse the fighters struggling in the streets. They possess the magic of inspiration and endurance which keeps the Palestinians firm on the ground against all odds.

The poem, “The Wall” is a fitting portrayal of the state that is going through immense devastation. It incorporates the issue of Israeli excuse for illegal occupation of Palestinian land and their nastiest treatment towards the rightful natives. Darwish develops the issue of “Wall” as an arena of struggle which determines the Palestinian angst in the midst of oppression:

A huge metal snake coils around us, swallowing up the little walls that separate our bedroom, bathroom, kitchen and living room.

[...]

When we look in

our mirrors all we see is the snake making for the backs of our necks, but with a bit of effort we can see what is above it: a sky yawning with boredom at the architects adorning it with guns and flags.

[...]

We also see

what lies behind the snake wall: the watchmen in the ghetto, frightened of what we're doing behind the little walls we still have left. [...]

And we cannot help laughing. (Darwish, *River* 37)

The building of Wall tagged as “security fence” incorporated the ideology of “out of sight and out of mind” strategy and the proposition of it was responded with great enthusiasm (Chomsky 915). In 2002, Israel eventually started building a wall “surrounding the occupied Palestinian territories. It stands three times the height of the Berlin Wall and will eventually run for over 700km – the distance from London to Zurich” (Parry 9).

No other Kashmiri poet other than Agha Shahid Ali has received much recognition around the English speaking countries. Courtesy of his distinct style and subject matter, the Kashmiri-American poet enjoys a seminal place in world literature. Resembling many other poets of decolonization, Ali

incorporated both Western forms, such as free verse and canzone, and non-Western forms, such as the ghazal. His poems in *The Country Without a Post Office* bring together the political with personal tragedy and “places Kashmir alongside Palestine, Sarajevo, and Chechnya, all predominantly Muslim territories whose struggles for liberation are supported by Muslims worldwide” (Mattawa 1594). Like Darwish, Ali’s poetry is a cry for rootedness that is highly self-conscious. He employs the heartfelt imagery to describe the experience of longing to return to the land that has been locked up and devastated by the forces. The areas populated by forces and bunkers depict the sense of loss that is profusely gnawing and poignant. The poems are written against the suppressive policies of India that were there to rob the Kashmiris of their identity and self-determination. A virtuoso poet at the zenith of personal and universal experience paints the picture of desolate Kashmir in such a fashion that is uniquely his. Chambers further says “there have been terrible Indian government reprisals, including rapes, curfews, torture, imprisonment, and murder, and the collection portrays many of these atrocities” (Chambers). The personal account of affairs attains the stature of collective experience. Commemorating the loss, the pain and the desolate conditions of an occupied land is a strategy of resistance and a way to put forward the case before the world.

Ali, interestingly, was highly influenced by efficient poets of resistance/politics like Darwish, Faiz, Lorca, Neruda, Paz, Cavafy, and others. Among whom he translated Faiz and Darwish.² The poem, “The Blessed Word: A Prologue” displays Kashmir as bleak and grim place. Courtesy of carnage, the poet seems much agonized by the pain and yells out:

Let me cry out in that void, say it as I can. I write on that void:
Kashmir, Kascmir, Cashmere, Qashmir, Casmir, Cashmire,
Cashmere, Cachimire, Cushmeer, Cachmiere, Casmir. Or

² Ali’s translation of the poems of Faiz Ahmed Faiz is collected in *The Rebel’s Silhouette* and a long poem of Mahmoud Darwish is translated as *Eleven Stars Over Andalusia*.

Cauchemar in a sea of stories? Or: Kacmir, Kaschemir, Kasmere, Kachmire, Kashmir. Kerseymere? (Ali, *Veiled* 171)

The refrain of the word “Kashmir” with different spellings, at the same time signals the frustration, the love and the anger of the speaker. The poet-speaker also acknowledges that his ‘cry’ is not going to reach anywhere and is going to echo in the ‘void.’ As a matter of matter of fact, the whole affair of Kashmir, perhaps, never got a chance to invite the enough/serious attention. It stopped being a thing of news. The killings and terrible handling of the people had become familiar and already-known.

