

Annihilation and Resurrection of Self in *Victims of Map* by Abdullah al-Udhari

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Abstract

Annihilation and resurrection describe the multiple textual changes and cultural representations of the Palestinian and Middle Eastern cultures. The present study aims at the discussion of the written analysis of the book Victims of Map under the postulates of the theory of violence by Fanon. Mahmoud Darwish, Adonis, and Samih al-Qasim's poems were published by SAQI Books in 2008. The main objective of the study is to describe the annihilation and resurrection of self. Victims of Map is a translated poem by Arab poets to describe the exile in the 20th and 21st centuries. The theory of violence and Exile construes a theoretical framework of the study and becomes a tool in the analysis of the annihilation and resurrection of self in poetry. The study constitutes the primary as well as secondary studies, which include the textbook, and library sources respectively. This research uses the data analysis approach for content analysis. The study data is derived from the substance of the poem. The book is analyzed and evaluated via qualitative examination of its content. The postmodern approach scrutinizes research comprehensively, considering the intricacy of the text to determine the book's acceptability.

Keywords: Displacement, Exile, Migration, Self, Violence

Introduction

The educationists employ different educational techniques to impart education effectively. *Victims of Map* contains a lyrical and poetic collection of poems by three famous Arabic

poets; Mahmoud Darwish, Adonis, and Samih al-Qasim. These poets are well-known in Arab literature for their patriotic poetry. Their poetry has given voice and identity to their countrymen and nation. This poetry primarily deals with the issues of personal and national identity that have remained at stake throughout the twentieth and twenty-first centuries owing to foreign rule and intervention as well as mutual internal strife. The identity of a person is chiefly connected with the place where he was brought up. When he or she is forcibly displaced, he feels an incomplete sense of self. He wants to go back to the places he loved. He must keep in mind the hurdles of the way and their solutions. In general, these poets write for their country's things; they give voice to their country's men, the bareness of their lives. They write for hopeful and hopeless people. They also write for their freedom. Some of their poetry presents an image of geographic and figurative subjects of Arab society. Their poetry is too different from Western literary tradition (Tolstoy, L., & Maude, L., 2004).

In *Victims of Map*, the authors present their finest work in the form of translation of Arabic poems. This poetry is on the issue of annihilation and resurrection of the identity of Palestinians which one can say to be the height of the climax in the poem. Many Arabs, particularly in Syria and Palestine, experience destruction and resurrection. The story of a man dying and being resurrected, while everyone around him remain indifferent, might be seen as a metaphor for how individuals can become invisible to those who ignore their pain. Violence metaphorically represents the struggle to overcome existential dread faced by a generation following the post-World War period. In the book, however, these horror images of the people have been pictured for purely sad purposes. Annihilation and resurrection can be inferred from it in the text and in the existing world too (Siddiq, M., 2002).

Problem Statement

Arab Literature is one of the remarkable literature in the sense that there is a deep sense of loss and pathos which dictates the foreign aggression, wars, and socioeconomic chaos since World War I. The conflict in Arab had put Palestine and Syria in utter disorder. *Victims of Map* reflects the true picture of Arab countries. They have used their passion and compassion for their beloved land. The poetry pleads for peace and reestablishment in the land. The researcher intended to analyze the *Victims of Map* given Fanon's theory of Violence which focuses on the annihilation and resurrection of self. This study was conducted to understand how annihilation and resurrection are deeply connected with violence.

Research Questions

- 1) How annihilation and resurrection of self, are sequentially related *Victims of Map*?
- 2) What kind of victimization is present in modern Arab Literature?

Significance of the Study

The study exploring the annihilation and resurrection of self through the lens of Fanon's theory of violence, particularly within the context of the book *Victims of Map*, holds profound

significance. By applying Fanon's theoretical framework, the research delves into the intricate dynamics of the annihilation and resurrection process, with a specific focus on its implications for the Palestinian people. Through the exploration of annihilation and resurrection, the study amplifies the voices of those who have experienced oppression. It becomes a platform for marginalized narratives, empowering individuals and communities to articulate their struggles, aspirations, and agency in the face of adversity. In essence, the significance of this study lies in its contribution to a deeper understanding of the psychological, cultural, and socio-political dimensions of annihilation and resurrection, particularly within the context of the Palestinian experience. Employing Fanon's theory of violence, not only enriches academic discourse but also has the potential to catalyze meaningful change and advocacy efforts on behalf of the Palestinian people.

