University of Chitral
JOURNAL OF LINGUISTICS AND LITERATURE
CrossMark
ISSN INTERNATIONAL STANDARD SERIAL NUMBER
p 2617-3611
e 2663-1512
Crossref

Journal homepage: https://jll.uoch.edu.pk/index.php/jll

Hopelessness and Dejection but Still Struggling! Exploring Power Dynamics and Resistance in Colonial Resistance Poetry in Mahmoud Darwish's Poem *'Speech of the Red Indian'*

[1]Syeda Maria Johar, [2]Sabah Aziz, [3]Hira Rafiq

[1]Department of English Linguistics & Literature, Riphah International University, Islamabad
[2]Lecturer, Department of English Linguistics & Literature, Riphah International University, Islamabad
[3]Lecturer, Department of English Linguistics & Literature, Riphah International University, Islamabad

Article Info

Corresponding author:
S. M. Johar
syedamariajohar@gmail.com

Keywords:
anti-colonial discourse,
dejection,
Fairclough,
transitivity,
resistance discourse

Abstract

This research aims to shed light on the misuse of power by colonial authorities and the resultant resistance asserted by colonized people in Mahmoud Darwish's poem "Speech of the Red Indian." Mahmud Darwish generally is known as Palestine's most famous nationalistic poet. The research study adopts a qualitative approach. In addition to this, Fairclough's 3-dimensional analytical framework has assisted in providing an effective and nuanced comprehension of the struggle and power dynamics disclosed in the poem. At the textual level, Michael Halliday's transitivity analysis has been employed for a deeper understanding of exhumed patterns. The study identifies certain transitivity processes such as material, relational, verbal, existential, and mental in the clauses of the poem. The patterns reveal linguistic construction aimed at conveying the nature of power working underline, resistance, and struggle of colonized people, consequently categorizing the text as anti-colonial discourse. The poem reveals a creative way of Darwish that transcends a provocative imperial discourse and discloses their unjustified rule on people. Furthermore, this text will offer an opportunity to understand the real power struggle of colonized people in the current context.

Introduction

Colonialism is the subjugation of Indigenous people by devastating the existing resources of their land. Edward Said defines it as the implanting of settlements on the distant territory which occurs as the consequence of imperialism (Said 1993: 8). It is the practice of domination and has a long brutal history. Colonial history encountered unforgivable inhumane acts since it devastated colonized values, cultures, and identities. The concept of social stratification of class and race proliferated with the colonial ruling (Ashcroft et al, 2007: 40). The humorous part of it was the colonial power's justification for their brutality and savagery that they translated in terms of bestowed religious and legal obligation upon them to control the land and culture of Indigenous peoples. Colonial power cast their roles as civilizing barbaric nations (AL Conklin, 2017). They projected themselves as working for the colonized nation's best interest, thus gradually spreading their roots in the native lands. After being deeply enrooted in the indigenous governance and power dynamics, they started interruptions in every sphere of native lives including holding their lands and resources. This maltreatment of the colonized resulted in a wave of awareness in the colonized nations. Since every action has a reaction, how could it be possible that the act of colonial power abuse went without the reaction of the colonized? Thus, the act of resistance becomes an integral part of the story of colonialism. The colonized act of resistance was not abrupt, rather it started in the enlightened peoples' minds and propagated through art particularly literature consequently resulting in the layman's awareness of their right to freedom and self-determination. Thus, native people started violent and non-violent protests against the settlers. Eventually, these acts of resistance helped the colonized to buy freedom from the oppression of the colonial masters for themselves.

The present research study is focused on uncovering power relations, socio-political implications, and resistance in the discourse of the poem; therefore, a profound understanding of the Critical discourse analysis is crucial for further procession. Critical discourse analysis, also known as CDA started in the mid–1980s with the work of Fairclough, Van Dijk, Wodak, Kress, and Van Leeuwen. It is a multidisciplinary approach because it moves beyond critical linguistics (Reisigl, 2013).

Objectives of the Study

1. To highlight the plights of the colonized people during colonial occupation utilizing Halliday's transitivity analysis.
2. To unveil the power dynamics engrossed in the text of the poem "*Speech of the Red Indian*" through CDA's Fairclough framework of analysis.

Research Questions

1. How does the poem "*Speech of the Red Indian"* highlight the cruel treatment of the colonizers with the colonized people?
2. How does the poem *"Speech of the Red Indian"* show the resistance to the colonizers' power?