Poet refuses to concede Kashmir the ‘integral part’ discourse and says: “since then Kashmir has never been free.” Towards the end of the poem he declares:

But the reports are true, and without song: mass rapes in the villages, towns left in cinders, neighborhoods torched. “Power is hideous / like a barber’s hands.” The rubble of downtown Srinagar stares at me from the *Times*. (Ali, *Veiled* 173)

Mass rapes referred to in poem are regarding the heinous incident which took place at Kunan Poshpora in Kashmir. More than fifty women were gang-raped while all the male members were kept outside in biting cold. Many of the towns were gutted down by ‘security forces.’ And the poet here mentions that even being far away, “the rubble” haunted and stared at him. Meanwhile, almost all the streets were crowded with rebels and Indian forces bearing heavy weaponry.

Amitav Ghosh commenting on Agha Shahid Ali Says: “The steady deterioration of the political situation in Kashmir—the violence and counter-violence—had a powerful effect on him. In time it became one of the central subjects of his work: indeed it could be said that it was in writing of Kashmir that he created his finest work” (Ghosh, Ghat). The poem “Farewell” records:

At a certain point I lost track of you
They make a desolation a and call it peace

[...]

My memory is again in the way of your history.

Army convoys all the night like desert caravans:

In the smoking oil of dimmed headlights, time dissolved – all

Winter – its crushed fennel.

We can't ask them: Are you done with the world? (Ali, *Veiled* 175)

Ali problematizes the concept of peace by quoting a line: “they make a desolation and call it peace” from Publius Tacitus, Roman orator and senator. The implications here are very much clear that by making a place desolate does not mean that place enjoys the peace. Even if they succeed in making the desolation but the memory will always stand in their path. According to Edward said “memory is the powerful collective instrument for preserving identity . . . it is one of the main bulwarks against historical erasure. It is a means of resistance” (qtd. in Goodman 4).

Like Ali, Darwish, in many of the poems discussed above, takes refuge in memory to console himself: “behind the plants are houses buried / alive and kingdoms, kingdoms of memory;” “I am the bullets, the oranges and the memory;” “And houses are killed just like their inhabitants / And the memory of objects is killed;” “What has the woman done wrong’ / They said: ‘She will give birth to a memory;” “Steal what you will from the blueness of the sea/And the sand of memory.”³ In the same poem, Ali keeps mentioning the importance of memory: “Your history gets in the way of my memory . . . / Your memory gets in the way of my memory . . . / My memory keeps getting in the way of your history” (Ali, *Veiled* 176-177). By deliberating over the poem, it becomes apparent that the hysterical screaming in the poem remarkably serves as a portrayal of Kashmiri psyche, fully devastated in the conflict. It vividly illustrates the extent to which the concrete, brutal operations that led to the fulfillment of making Kashmir an “undisputed part” of India. Darwish and Ali were very much critical of the

³ Refer to earlier pages for references of these lines.

external violence of India/Israel on Kashmir/Palestine. Their way of intellectual resistance to occupation was propounded through poetry. These poems of Darwish and Ali show that conqueror, in a way, is afraid of his own memories because they evoke acts of violence; he is afraid of the memory of the conquered because it fuels their resistance.

One of the important poems in the collection is “I See Kashmir from New Delhi at Midnight.” The poem bears erudition and anxiety at the same time, which not only brings to light the commonality of pain but also invokes a richer understanding of the relation between Kashmir and the rest of India. It starts:

The city from where no news can come
is now so visible in its Curfewed night
that the worst is precise:

From Zero Bridge

a shadow chased by searchlights is running
away to find its body. On the edge
of the Cantonment, where Gupkar Road ends,
it shrinks almost into nothing, is
nothing by interrogation gates
so it can slip, unseen, into the cells:
Drippings from a suspended burning tire
are falling on the back of a prisoner,
the naked boy screaming, “I know nothing.” (Ali, *Veiled* 180)