Literature Review

The following section is concerned with exploring the existing scholarship on the annihilation and resurrection of self-studies relevant to *Victims of Map*. It explores various thematic and aesthetic concerns that emerge when we study the literature available in the book. In Arabic Literature, Arabic poetry is the earliest form of literature. Arabic poetry was introduced in the 6th century. There are two main types of Arabic poetry; prose and rhymed or measured poetry. Rhymed poetry includes fifteen meters, which were explained by al-Farahidi in the logic of the science of 'Audi Al-Akflash' who was a student, and after some time one more was added to them then it became sixteen. The rhythmical poetry meters in Arabic, are known as 'bahr'. The procedure of measuring the poem is very logical (Phillips, C., 2013).

Darwish is a great man and a great poet. He is immortalized in his style. He is very good at writing short and solid sentences and such delightful dialogues and distinguishing features of his writing style. Darwish is a realistic poet. *Victims of Map* was published when this innovation in literary trends and language was the object of fascination for the critics. In retrospect, most literary theorists and critics still adhere to the primary significance of the use of language and the techniques of representation that were used in the book. Themes of war, alienation, and the dynamics of romance are a few other researched aspects of this Book. Mahmoud Darwish was a poet but he was also a part of politics in Palestine. Edward Said says about him in his essay, On Mahmoud Darwish, "A man of truly remarkable intelligence. He played a very important political role in P.L.O. For at least a decade he was very close to Yasir Arafat, first as an adviser and then, from about 1978, as a member of P.L.O. (Said, E. W., 1994).

The intense individuality of Darwish disperses into otherness. His journey into self, with the intruder, the human-looking foe, and the "we" collective, is the "I" of a Sufi, metaphysical and existential, internal and external at the same time. The book, *A River Dies of Thirst*, starts with a collection discussing the misery in the summer of 2006 in Gaza, the West Bank, and Lebanon, with a blend of satire and gravity: Heroism has its sell-by time as well and the house as a survivor is indeed a massacre. When Darwish questions himself about

optimism, he creates a myth and goes on looking for the individual in the drawers he was before asking this question. He writes that hope is not the contrary of despair. That is a talent. Suffering is not talent but a test. And, one aspect of hope is meaninglessness (Alenzi, S. A., 2016).

The commonplace viciousness is being introduced to the enmity, bias, and humiliation that break local people beyond that. Local people resolve to leave the abused miserable for the future and without a character, this ruinous viciousness prompts a great deal and the internal reach for the neighborhood. There are a couple of gatherings who have not had the alternative to convey their disdain in any case the colonized man, is yet to be uncovered to the real enduring which leads them to look for information to assault his neighbor. A colonized brain arrives at a point where he powerfully snatches the cudgel of his colonizer. The place of no notice is additionally portrayed by Fanon. Like how and when colonized 'become irritated' those colonizers become eager as they understand the personal satisfaction of the colonizers and they legitimately have a place with them. The colonized men divert their repressed reach from their neighbor and power them to assault the colonizer 'Every Individual'. Albeit, this brutality varies from the others where the colonizers participate and Fanon legitimizes the viciousness wherein the colonizer takes part in a more prominent undertaking in which it plans to free. Drawing on, the strategies for colonization with the locals can restore their voices (Drabinski, J., 2019).

For Fanon viciousness is not just to acquire consideration towards colonization but additionally, an objective to deliver life that can just appear to break down the colonizer. After the demise of the colonizer, they take life back to the majority. This is the lone motivation behind why Fanon was expelled from Algeria. Fanon likewise expresses that the brutality of the colonized is extremely instrumental in building another country after the War. Brutality is rehearsed by the colonizer to isolate the individual system of control. This gives locals a goal as per the creator's perspectives on the piece of brutality. Fanon takes a section on both colonization and freedom. About the pioneer wars and the psychological issues; Fanon said that the savagery against individuals and viciousness is a purging power. Fanon's reasoning is not quite the same as others; he doesn't feel that viciousness is an end in itself. Fanon continually depicted the physical and human expenses of viciousness. He likewise said that simple brutality is additionally a reasonable sentence of decolonization which is utilized distinctly to recreate the force of relations of the colonizer (Dhanvantari, S. (2020).

