



RESEARCH PAPER

From Bios to Zoe: Necropolitical Posthumanism and the Poetics of Palestinian Resistance in Darwish and Hindi

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ABSTRACT

This study traces existential shifts in Palestinian poetry through van Dijk's model of Critical Discourse Analysis (CDA) as a qualitative framework. Drawing on Edward Said's concept of narrative sovereignty and the fundamental right for self-expression against colonial oppression, it examines Mahmoud Darwish's *"Identity Card"* and Noor Hindi's *"Fuck Your Lecture on Craft, My people are Dying"* and *"A Question"*. The paper combines van Dijk's CDA with Edward Said's theory, Achille Mbembe's concept of Necropolitics, Rosi Braidotti's Posthumanism, and Giorgio Agamben's notions of homo sacer and erasure to link poetic language with systems of power and violence. The findings show that Mahmoud Darwish's poetry focuses on humanism, as *"Identity Card"* convinces people to struggle for their own rights, while Noor Hindi's poems challenge the Nakba (the catastrophe of 1948) not a historical event but as an ongoing violence and control over Palestinian people. Both the poets break away the humanist ideas which supports traditional demands of political sovereignty. Future research may further explore posthumanist and Necropolitical dimensions in Palestinian poetry.

KEYWORDS Necropolitics, Posthumanism, Nakba, Noor Hindi, Mahmud Darwish, homo sacer, Erasure

Introduction

Palestinian poetic tradition has played a crucial role in preserving the cultural identity in the form of resisting oppression, the national consciousness represented and enfolded into verse. Despite the fact that it has continuously been under the fatal danger of being erased, what Edward Said referred to the struggle of narrative sovereignty against imperial violence, still stood out in the rubble of the Nakba of 1948 that encapsulated Palestinian state of exile and displacement.

The lyrical tradition of Mahmoud Darwish was based on struggle, which explored the trauma of exile, the wound of Nakba that evoked the sense of belonging. The first-person pronoun "I" in his poem *Identity Card* is used on behalf of the entire community that acts as a means of defense against the colonizers. As he shouted that – "Record! I am an Arab!" is a form of recognition in the community of Anthropos, which requires authorization in the language which as a human being had failed to avert the disaster.

Contemporary Palestinian poems show the significant change of existential character, the transition of the classical forms of human proclamation to posthuman denial refusing the prevailing systems and concepts. This change is also a struggle to be heard and disobedience to colonization. Being perceived not as a concluded historical event but as a continuing catastrophe, the design of displacement and erasure, the Nakba has become

a complete realization of Necropolitical reality. In his poem, Darwish would write Palestinian bios- political, cultured life, where upon collective memory, and writers-poets such as Noor Hindi are yelling the naked fact of Palestinian zoe, collective, threatened life, back into the repressive silence. Her poem *Fuck Your Lecture on Craft, My People Are Dying* does not start with an I am here, instead it smoulders on with a guttural refusal of the institutions of the humanist discourse in general. In modern form, she defines this state of affairs in her prose poem *A Question* by a chilling, bureaucratic existentialism of this questioning, dissolving and reforming of the self by the absurdity, the violence of the logic of the occupier.

The paper claims Hindi's poetry, performs the so-called Necropolitical Posthumanism, which is a theoretical paradigm, a paradigm that is created at the convergence of perpetual colonial violence and the humanist inability to disrupt, as well. Combining Necropolitics with Posthumanism by Achille Mbembe and Rosi Braidotti, we viewed the poetry of Hindi not having failed in its craft, but rather as the final one in the everlasting disaster. She shows in her work that human beings are not the core of the modern politics, but the Aliens that the modern politics constructs using legal and bureaucratic machineries. Following the movement in Darwish, "I am", to Hindi, we are dying, and her subcuted, censored "I", in *A Question*, we can trace a critical process of resistance to humanist embodiment to survival to Posthumanist thought.

Literature Review

Contemporary scholarship about Palestinian literature has sought to examine the national reclamation and humanist contentions, and its deadly evolution. This includes three critical domains which are part of our study – poetry as narrative sovereignty, Necropolitical logics and Post-humanist critique of subjectivity. This study highlights the former and thematic shift from Mehmoud Darwish's humanism to Noor Hindi's poetics of fragmentation and refusal, which means this hybrid voice reflects the shattered geographies and challenges the coherent selfhood.