Literature Review

Critical discourse analysis is a complete systematic program of analysis that helps in deciphering behind-the-scenes intentions and agenda encoded in words to intensify, reduce, or enhance the effect of the words used in the text (Widdowson, 1995). Fairclough's framework of critical analysis provides a critical approach to the text and its connection with its social context (Fairclough, 1989). By utilizing the items of a language, Fairclough's framework helps in understanding the social practices existing in society. It can be applied to the analysis of hidden agendas behind the literary text including both prose and poetry. Language discursiveness has a psychological influence (Ramzan et al., 2023) and language communication has an emotional impact (Javaid et al., 2023). Bezar et al. (2018) analyzed "Ah Sunflower!" by Willam Blake through the Fairclough framework of the analysis revealing the patriarchal, authoritative, and oppressive society of the 18th century which became an impediment in the way of love. The study found that the concept of the Golden Age presented in the poem is linked with Critical discourse analysis's dream of a problem-free society. Hussein (2021) in his study on E.E. Cumming's poem "Crepuscule" analyzed that poem creates its world through language and this freshly constructed world resonates with the outside world. To put it in another way, the poem constructs a world that correspondence with the perception and ideology of the writer, but that world still cannot completely escape the actual world in which the poet lives. Thus, critical discourse analysis of the poem provided a nuanced understanding of the hidden meaning of the poem and reached the findings that ascertain the vitality and validity of Fairclough's model of the CDA in unearthing previously unexplored meanings.

Power Resistance: as a Gesture of Self-assertion

Colonizers' misuse of power is a catalyst for bringing resistance to power into the context of colonial occupation. The poets and writers living in such occupations try to resist the oppression in their writing thus putting forward their agendas through literature. Mahmoud Darwish, a Palestinian author, also contributes to such a kind of resistance. A research study by Qabaha (2020) is dedicated to Mahmoud Darwish's poetry's thematic analysis. Mahmoud Darwish's "Counterpoint" finds out that his allusion to Babylon, Sodom, and the Red Indians offers a different view of postcolonial literature. Furthermore, Khan (2021) explored the previous seventy years of the Palestinian Arabs' political struggle for recognition of an independent state as reflected in the poetic and prose works of Mahmoud Darwish. The study analyzed the struggles and resistance of Palestinians which is highlighted in the literary works of Mahmoud Darwish ultimately revealing Palestinian as strong nations who withstand the callous attitudes of the colonizers.

In addition to this, Kazmi (2022) on Mahmoud Darwish's poetry highlights that the literary works of Darwish are more than just art; rather it is an embodiment of oral diffusion in the Palestinian struggle. The study identified three essential roles within Darwish's resistance poetry: primarily it challenges the patriarchal and colonial dominance through critical inquiry, it promotes a collective national identity rooted in their sacrifices, and utilizes poetic language to stir his countrymen towards the pursuit of their rights. Maryam Sabir et al. (2023) is dedicated to Noemia De Sousa's poem "If You Want to Know Me". It employed a qualitative research approach guided by Norman Fairclough's model of Critical Discourse Analysis (CDA) the study explored cultural identity and the subversion of the English language within the context of the brutal treatment of Africans by White colonizers.

Various studies highlighted the Eco-criticism and green resistance in different postcolonial literature. The Eco-critical commentary on the colonized acts of destroying nature and green resistance of the colonized people in Mahmoud Darwish's poetry is studied by Qabaha and Daraghmeh (2023). The study revealed the national and ecological struggle of the colonized natives due to the colonizer's brutality towards nature.

Transitivity as a Research Tool: Deciphering the Covert Meaning

Halliday's transitivity analyzes undergoing processes in the text identifying participants, processes, and circumstances of the text. It is used in various research as an analytical tool. Basra et al. (2020) investigate Fahmida Riaz's impact on feminist discourse in Pakistan, emphasizing her ability to challenge male dominance through writings about the female body. Employing feminist discourse analysis, the study utilizes the analytical framework of Halliday's transitivity to demonstrate how Riaz's voice reached to broad audience, affecting political interventions

and transforming dominant gender narratives. Likewise, Hadid et al, (2023) studied English textbooks for Palestinian refugees, centering on how language constructs the Palestinian experience. It highlighted the need for future teaching materials to be more sensitive towards identity formation in varied contexts. Hussain and Akhtar (2023) analyzed the transitivity patterns of Changez's character in Mohsin Hamid's novel "The Reluctant Fundamentalist." It found that linguistic patterns become reflective of Changez's changing agency, perspective, and social positioning.