He didn't prevent the potential from getting brutalized which can be good and improper by understanding Fanon's musings on viciousness as both are innovative and therapeutic and the restricting force for the colonized which permits the savagery to facilitate the new character for the making of new personality after the ousting of colonizers. There are four principal components of his thinking; first his weight on Black awareness and his perspectives against the bigot, and imperialism; the subsequent component is that he accepts the worries for making the new humanism; the third component is existentialist Marxist impacts; the fourth component is the revelation of working class as another specialist of

unrest in the Third World; lastly the glorification of brutality. It is disproved to fundamental his hypothesis of savagery. In this book *Victims of Map* Fanon's hypothesis of savagery, lies in numerous sonnets. In Darwish's sonnet, 'A Skimming Divider' there is a great deal of conversation about brutality over society (Nielsen, C. R., 2013).

Geels (1996), provided interesting information about the Sufi group. He also described the effects of these events on human lives in the form of physiology and ego psychology. Also, the altered states are a term of consciousness that can be produced by extreme annihilation. They make it clear that self-annihilation impacts a lot on people's lives and it hits differently and it impacts their mental health and psychology. This annihilation will also lead people to Death. In the experiences of life, the time rises and falls it expands and contracts life and death, and it is the expansion and contraction of self. We should annihilate ourselves. We should go on a straight path of knowledge and we have to accept that we will never go alive. Besides, life is a game of fools.

A philosopher, Alan Watts, has said that one should be awakened from an illusion and you have to understand that black always implies white, life always implies death, or shall we say that death implies life. After realizing all this, one cannot feel like a stranger in the whole world. One has to feel one's presence and this will be fundamental (Watts, A., 2011).

There is a good question regarding the resurrection. How can one resurrect oneself if one is dead? This is an assumption that there is something that brings one back to life and oneself and it is God and Nature itself. It is also possible if there is some superpower machine like a computer that can resurrect one's body after death. This is a form of indirect self-resurrection, but this is not an aware theory that describes the self – resurrection. If we talk about the actual definition of resurrection, then we can say that bringing or revival something back to their consciousness and life that has died. The word 'self' describes the person rather than other people in their surroundings (Mugg, J., & Turner, J. T., 2017).

Self- resurrection is a conscious version of bringing other versions back to their lives (conscious of an existence). The awareness theory is a scientific theory that expresses life after death and immortality for the prediction of self in their lives. There are three assumptions of consciousness to define the self – resurrection and it's not an easy task to describe this. It is a specific version that states that it did exist but now it's dead. The second assumption states that the consciousness that has to be resurrected, is very close to the consciousness that has already died or is not alive anymore. The third and last assumption of self-resurrection states that there is at least one conscious version of a person that is involved in the self-resurrection of that version of oneself. There are some examples of those above assumptions. According to the first assumption and to satisfy it, there should be someone who has to die for some time in the past. In the second assumption before the death of that person, there was a period when there was a consciousness, and that consciousness satisfied the second assumption. The specific set of structures and functioning of matter produces that consciousness when these structures and functioning of matters are reproduced in another

component; and nobody the desired and defined consciousness will be produced at the very first time. This is called a resurrection but for self – resurrection one more condition should be added to fulfill the consciousness (Steinhart, E., 2008).

Research Methodology and Theoretical Framework

In this study focused on the annihilation and resurrection of self within the narrative of *Victims of Map* the theoretical foundations serve as the intellectual compass guiding the exploration of these profound themes. The analysis is grounded in the application of Frantz Fanon's theory of violence, a cornerstone of postcolonial thought. Fanon's work, particularly in "The Wretched of the Earth," provides a lens through which the psychological and existential dimensions of oppression, subjugation, and resistance can be comprehensively examined (Burke, E., 1976).

Fanon's theory posits that violence is not only a means of resistance but also a transformative process through which the colonized subject transcends the dehumanizing effects of oppression. Within the context of *Victims of Map* this theoretical framework becomes a critical tool for deciphering how the Palestinian characters grapple with the annihilating forces imposed upon them and subsequently navigate a path toward self-resurrection (Ndayisenga, Z., 2022).