The curfews in the 90s were order of the day, where people were ensnared in worst circumstances. Afraid of abstraction, poet speaker recalls the exact names of the places: “Zero Bridge,” “Cantonment,” and “Gupkar Road.” Badami Bagh Cantonment is the largest military base situated in Srinagar and the Gupkar Road was notorious for its torture cells like Papa-2. The boys were taken here and tortured to extract the information. Among various other butchereries that were used to torture, the poet here mentions here the “drippings” of a “burning tire are falling on the back of a prisoner” and out of

pain the boy screaming: "I know nothing." Both Ali and Darwish provide the concrete details in their poetry. The particulars of small objects, the familiarity with places and people give concrete meaning to abstractions like national identity and nationalism. The unauthorized barging in all the houses, no matter who's, was common and considered as a 'security' measure. The boys as young as 16 had to face the hell-like tortures. If a boy was enough 'fortunate' to come out of torture cell 'alive,' his whole life was haunted.

Like Darwish, Ali was figuratively or perhaps even literally stateless. Because of the fact that there is no independent Kashmir where Ali can thrive. Darwish in "Eternity of Cactus" says: "We'll survive and climb / a mountain in the north and return when/the soldiers return to their distant families." Ali in somewhat same way avers: "We shall meet again, in Srinagar, / by the gates of the Villa of Peace, / our hands blossoming into fists / till the soldiers return the keys / and disappear. Like the previous poem, this one also quotes someone addressing the poet with frantic questions: "Why aren't you here? Where are you? Come back / Is history deaf there, across the oceans?" For Ali, Kashmir represents country which is without the post office. Hayden Carruth paying tribute to Agha Shahid Ali writes "Ali speaks for Kashmir in large, generous, compassionate, powerful, and urgent voice that cuts through everything else. Few poets in this country have such a voice or such a topic." It is the contextual substance in Ali's Poetry that propels the focus toward the anti-colonial political agenda.

From exile Mahmoud Darwish writes to the world:
You'll all pass between the fleeting words of Arabic.
The sky is stunned, it's become a ceiling of stone.
I tell you it must weep. So kneel, pray for rain in Arabic

Alluding to Darwish and Amichai (Israeli Poet), Ali emphasizes the transnationality of poets speaking to the world. Ramazani

says that “The personal and the public interlock, as Said indicates of Darwish; in other poems, Ali achieves what Said calls, also in reference to Darwish, “a harassing amalgam of poetry and collective memory” (Ramazani 160). Poem closes:

Where there were homes in Deir Yassein, you'll see dense forests –
That village was raised. There's no sign of Arabic.
I too, O Amichai, saw the dresses of beautiful women.
And everything else, just like you, in Death, in Hebrew and in
Arabic.
They ask me to tell them what *Shahid* means –
Listen: It means “The beloved” in Persian, “witness in Arabic.” (Ali,
Veiled 225-226)

Ali, here in this poem, reveals a colonial ideology analogous in form to the ideology that is responsible for the persecution and genocide of the Palestinians. Darwish denounced the Jewish colonizers who are responsible for the wretchedness of Palestinian people and the destruction of homes and other places. As we saw in previous pages how he uses the stark images and symbols to describe the atrocious behavior of the Zionist occupiers toward the Palestinians. In the same vein, Ali highlights the brutalities committed by the Indian forces. The poem continues in a mode which intends to draw the attention of the reader to the ravenous nature of the occupation and its ramifications.