Methodology

The poem is analyzed qualitatively because this method of data analysis is flexible rather than well-structured and rigid allowing subjective interpretations of the text (Kumar, 2011). This kind of study helps in learning social settings, and people's cultural values, opinions, and attitudes. This research is intended to analyze Mahmoud Darwish's poem "*Speech of the Red Indian*" from the viewpoint of critical discourse analysis through Fairclough's framework. Keeping power control and power resistance in consideration, the poem is analyzed on three dimensions of Fairclough's framework including textual level, discursive practices, and socio-cultural level. At the textual level, the analytical tool of M. K. A. Halliday's transitivity is employed to uncover the transitivity patterns endorsed in the poem. The present study analyzed only 39 clauses from the poem that are best suited to the aim of the study. The study tried to examine these clauses for the six famous processes of the transitivity system highlighting actors, processes, and circumstances to comprehend the semantic and contextual meaning.

The second theme of power resistance is analyzed from the viewpoint of the post-colonial theory of agency to unravel the intricacies of the resistance discourse in the poem. Agency is the ability of the colonized subjects to act independently from the colonizers. It is particularly important for analyzing resistance discourse because "*in post-colonial theory, it refers to the ability of post-colonial subjects to initiate action engaging or resisting imperial power*." (Ashcroft, et al., 2013, p. 6) Therefore, the theory of agency is phenomenal in uncovering the resistance actions initiated by colonized individuals.

Findings and Discussion

The transitivity analysis of the poem is done with particular attention to the themes of power control of the colonizers and colonized people's resistance to power. Since the study is focused on these particular themes, therefore, those lines of the poem are selected that embody the selected themes. In the poem *Speech of Red Indian*, the poet is writing on behalf of Red Indians who were colonized by British people. Therefore, the discourse producer is a Red Indian native speaker- the speaker of the poem who narrates the experiences of colonization. He is narrating, how the colonizers came to America and destroyed the land of the indigenous people. For their imperialistic agenda of resource extraction, they destroyed the natives' nature and their cultural values. The discourse is directed to the colonizers who are mostly addressed by the noun "*stranger"* or "*masters*" in the poem. The poem contains the singular noun "stranger" six times, the plural noun "*strangers*" five times, and the plural noun "*masters*" one time. The frequent use of the noun stranger endorsed the notion of the unwelcome intrusion of colonial masters in the land of America. Columbus is referred to twice by the speaker to refer to the very first step of the colonizers towards fulfilling the envious intention of material extraction from the native land. All the clauses are attached in the Appendices.

Unraveling Transitivity Patterns: Analyzing Colonizer's Misuse of Power

Considering Isaac Newton's claim that every action in nature has a reaction [1], we analyze the discourse of the poem to examine both the colonizers' abuse of power and the colonized peoples' resistance to it. Foucault conceived that "*discourse transmits and produces power; it reinforces it, but also undermines and exposes it, renders it fragile and makes it possible to thwart"* (Foucault, 1998, pp. 100-1) thus trying to expose the notion that discourse can be a sight of power control and resistance collectively. The poem exposed the colonial oppression imposed upon the natives. It hints towards their intrusion into the natives' land and the strategic plans that they carried out to succeed in their envious master plans. On the other hand, the poet's pen gives voice to the potency, resilience, and resistance of the colonized people in the face of struggles and confrontations.

As the history of colonialism encountered atrocities of the colonial masters, the poem mentioned this callous aspect of colonial history in the following way.

"You killed over seventy million hearts," (clause 9, appendix A),

"More than enough for you to return from slaughter" (clause 10, Appendix A)

The transitivity analysis revealed material processes in the above clauses. Using the verb '*killed'* and '*return'* with the actor '*you'* is directly referring to the murderous aspect of the colonial period. The colonizers' goal of '*killing over seventy million hearts*' has been achieved but they are not getting enough of their barbarity. Being disgusted, the poet gives a wake-up call to the 'actors' (participants: colonial settlers) that you should be satisfied with the act of killing since you have slayed enough souls. A similar theme of colonial savagery is analyzed through the transitivity analysis revealing the material process in the clause "*He hunts down our children, as well as butterflies.*" (Clause 11, *Appendix A*) The goal of the actor '*he'* is to '*hunt down*' (material process) the two entities. One is children who were