Edward Said used poetry as narrative sovereignty (Said,1993), to understand Palestinian cultural resistance and argued, imperial power erases native's narrative and history, shaped by Nakba (1948). In this context, poetry acts as a primary source for reclaiming narrative sovereignty. Achille Mbembe's Necropolitics, argues that authorities decide who should live and who must die (Mbembe,2003), it is the choice of a certain group who dictates citizens as meaningless and disposable. It is a power over death. The third critical discourse implied is Posthumanism, by Rosi Braidotti, challenges the traditional concept of humanism, that counters humans as independent and superior to nature and animals (Braidotti,2013).

Instead, Posthumanism develops a close connection between humans, nature and environment because man is not free from nature and technology as machines, history and ecology shape their recognition as humans. It has a close connection with Palestinians who live a life without political rights and protection (zoe). This is done through Necropolitical violence where power awards the right to live and die.

Material and Methods

The theoretical framework of this work is the post-humanism and the concepts of theorists such as Rosi Braidotti, Achille Mbembe, Giorgio Agamben, Edward Said, and the approach in this case has been called a catastrophic exploration (CDA) by Van Dijk, an approach to the interpretation of texts which emphasizes how the structure of catastrophe

that has never ended still persists in determining the language of Palestinian poetry over decades (when the catastrophe is relentless) to press upon the form and language of the present in poetic texts. The poems are instead read as belonging to the active economy of displacement and erasure initiated by the Nakba and carried through the contemporary versions of legal and geographical erasure that Palestinians have been facing.

This dialectical interpretation of poetic forms and politics of Darwish is defined in the justification discourse of occupation, the lyrical paradigm of memory, the image of ancestors and the enforced subjectivity of the first-person pronoun reestablishes the lost, the erased history by re-storying the possibility to narrate where the Nakba has been occupied. This dialectical reading must go, in whatever one does with the poetry of Darwish and others. His classical Arabic models and allusions to pre-1948 geography of Palestine is an aesthetic venture of reconstructing a fragmented reality; his aesthetic, thus, a humanistic reaction to the condition of devastating loss.

In the case of modern poets such as Noor Hindi, such a paper formulates another set of analytical prism that we can refer to the poetics of the current disaster. This is by monitoring the formal and rhetoric strategies that are produced by acknowledging that Nakba did not cease but only evolved. We examine her aversion to figurative extravagance in brutal, present tense statement (*My people are Dying*); the coming out of the individual lyrical "I" into a collective, and dangerous "we" in the other, it is torn into fragmented, invaded flesh. In *A Question* we look at how she directly relates to the language of bureaucracy that carries with it the Nakba's logic of stripping into the present. It is her damnation and absurdity, which are more of a challenge, and serves to build reading in us.

Our method focuses on Darwish's human-centered poetry and Noor Hindi's refusal to the traditional ideas of humanity. We do not mean that these stages came one after another, we see them at the same time responding to the ongoing catastrophe. This approach helps us to understand these two different poetic styles. One records the past (Darwish), and the other remembers the present world shaped by fear and surveillance (Hindi). It is a shift from mourning of the past to a destruction of the present time. Here the poetic form becomes a way to express political change.

Results and Discussion

The analysis shows that Mahmoud Darwish and Noor Hindi assembles distinct yet interconnected forms of Palestinian resistance through poetic discourse. Darwish's "Identity Card" highlight humanist ideals by claiming collective identity, dignity, and the right to political self-determination, thereby embodying Edward Said's notion of narrative sovereignty. His poetry resists colonial erasure through the assertion of Palestinian existence and agency. In contrast, Noor Hindi's poems "*Fuck Your Lecture on Craft, My people are Dying*" and "*A Question*" shift the focus from humanist resistance to the material realities of violence, death, and dispossession. Through the lens of Achille Mbembe's Necropolitics, her poetry demonstrates how colonial power decides who should live and who must die, exposing the ongoing effects of the Nakba as a structure rather than a historical event.

Furthermore, the application of Giorgio Agamben's concept of homo sacer highlights the elimination of Palestinian lives from legal and political lives from legal and political protection, while Rosi Braidotti's Posthumanism challenges conventional understandings of humanity, subjectivity, and sovereignty. The findings indicate that both the poets employ poetry as a counter-discourse that contests dominant colonial narratives, reclaims Palestinian voice and memory, and reinterpret resistance beyond traditional political frameworks. Their

works collectively demonstrate how poetic language becomes a site of struggle where issues of identity, power, survival, and sovereignty are continuously negotiated and redefined.