The research methodology employed in this study is meticulous, drawing from literary analysis techniques and qualitative research methodologies. The text is dissected to identify key themes, narrative strategies, and character developments that align with the stages of annihilation and resurrection as outlined by Fanon. This involves a close reading of the text to discern the psychological nuances, symbolic representations, and the evolution of the characters' identities throughout the narrative.

Theoretical positions are further fortified by incorporating complementary frameworks, such as trauma theory and cultural studies, to provide a comprehensive understanding of the multifaceted processes of annihilation and resurrection. Trauma theory enriches the analysis by unveiling the deep-seated scars left by political and cultural oppression, while cultural studies illuminate how identity is shaped, contested, and reconstructed within the socio-political context.

This sophisticated theoretical groundwork not only informs the analytical process but also acts as a bridge between the literary landscape of "*Victims of Map*" and the broader theoretical discourses on violence, resistance, and identity. The chosen theories not only illuminate the individual experiences of the characters within the narrative but also contribute to a broader understanding of the collective struggles faced by the Palestinian people.

As the research methodology is meticulously applied, it lays the foundation for the subsequent discussion and analysis of the resurrection theme within "*Victims of Map*." The theoretical frameworks, intertwined with the rich tapestry of the narrative, pave the way for a

nuanced exploration of how the characters, and by extension the Palestinian people, engage in processes of self-renewal, resilience, and the reclamation of agency in the face of systemic oppression. This comprehensive approach ensures that the study not only uncovers the intricacies of annihilation and resurrection but also provides a robust theoretical framework for interpreting the complexities of the Palestinian experience as portrayed in the selected literary work.

Data Analysis

Edward Said's Concept of Exile

According to Said, the feeling of dissatisfaction in the community always makes people get-out of place which brings cruel and real experience; the pain of exile of a person from his native country can never heal.

It disturbs the comfort zones of natives and brings estrangement. The concept of Edward's exile is found in the Victim of Map, in the poetry of Darwish and Adonis. The idea of exile is strangely fascinating, but the experience of being in exile is dreadful. It is the unhealable break constrained between an individual and a local spot; between oneself and its actual home: its fundamental pity can never be overcome; keeping in mind that it is the case that writing and history contain gallant, heartfelt, wonderful, even victorious scenes in an exile's life, these are close to endeavours intended to defeat the devastating distress of alienation. The lack of anything that is permanently abandoned is a factor that will forever undermine the achievements that may be achieved via exile. If, on the other hand, actual exile is a condition of terminal tragedy, then why has it been transformed into such a powerful and, in any case, progressing motif of contemporary culture?

The reader has been acquainted with the concept of examining the cutting-edge time frame itself, which is deeply stranded and distant, the period of uneasiness and hostility, as a result of the endeavour of the research. Freud was able to regard indigenous proximity as the amiable face painted over patricidal and twisted wrath, while Nietzsche was able to make us feel uneasy with custom. For the most part, exiles, émigrés, and evacuees are responsible for the formation of contemporary Western culture. In the United States, the academic, intellectual, and fashionable thought is what it is now as a direct consequence of exile from fascism, communism, and other systems that were given to the abuse and expulsion of various types of people who disagreed with the status quo.

"We no longer meet,

Rejection and exile keep us apart.

The promises are dead, space is dead,

Death alone has become our meeting point" (Adonis, 139).

In the poetry of Adonis, one can see the reflection of exile. He speaks on the behalf of his countrymen. According to him people of Arab do not meet each other's families; have been divided, and they have been exiled from their lands. The idea of Said's model of exile is being inculcated into the works of Arab poets; this is how the work of Said is deeply connected to the Victim of Map. In different ages, exiles had comparable multifaceted and transnational dreams, endured similar dissatisfactions and torments, and played out the equivalent explaining and basic undertakings – splendidly confirmed, for example; in E. H. Carr's exemplary investigation of the nineteenth-century, Russian intelligent people bunched around Herzen, *The Romantic Exiles*. Be that as it may, the contrast between prior exiles and those of our own time is, it bears pushing, scale: our age – with its advanced fighting, colonialism, and the semi-philosophical desires of authoritarian rulers – is in reality the age of the outcast, the dislodged individual, mass movement.