One of the similarities between Darwish and Ali is that they did not want their response to sound as a newspaper column or human rights report but they rather tacitly name the culprit and write a poem about a massacre or an act of brutal torture. Resistance for the Palestine/Kashmir in terms of anticolonial struggle, seen through the poetry of Darwish and Ali was to politicize the identity and colonized space, which contributed to the national movements against the colonialism. Hence, resistance literature makes case for itself to wrest back the physical and psychological independence from the occupier. Agha Shahid Ali and Mahmoud Darwish are the poets who faced displacement and exile (forced or self imposed). Ali left

Kashmir prior to 90s and Darwish northern Palestine, which in course of his absence became Israel. Though they physically left their homelands but kept them alive in their poetry of politics and imagination. Both Ali and Darwish had to tackle the issue of collective memories of Kashmir/Palestine and the ways to portray that memory. The situation in Kashmir after Independence of India particularly in 90s (in which mass destruction and killings took place), and the years after the end of British Mandate in Palestine (where the same circumstance were abundant as in Kashmir) entail not just a geographical devastation but also a memorial one, in which their efforts to bond an identity with an area through poetry is remarkable.

The poetic expressions of Darwish and Ali are evident of catastrophic condition of people and their lives in turbulent times. The turbulence continued to rivet a selection of poetry of these poets in discussion. Breaking away from the shackles of aesthetics, this voice of resistance and dissent poetry hovers around the political power relations. The significant themes of dispossession, the Israeli/Indian occupation, and the struggle in retaliation find their portrayal in the selection of these poets. Their reference to armed struggle, the brutal suppression, imprisonment and other horrendous operations is what makes their art a literature of resistance. Jahan Ramazani avers that “Decolonization requires both the actual and the poetic repossession of a land and a history, but to succeed, this struggle must be recognized as participating in a larger, transnational, human struggle, which crosses boundaries among colonized populations . . .” And both the poets seem to possess this quality. Said defines appeal of Ali’s poetry as ‘universal’ which crosses the boundary of one nation and speaks for other nations as well. Furthermore, he mentions that “all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic” (qtd. in Ramazani 160).

Despite cultural, ethnic, historical, and geographical differences between the two peoples, the analogy between the Palestinians and the Kashmiris is arresting in the way that both of them have been incredible oppression. Furthermore, the Indian and Zionist narratives of their conflicts with the occupied nations (the Kashmiris and the Palestinians) are analogous in the perspective that both narratives are based on imperialistic myths that close the eyes to the independence of the colonized peoples, dubbing them as extremists/terrorists who must be put to death for the sake of peaceful world. In rejoinder to such a colonial discourse, both Darwish and Ali put forth a counter poetics of resistance that intended to destabilize the imperialist narrative and offer an expose of atrocious nature of colonization and its effect upon the colonized.

These poets, on both sides, investigate the questions such as identity, struggle and the loss of homeland and its repercussions on the collective consciousness of the occupied nations. In this context, while Ali's poetry is featured by deep feelings of nostalgia for a beautiful past and a paradise that is lost forever. Darwish's poetry is replete with fury, rebellion and a blazing passion to re-establish what has been lost using all possible paraphernalia of resistance and struggle. Both our poets narrate the stories of killing and loss from special vantage points. Whereas one describes the casualty of an innocent boy, the other deals with a suicide bomber. If in Ali's poems the murder and atrocities are narrated from the diasporic situation, knowingly reflecting this space as affecting both the speaker's position and his knowledge of devastation. Darwish's poems attempt to bridge the distance between the diasporic experience and everyday Palestinian life in the homeland, by displaying the mechanism and trajectories taking place in the minds of rebellious freedom fighters of the land.

In an attempt to invoke and recite the names of people and places among other concrete details Darwish and Ali participate in a seminal mission of ideological decolonization by

furiously critiquing and lampooning the occupiers. From this standpoint, these poets have transmuted the writing of verse itself into the most profound model of imagining the yet unfound freedom. The poems of Ali are somewhat in the beginning to acquire a place in the fearful void. They have a sense of risk, whereas the poetry written by Darwish (obviously his earlier poetry) has the sensation of enforced and preconceived agenda. For both the poets, notwithstanding, there is the sense of ardent urge in writing back to a colonizer, resolute to silence them. Whereas it seems at times Ali is contended with portraying the melancholy and desperation, Darwish on the other hand is furious in his fashion of portraying the pain and suffering.

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