In this paper, a critical development of Palestinian poetic resistance is followed: the anarchic, lyrical creation of a universal “we” by Mahmud Darwish to the posthuman revolution of Noor Hindi. To illustrate how her writing transports Palestinian poetry out of the memory into the present, which consumes everything, we consider two of Hindi’s poems *Fuck Your Lecture on Craft, My People Are Dying* and *A Question*. Hindi disenfranchises the lyric “I”, of humanism; of the bureaucratic speech Hindi invents a weapon, and the broken form of prose poem, the broken form of life itself, is the form of the poem.

The decorations are not the metaphors of Hindi; they are the certificates. Their promise is the actuality of the violence they speak, that is sworn by her ferocious liberalism in her poem *Fuck your lecture on craft, My people are Dying* about flowers: “Colonizers write about flowers. I tell you about kids throwing rock / at Israeli tanks right before they are daisies”. The floral symbol in her hand is not the symbol of life, but is the symbol of some, violent death. Their flower is the violent, empirical fact, and the only thing to be buried. It provides no shelter, both aesthetic and theoretical. The politics of it is its straightforwardness, a straightforward manifestation of the Necropolitics of Achille Mbembe, where the poet vision, represents the sovereign powers to decide on the disposable. Hindi’s verse does not accept aesthetic escapism of the reader. It forces us to witness the ongoing catastrophe, depriving us of the aesthetic frame which would render the wound beautiful, or the historical frame and declare the patient dead.

In *A Question*, Hindi revealed that in the land of the empire you are not who you are: you are what your papers are. There is no comment as her poetry is shifted between asking and telling. “When you are not a U.S citizen, then you are an Alien”. Rather, the paper abruptly became concrete and the signature became a lock. In typing, she tells, “My grandmother was ALIEN. My father was ALIEN”. The title is ALIEN swallows family history. It is not simply a paperwork, but the way state separates people out of their own narrations, turning them into what Agamben explains as, the mere existence (zoe). Hindi’s poem is a very good example of the Posthuman subject of Rosi Braidotti that is a shaped piece of some broken fragments of the law.

The prose poem is a conscious disillusionment of Hindi’s form: the discontinuous, gagging form is a craving of the style denying the lyrical form that would gild or cocoon the trauma. In *A Question*, the state not only reclassifies him, but it reconstitutes him. As she said: “Have you seen the grass?” The last line of the poem is free-frozen and screaming one, as a consciousness of a forever-trapped territory, no-man-land in between the land of the state and the land of trauma. The fact that it looks as it does indicate the existing in-progress disaster, an open-ended, never-ending job. The prose poem hence appears as a parliament of ghosts, an independent piece of textual plot where conflicting voices and violence powers are crammed together in a mutually incompatible chorus.

It is Hindi that spits out the fake unities of the lyrics. The poet is not talking about the beauty of the steel when the world is a cage, but to shake the bars and arrange the escape. “I want to be like those poets who care about the moon. Palestinians don’t see the moon from jail cells and prison”. Hindi appropriates the moon, which is the general object of poetic desire, and makes it a searchlight. It is a direct extension to the thesis by Mbembe: everyday violence of supervision murders the space of the sublime in the colony. So, in her opinion, in order to be moral, poetry needs to live in the wound, not to signify it or to paint

over it. It says the inconsistent war against the positionality of the exterior observer and it is the technique of the veiling artisan.

The language of being erased is the power behind the poetry of Hindi. The object of erasure is un-erasable: rather, they obtain a spectral permanence, in the very system in which they sought to be erased. In the poem, it is very clear, "When I die I promise to haunt you forever". It is not an appeal to memory but a threat, to those systems and individuals that tried to forget that existence. The threat of haunting by the homo sacer is a direct assault on the logics that created them. It adopts this classification of the living dead as Mbembe does, in order to convert its own logic into a form of self-denial, the announcement of the fact that such a state of social death will be reclaimed as the inventive force of a defiant, posthumous agency. Hindi's poetry has been confronting this posthuman condition by functioning on bare life (zoe), beyond the framework of accepted citizenship (bios), but acting within that space and not allowing systemic violence to pass unchallenged. The poem then ends with the statements replaced into the echo one that is increasing in the silence.