In the first line the poet is saying, “We know that you have abandoned us”, According to Said, violence brings out loneliness. The same is the case with Arabs who feel abandoned because of all the violence that made their lives annihilated. This is what the model of exile focuses on. Annihilation and violence also bring fear into the lives of Arabs, they bring out the hunger. “I said: “I will ask you to do it slowly, to kill me slowly slowly, So I can write the last poem for the wife of my heart.” “But they laughed and stole from the house only the words which I was going to say to the wife of my heart... (Darwish 39).” The poet shows the picture of women who work hard and sacrifice her loved ones to bring bread for their kids to eat. The idea of abandonment in the mind of the poet reflects the mind state of Arab people.

Annihilation in *Victims of Map*

Annihilation means the act of destroying anyone or any place; it is basically associated with human beings. Edward Said's life experiences are very much close to the subject of annihilation, violence and exile. This work has been analyzed under the main points of Edward Said's model of exile according to which annihilation results in cruel experience, loneliness, violation of human rights, insecurity and brings an end to comfort zone. Exile is carried out by violence, when violence is inflicted upon someone; it results in annihilation and exile.

“We know you have abandoned us, built for us prisons

And called them the paradise of oranges....

We fear for a dream, from him, from ourselves.

We go on dreaming, oh, dream of ours. Don't believe our butterflies!” (Darwish 17).

The concept of annihilation has been examined in the poetry of Darwish, and Edward Said's notion of exile has also been used to analyse it. Taking into consideration the primary aspects

of the exile model, it has been noticed that the people of Palestine have a sense of alienation, that their lives have been disrupted as a result of the invasion of Israeli soldiers, and that the violence that has been used against them has resulted in the complete destruction of their lives. The opening line of the poem contains the poet's statement, which is, "We are aware that you have abandoned us."

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In the above given lines from Darwish poetry in "The Victim of Map" again the idea of annihilation is portrayed which results in exile of self. These lines connect annihilation with death and it also shows the violence of Israelis on innocent pedestrians. State annihilation in Israel /Palestine; Amir, writes, state obliteration is a diligent fear in Israel/Palestine. While the ghost of Israel's annihilation progressively frequents Israeli public political discussions, the real appearance of Palestinian statehood is by all accounts forever suspended, trapped in an always extended interaction of state-building.

"I planted a tree

I scorned the fruit...

Lost the fruit

Lost the fruit

I wept over it" (Qasim, 57).

In the poem *Confession at Midday* by Qasim, the idea of annihilation has been observed. According to these lines, the poet talks about the speaker's life where in the beginning years of the speaker's life everything was fine, he had a home, he started his life with his family, and he beautifully painted his life. The metaphor of tree and fruit is connected with perfect life and family. The tune is used as a metaphor for peace that was in the lives of Palestinians before the invasion of Israel. According to Said's model of exile; annihilation brings

insecurity and disturbance in the comfort zone. When the invader put turmoil on innocent people it results in exile. Exile brings loneliness and a sense of detachment from one's own country.

"On day you kill me

You will find in my pocket

Travel tickets

To peace

To the fields and the rain

To the people conscience

Don't Waste the ticket" (Qasim, 59).

In the poem *Travel Ticket*, the poet points out the fear of death that is being inculcated in the heart and minds of people. Arabs who are killed and who are alive have no hope for life. In Said's model of exile, one of the main points is the fear of abandoning and exile. Palestinians who see their loved ones being killed by the troops have fear in their heart. This fear urges them to exile from their home land. Violence brings out annihilation which results in exile. It also brings hope to live a peaceful life to find for self and identity. It also brings the hope for prosperity too. In the above given lines, the poets depict the idea the Said's model which shows the fear of death and destruction in the form of death. The speaker is pleading in front of the killer not destroying hope for peace and prosperity that would be in the future in the Arab world.

Resurrection in *Victims of Map*

Resurrection means the "revival or rebirth of self", in the victim of art the poet tries to explain the idea of revival. This section focused on the poetry of three poets for analysis of resurrection given Fanon's theory of Violence. This violence derives from the radicalized views that the colonizer has about the colonized subjects. The colonial subject is therefore 'dehumanized' by colonialism to such an extent that 'it turns him into an animal' (Fanon, 1963).