enslaved, and their identities were destroyed by dislocating them from their lands for the slave trade. Secondly, the goal of hunting butterflies is representative of the native's natural possession. Thus, the act of hunting the colonizers is mutually directed to children and butterflies to highlight the heinous act of oppression. For instance, Karl Marx viewed colonialism as a part of the global capitalist system which led to the exploitation of colonized peoples and their natural resources (Colonialism and Neocolonialism, 2021). This kind of nature's devastation is referred to time in again in the poem. For instance, the clause "*Don't kill the grass anymore,"* (clause 1, *Appendix A*) employed a material process that negates the killing of the grass. This agentless clause starts with the contraction "don't" which conceals the actor in the process but keeping the prevailing context of the poem in consideration, this clause is certainly directed towards the colonial authorities who did the act of killing the grass. For the sake of the capitalist agenda, colonizers devastated the native's possession of either nature or other goods for the proliferation of their businesses. Succeeding clauses make the connection between the natives and their nature which says "*It possesses a soul in us that could"* (clause 2, Appendix A), and "*Shelter the soul of the earth*" (clause 3, Appendix A). The clauses embody the transitivity pattern of the relational process revealing '*it'* as a carrier of the attribute '*soul.'* The carrier '*it'* in clause (2) refers to the previously mentioned grass in clause (1) thus consolidating the bond between the grass and the natives' soul. It is crucial to mention that the native Red Indians had well strengthened connection with nature because they were heavily dependent on agriculture and nature for their economic sustenance. When colonizers invaded their lands, the agricultural practices of the Red Indians were significantly disrupted since they forcibly took the indigenous lands and introduced new crops and livestock. It changed the already established agricultural practices and damaged the ecosystem. Thus, the poet wanted to draw the attention of the reader to the obliterating impact of the colonizers on the ecology and in turn on the economy of the Red Indians.

In clause (7), the speaker being exhausted of all the savagery of the masters, offers all the gold of the earth in such a way; "*Take all the gold of the earth and sun*" (clause 7, *Appendix A*). The analysis revealed the material process of transitivity. The '*goal'* of taking '*all the gold of earth and sun*' indicates the innate avaricious nature of the colonizers. The gold is a metaphorical reference to all possessions of the natives which is being offered to the colonizers whose main goal was collecting all the treasures of the native lands. The colonized people, in return, demanded the dispossession of their land. The speaker offers their possession for the cost of leaving (material process) "*the land of our names…"* (Clause 8, *Appendix A*) because their land is the token of identity, therefore it must be protected from intruders even if it costs them everything.

Thus, the analysis of the poem's lines depicting the misuse of power by colonizers utilized mostly the transitivity patterns of material and relational processes. It is analyzed that whenever the poet mentions the colonizer's inhumane treatment of natives and their land, material processes are utilized abundantly. It further intensifies the colonizer's brutal acts of doing. It reflects the physical activities of the colonizers. The material process provided a profound insight into the vicious acts of the colonial masters. On the other hand, the relational process of transitivity highlights the possessions of the natives in some way or another.

Unraveling Transitivity Patterns: Analyzing Colonized Power Resistance

Foucault said, "*Where there is power, there is resistance*" (Foucault, 1998, p. 10) which means that power relationships are inherently accompanied by a form of resistance. Thus, resistance is natural in the context of colonization where power is always misused and bestows unprecedented oppression on the colonized people. The poem's first line incorporates the resistance of the colonized people. The line states "*So, we are who we are, as the Mississippi flows*," (clause 11, *appendix A*) embodying the resilience of the colonized nation. The transitivity analysis of the clause revealed a relational process in the clause. The token '*we*' refers to Red Indians who have been related to the Mississippi River. The flow of the Mississippi is an ongoing process that cannot be stopped by any human entity by any means. The process of flowing the river is a metaphor for the existence of the Red Indians. As no one can stop the Mississippi from flowing, similarly colonizers cannot evacuate the Red Indian nation from the earth. Thus, the very first line shows resistance to the colonizers' rhetoric of "*exterminating (ing) all the brutes*" (Conrad, 1899, p. 70).