Hindi realizes that the longest lasting types of control are regularly practiced in the form of care. Her writing challenges the oppression of the humane stare, her feelings are crude and personal as she says: "I pick flowers for my dead father when I'm sad. He watches Al Jazeera all day" through this her true miseries cannot be externalized. Then the performative text- "Happy Ramadan" a hollow wish which shows the gap between the sorrow of the speaker and the comfort of the friend. So, it is a study in extremes. On the one hand, sadness is experienced and honed by the continuous reports of crisis in a land. Conversely, it is this empty performance, or frivolous gesture toward erasure, which nearly turns violent in its refusal to deal with reality. This constitutes an institutional rejection: To be translated out of his/her own situation into a "human" story. It is resistant to being "absorbed," this is its power. This, in the perception of Braidotti's posthumanism which perpetrates second violence, first through overlooking the difference, then through deflecting the pain that enshrines that difference. In an order characterized by Necropolitics: who is allowed to survive and who must die, these good intentions that are not a threat to that calculus, but, in actual practice, a kind of informal maintenance, become, in fact, a type of unofficial maintenance.

The poem is made to have a haunting, ancestral resonance: the alien is not the lack-of-nation, but in her very nature lacks a fixed place on the universe. She expresses it when she writes: "The entire goddamn fucking nation (read: world) is ALIEN". It is not only that it is the paperwork of one nation or the suffering of a group of people. Hindi revealed the same machine that produces "Aliens" and says: this is the essence of contemporary politics. It is not a broken system, it is fulfilling the purpose of which it was created. This corresponds to the concept suggested by Agamben: the homo sacer, which is not an accidental occurrence but the structure of the contemporary biopolitics, which is the camp. After that, in the final lines of the poem, Hindi shifted her eyes onto the nature, "Have you looked at the grass?" that provides the most devastating irony in this poem, the green of the grass begins to resemble the green of a resident alien card. To gaze at the grass is to gaze at the bureaucratic logic bleeding out into all things, to tint even the most banal objects by its weird, sterilized hue.

Conclusion

This paper has traced Mahmoud Darwish's monumental efforts for human dignity, where Darwish uses the lyric "I" to engrave Palestinian bios, political, historical life, into the world's conscience and Noor Hindi's approach towards Necropolitical Posthumanism.

Where Hindi is addressed in the voice of zoe, the naked threatened life begotten by some continuing disaster. Close analysis of her poem *Fuck Your Lecture on Craft, My People Are Dying* and *A Question* allowed us to argue that the work of Hindi accomplishes a strategic shift in poetry, which is necessary to survive in the ongoing Nakba present.

The poetics of Hindi disintegrate the instruments of the humanist tradition. She takes the metaphor and turns it into the reality, using the flower of the colonizer as a forensic document of a child torn apart. She sets her weapon against bureaucratic language showing that identity is not asserted but forcibly assigned by the machine of the law that brings up the so-called Aliens. She follows the path of the prose poem as the genre of a fragmented consciousness, to which the disruptive power, which is the reality of occupation observed. Finally, she rejects the battle to belong to the Anthropos to an offer of haunting back: "I swear to haunt you forever". This does not imply that haunting is a failure of politics, it merely states that posthumanism is an agency that is taken to the space of deaths.

The concept of Necropolitics that Mbembe puts forward, the homo sacer of Agamben, and the Posthumanism of Rosi Braidotti all refer to Necropolitical Posthumanism. It is by stating that the new poetic style of Noor Hindi does not belong to beauty and form but is very close to the reality and existence. Her poetry explores a world in which a human being has become less significant and is not respected by human authority and systems that grant lives and death. Her poetry gives oppressed people a voice against that inhumane system.

Recommendations

Future research should extend the implementation of van Dijk's Critical Discourse Analysis (CDA) to a collection of Palestinian literature, including contemporary poetry, fiction, memoirs, and digital narratives. Comparative studies between Palestinian poets and other postcolonial writers may further clarify how narrative sovereignty operates across different contexts of colonial oppression and resistance. Scholars may also examine the linguistic and rhetorical strategies through which marginalized communities reclaim agency, identity, and historical memory. Such investigations would deepen the understanding of Edward Said's concept of narrative sovereignty and its relevance to contemporary literary and political discourse.

Moreover, future studies should implement the theoretical contributions of Achille Mbembe's Necropolitics, Giorgio Agamben's concept of homo sacer, and Rosi Braidotti's Posthumanism to explore the intersections of power, violence, exclusion, and resistance in Palestinian poetry. Immense emphasis may be given to the poetic representation that how it challenges the traditional humanist assumptions and interpreting subjectivity under conditions of occupation and displacement. Combining literary studies, political theory, postcolonial studies, and critical discourse analysis can provide a more comprehensive understanding of the evolving relationship between poetry, sovereignty, and survival in contexts of continuing colonial violence.

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