"Give birth to me again ..

Don't leave me alone, a fugitive. I want your hands

To carry my heart. I long for the bread of your voice, mother!

I long for everything. I long for myself... I long for you." (Darwish 21).

In accordance with the Fanon idea, the native is liberated from his complex, as well as his hopelessness and inactivity, by the use of physical violence. Fearlessness and a sense of self-respect are both restored as a result. (Fanon No. 94). Therefore, revolutionary violence is not only cathartic, but it also gives colonial subjects the opportunity to reconstruct themselves or return to the way they were before colonisation. The individual who has been colonised is able to regain their freedom and ability to make their own decisions. In Darwish's Poem "Give Birth to Me" the idea of resurrection can be seen as the poets share his views about the re-birth of his fallen and annihilated nation. He talks about the self-identity of the Arabs. In this poem, the poet shows his desire for revival and re-birth of his country where he can call his mother for bread, where he can touch his wife, where he can play freely and see the beauty of his country with peace and prosperity. This poem brings a strong message of resurrection for his nation to find their own identity and fight for themselves after this humiliation and self-exile. Here in this poem, the poet shows the positive side of the violence where the poet is calling upon his nation for betterment and revival.

If I were to start all over again, I'd choose what I had chosen: the roses on the fence. I'd travel again on the road which may or may not lead to Cordova. I'd hang my shadow on two rocks for the fugitive birds to build a nest on my shadow's branch, I'd break my shadow to follow the scent of almonds as it flies on a dusty cloud, And feel tired at the foot of the mountain: come and listen to me. Have some of my bread (Darwish, 23).

Darwish in his poetry tries to waken his nation for revival and rebirth. He spreads the message that people of Arab should not give up they should choose the roses that are still on the fence, they should still choose the road that leads toward their country and not leave their land. The poet urges his nation to focus only on the resurrection of himself and his nation.

The poetry of Adonis acquainted the Arab world with another heading for Arabic poetry, for example, his poetry clarifies the savagery and hardships of his countrymen. Arabic poetry was recently been written in an extremely traditional structure, regularly utilizing a solitary end rhyme for a whole work. Regardless of this, his poetry holds the spiritualist imagery and oddity which is normal for Arab writing that just portrays the torment and subject of brutality on Arabs and resurrection. That is the thing that clarifies in his models of outcast that an individual who has been banished structure can never recuperate from the agony of leaving his country. It continues squeezing his heart and soul and aching for his territory (Pickering, 2010).

Adonis' long poem "Concerto al-Quds," is the poet's secularist summa, a judgment of monotheism framed as a surrealist montage. Its subject is Jerusalem al-Quds, in Arabic the otherworldly community for every one of the three monotheistic religions and the site of their most whole-world destroying imaginings.

In the Islamic tradition, Jerusalem was the main Qibla, the beginning stage of the Prophet Muhammad's (Peace be upon Him) excursion to the sky (al-Mi'raj), and where the

lead celestial host Israfil will blow his trumpet on the Day of Resurrection. In Judaism, the city is the site of the First and Second Temples, both obliterated and the envisaged site of a third. In the Book of Revelation, John views "another Jerusalem" diving from the sky and hears a voice portraying the life to come: "And God will wipe away all tears from their eyes; and there will be no more demise, neither distress, nor crying, neither will there be any more torment: for the previous things are died."

The real Jerusalem is fairly unique, obviously, a city riven by partisan clash, coarsened by the travel industry, defaced by the structure of settlements and dividers, and by the scars of occupation. This disparity between the ideal and the truth is the reason for Adonis' sonnet, wherein the great model drifts like a delusion over the corrupted present-day city. The sonnet starts:

"I was a harvest.

Now I am a rose and live coal,

Now I am the sun and the shadow

I am not a god" (Adonis, 137).