The speaker keeps on showing his nation's resistance to the colonizer's power. He uses the attributive relational process of transitivity pattern in his statement directed to the masters in the line "*Our pastures are sacred, our spirits inspired*," (clause 18, 19, *appendix B*). The line comprises two clauses encapsulating the same transitivity pattern of the attributive relational process. In clause (18), the '*carrier'* '*our pastures*' reveals the '*attribute'* of the sacredness of the native's possession, and another 'carrier' "*our spirits*" is linked with the attribute of '*inspired*' inculcating the undying spirit of the native in the wave of sufferings. The following clauses "*the stars are luminous words where our fable*" (clause 20, *appendix B*), and "*is legible from the beginning to end*" (clause 21, *appendix B*) engrossed attributive relational process which conveys the idea that despite taking all our possession, you (colonizers) cannot pull away the world of stars from us that is loudly narrating your stories of barbarity "*from the beginning to end"* (circumstance) to the world. Thus, the above clauses reveal the resistance of the natives.

In another instance, the poet portrayed a mystic kind of revelation through the mouthpiece of the Red Indian's speaker when he predicts that;

"*My people will return in the air,*
in water
in light... (Clause 16, Appendix B)
Take my motherland by the sword!" (Clause 17, Appendix B)

Transitivity analysis of clause (16) analyzed material process. The actor '*My People*' is an allusion to the martyred Red Indians. This clause predicts the return of the martyrs. The manner of their return is revealed through the '*circumstance'* '*in air, in water, in light*' of the clause which embodies the additional information about how these people will return to the world and regain their '*motherland by the sword!*'. Here the noun '*sword*' provides historical background to the line. It is purposely utilized to foreground the chivalry of the native Red Indians. Thus, the clause encapsulates a rich blend of prediction in the material process which weaves cultural pride with the anticipation of a significant event in the narrative.

The analysis of clause (22) "*Tamer of horses, teach your horse to teach your horses to ask forgiveness of nature's soul"* unveils a commanding stance taken by the Red Indian speaker against the colonial masters. By using the material process '*teach'*, the speaker articulates resistance, urging the colonial masters, specifically addressed as the *'Tamer of horses'* (participant: actor), to compensate for the environmental harm inflicted. The focal idea of this demand is engrossed in the circumstance of the clause '*to ask forgiveness of nature's soul*.' This expression suggests a perspective, proposing that despite the irreparable damage caused by the colonial government, an ongoing plea for forgiveness might raise a sense of sensibility and recognition within the indifferent oppressors.

Another statement of strong resistance on the part of the colonized people is depicted by the Red Indian speaker in the verse "*I refuse to sign a treaty between victim and killer*" (clause 26, *Appendix B*). The analysis showed the verbal process of the transitivity pattern. The 'sayer' *'I'* is refusing to sign an amity treaty with the 'killer' (actor: the colonizers). The binary of victim and killer is created purposely to foreground the polarity between colonized and colonizers. It shows a deep gulf between the two poles which makes us think of the powerlessness of the native who are in the oppressive control of their masters. Colonized victims are not agreeing to sign this treaty because now they have lost all the things they could have ever lost. Their lives have not been protected, they were not deemed as conscious beings but rather used as objects of commodity, their resources have been grasped, their nature has been destroyed, and even the colonial master tried to evacuate their past which is been mentioned in the statement of Red Indian speaker "*Don't slaughter our past*." (Clause 10, Appendix, A) Since everything has been lost, there is no need to sign the treaty of harmony between the victims and killers. Thus, the poem depicts the Red Indian speaker's overwhelmed outrage towards the colonizers and provides a justified reason why the colonized are resisting the colonial master.

The transitivity analysis of the extracted clauses from the poem evidence that resistance is perpetuated through various processes of transitivity. The study found that the transitivity processes mainly existential, material, relational, and verbal processes pave the acts of resistance of the natives in the poem. The speaker verbalized his demands for the return of his land through a verbal process. The poet uses an existential process of transitivity to ensure the existence of the colonized to the colonizers by perpetuating full-fledged resistance to their master. Thus, the transitivity pattern in the text answered the question of *who exists in the text*. It showed the existence of the two participants: colonizers and the colonized Red Indians. It also answered the 'what' and 'when' of the poem by illustrating the colonial's cruelty towards the native Red Indians before their independence.

The study reached the findings that at the textual level, transitivity analysis is very useful for analyzing the text by dissecting the grammatical patterns of the text. It takes grammar as a meaning-making source that provides profound insight into the meanings beyond the text. The study explored that wherever the poet wanted to expose the cruelty of the colonizers; he referred to the brutal act of the colonial masters mostly utilizing material processes of transitivity pattern. Secondly, when the poet reflects on the resistance to the power of the colonized nations, it is explored that existential, verbal, relational, and material processes of the transitivity system are encapsulated by the clauses. Existential processes emphasize the presence of the native individual because the colonized natives assert their presence by utilizing this process type. It also stresses the notion that oppression gives birth to rebellion and resistance. Thus, the poet utilized the existential process to resist colonial masters. Through the verbal process, the colonized called out to the colonizers to show mercy and humanity by providing them with their rights. Finally, through the relational process of transitivity, the Red Indian speaker in the poem tried to glorify his connection with his homeland and its nature. The speaker foregrounds the inherent connection and reliance of the natives on their land and agriculture. It carries high values for the natives both emotionally and financially.

The poem "*Speech of the Red Indian*" is directed towards colonizers by the Red Indians of America whose land was invaded by the British colonizers. The speaker of the poem is the specimen of the whole Red Indian nation.

This poem endorsed the feelings of all colonized people since the entire colonized nations share the same history of struggle for self-determination. The poem is written by Palestinian poet Mahmoud Darwish, and it was written during a time when the Palestinians were experiencing significant social and political challenges. Thus, the poem reflects the broader historical context of Palestinian history and their fight for sovereignty and independence, particularly in the face of Israeli occupation. The poem plays a significant role in expressing the Palestinian narrative and the collective experience of the Red Indians and other colonized people of the world.

The poet, Mahmoud Darwish, went into exile in 1970. His decision to go into exile was deeply rooted in the unresolvable political circumstances of the time, especially the after-effects of the Six-Day War in 1967 when Israel preoccupied the West Bank of Palestine, the Gaza Strip, and East Jerusalem. The Israeli occupation escorted severe restrictions on the protest movements and activities of Palestinian intellectuals, including the poet. As an eminent cultural figure and poet, Mahmoud Darwish found himself increasingly targeted by Israeli officials. In 1970, he got arrested and it became a turning point in his life, encouraging him to choose voluntary exile as a response to the repressive political climate. (Mlynxqualey, 2014)

During the period of the poet's exile, the Palestinian resistance movements and protests were gaining strength. During the late 1960s and early 1970s, the world witnessed the rise of the organizations of the Palestinian national movements for freedom like the Palestine Liberation Organization (PLO)[4] and the Popular Front for the Liberation of Palestine (PFLP)[5], which tried to address the Palestinian cause by several means, including armed struggle (BBC News, 2014). Mahmoud Darwish's poetry often reflects the spirit of resistance during this time, recording the collective aspirations and struggles of his people.

In the poem under observation, Darwish draws implicit parallels between the Native American struggles in the face of colonization and the Palestinian struggles and resistance against Israeli occupation. In the title, the term "*Red Indian*" serves as a powerful metaphor for the colonized people across the world, linking the histories of suffrage of the colonized peoples across various continents. The poem depicts the shared colonial themes of dispossession, cultural identity, resilience, and resistance. Moreover, the poet's use of the term "*Red Indian*" echoes the disparaging label thrust on Indigenous peoples in America. It tries to draw a parallel between the Native Americans with Palestinian people since they are also derogatorily connoted with human animals by the Israeli government. Darwish challenges this mindset of colonials that perceive certain people as inferior, drawing attention to the marginalization, exploitation, violence, and displacement of the indigenous residents. It has been analyzed that his poetry, including "*Speech of the Red Indian*", acts as a powerful testament to the shared experiences of colonized individuals and the prevailing spirit of resistance against tyranny and cultural erasure. The poet's exile, combined with his poetic expressions, helps in shaping a narrative of resilience, resistance, and ultimately harmony that extends beyond the frontiers of Palestine.

The analysis showed that discourses cannot be neutral. It always enacts certain ideologies existing at the global level. The poem takes the context of the Red Indian's colonization as a representative of Palestine's invasion of Israel. Keeping the nationality of the poet and certain referential hints about the colonized people's persecution in consideration, the poem tries to lead the reader's mind toward Israel's invasion of Palestine. It directs us to ponder on the deep implications of the Israel and Palestine struggle, provoking reflection on the enduring quest for justice and peace.