In the same way as other of Adonis' long poems "The Desert" is a development, loaded down with the story of pain and violence which is bringing out resurrection, the revival of the land, especially; the Arab of Jerusalem, and from strict writings and current fiction. Section substitutes with exposition, and, once in a while, the sonnet turns into a text-based net, with parts of expressions divided over the page in the way of Mallarmé (one of Adonis' main impacts). The melodic inference in the work's title proposes that the amassed references are implied as the foundation for the conflicting performances of the poet's voice. While the symphonic parts support the heavenly legend of Jerusalem, Adonis demands its natural history. He cites a prophetic Hadith that says, "Whoever needs to see a spot of paradise, let him look at al-Quds," yet his Jerusalem is "a heavenly enclosure," a no man's land of spiked metal and destroyed homes, where "cadavers and cut off appendages" lie thrown on the rubble. The poem isn't mourning for a lost heaven but a prosecution of the possibility that a few puts on earth are more sacred than others.

Conclusion

This study focused on Annihilation and resurrection given Fanon's theory Of Violence and Edward Said's model of exile. Arab Literature is one of the best and most remarkable literature in the sense that there is a deep sense of pain, violence, and turmoil which dictates the foreign aggression, on innocent Arabs. The poets have used their passion and compassion for their beloved land and their poetry pleads for peace and reestablishment in the land. The researcher intended to analyze the *Victims of Map* given Fanon's theory and Edward Said's model of Exile which focuses on the Annihilation and resurrection of self. This study was

conducted to understand how annihilation and resurrection are deeply connected with violence and exile. The data that was selected for the present study was Mahmoud Darwish, Adonis, and Samih al-Qasim's poems published in the SAQI Book "*Victims of Map*".

The main objectives of the study were to describe the map, the annihilation and resurrection of self. '*Victims of Map*' is a translated book of the poems of Arab poets to describe the Exile and violence in the 20th and 21st centuries which brought devastating situations in Arab countries mainly Palestine and Israel. This book is structured in such a way that the scheme of the poetry, prose, and rhythm remained relatively unchanged and synchronized as far as Victimization and Violence relations of the characters are concerned. Mahmud Darwish and Samiah al-Qasim have put a lot of effort into representing the culture and the violence on the people after the World War. After people become impotent in war, they face a lot of imperfections and weird behaviors from everyone around them. Their feelings were reciprocated by the violence of the Arab and Palestinian people, but they could not imagine the failure and pain they had faced.

All of them remained connected and distant at the same time after the World War and the violence they faced. They continued to see each other and care for each other with the understanding that they could not commit to each other. Some of the people were too sad or depressed because they couldn't bear the Exile. They were so patriotic and they loved their countries so much and when they were removed from their countries they felt so bad and low. The poems and the prose of Arabic Literature follow this same narration of events.

However, the book also had a detailed description of life in Arab, culture in Arab and Palestine, violence, and the beauty of rural landscaping which were important to the narrative of the poems. For the present thesis theory of violence and the model of exile construes a theoretical framework of the study becomes an important tool in the analysis of the annihilation and resurrection in poetry of three poets. The data collection constituted the primary as well as secondary studies, which included the text and novels, books, and library sources respectively. Hence, the research question about the significance of Map was addressed by using theory to usurp existing bias for written texts.

The question of the Annihilation and Resurrection is related to all Arabs, their strength how can they face those situations, and what their role in understanding the poem was. It was found that violence that is inflicted on innocent Arabs brings exile and like-wise violence according to Fanon also has a positive effect on the victims as it frees them from the rule of a stronger one. It brings them a sense of freedom and resurrection, the last question related to Said's work connection with the present study focuses on the violence that brings out exile. According to him, pain and violence make the natives exiled from their homeland. Representing socio-cultural aspects differently in poems and poetry is answered by analyzing the context which was different from the Arabic poetry and the translated poetry.

By keeping in view the main objectives of this research it was found that literature of Arabs connects the map with the sufferings of Arabs. The poetry of Darwish, Qasim, and Adonis beautifully addresses the sufferings of victims, annihilation, and resurrection. The poetry of Darwish presents the theme of resurrections. The content is critically analyzed and interpreted by using qualitative analysis of the book '*Victims of Map*'. This research fills in the gap in the existing literature. No research has been conducted by keeping in view the amalgamation of both theories so; this research would be providing new dimensions to understand Arabic literature as well. This study would be beneficial for the students of literature in Pakistan to better understand the literature and the use of theoretical frames. This study will also help the students in understanding Fanon's theory and Edward Said's model of Exile.

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