Conclusion

To conclude, Mahmoud Darwish's poem "*Speech of the Red Indian*" presents the mutual representation of power control and power resistance that existed in every colonial history. It provides a camera-light depiction of the colonial atrocities. It constitutes the two sides of information of colonial devastation and degradation imposed by the colonial officials and the resistance and resilience on the part of the colonized individuals. The poem through the resistance of the colonized people, is trying to abolish the Eurocentric perspective created by the Europeans during colonial rule. The colonized voices try to deconstruct the prejudices and unjust attitudes of the Europeans. The socio-cultural level of the research study tries to fit the message of the poem on the broader level of world politics which eventually calls for justice for those countries like Palestine that are encountering occupation. Thus, the Critical discourse analysis of the poem deconstructs the text of the poem to uncover the colonial agendas of land possession and extermination of the natives. It endeavors to breach these agendas and shout out for equity and amity. The present research study is limited to the themes of power control of the colonizers and resistance to power by the colonized people in Darwish's poem "*Speech of the Red Indian*". The poem, being very extensive embodies a variety of other themes including identity crisis, displacement, and destruction of nature; therefore, covering the entire themes in a single study is quite challenging. Thus, the study is rigorously focused on the transitivity analysis of the two main themes employing the Fairclough model of CDA. The research study opened new horizons for the researchers interested in the analysis of the same poem "*Speech of the Red Indian*". The poet alluded to the historical figures and events repeatedly. For instance, Columbus's discovery of America is referred to twice in the poem. Additionally, other

historical and biblical figures such as Euripides and Solomon are mentioned. Therefore, the poem can be considered researchable for Julia Kristeva's concept of intertextuality.

References

Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial studies: The key concepts*. Routledge.

Basra, Z., Alvi, U., & Nadeem, M. (2022). Muslim Feministic Narrative in Poetry: A Literary Analysis of Fahmida Riaz's Poems. *Journal of Nusantara Studies (JONUS)*.

Bezar, A. S., Azhar. A.M., Akhter. S. M., (2018). Fairclough's three-dimensional model: Critical Discourse Analysis of Blake's "Ah sun-flower!. *New Horizons*, 12(2), 59-75.

BBC NEWS. (2014, November 18) *"profile: popular front for the liberation of Palestine (PFLP)" BBC NEWS*. https://www.bbc.com

Caballero-Mengíbar, A. (2015). Critical discourse analysis in the study of representation, identity politics, and power relations: a multi-method approach. *Communication & Society*, 28(2), 39-54.

Conklin, A. L. (2017). Colonialism and human rights, a contradiction in terms? The case of France and West Africa, 1895–1914. In *The Rise and Fall of Modern Empires, Volume III* (pp. 393-416). Routledge.

Conrad, J. (2023). *Heart Of Darkness*. India: Sanage Publishing House.

Eggins, S. (1994). *An introduction to Systemic Functional Linguistics.* London: Pinter Publisher

Fairclough, N, (1993). *Discourse and Social Change* (New Edition), polity press.

Fairclough's three-dimensional model: a critical discourse analysis of Black's "AH Sun-Flower!". *New Horizons*, 12(2), 59-75.

Mlynxqualey. (2014, February 17) *"Mahmoud darwish and the struggle between poetic and political imagination"Arablit and arablit quarterly*. https://arablit.org/2014/02/17/mahmoud-darwish-and-the-struggle-between-poetic-and-political-imagination/?amp=1

Fatima, N., Hashmi, F. A., & Hashmi, Z. H. S. (2018). Systemic functional interpretation of transitivity templates in news reports. *NUML Journal of Critical Inquiry*, 16(1), 1-46.

Foucault, M. (1990). *The history of sexuality: An introduction*, volume I. *Trans. Robert Hurley. New York: Vintage*, *95*, 1-160.

Foucault, M. (1998) *The History of Sexuality: The Will to Knowledge*, London, Penguin.

Hussein, A. M., (2021). Critical discourse analysis of figurative language in E.E. Cumming's "Crepuscule". *Multi-cultural Education*, 7(1).

Javaid, Z. K., Andleeb, N., & Rana, S. (2023). Psychological Perspective on Advanced Learners' Foreign Language-related Emotions across the Four Skills. *Voyage Journal of Educational Studie*s, 3 (2), 191-207. DOI: https://doi.org/10.58622/vjes.v3i2.57

Kazmi, S. S. (2022). Poetics of Resistance: A Postcolonial reading of Mahmoud Darwish's poetry. *Review of Human Rights*, 8(1), 46–57.

Kumar, R. (2011). *Research methodology: a step-by-step guide for beginners*. Italy: Sage.

Poetry foundation. (2023) "*Mahmoud Darwish*". https://www.poetryfoundation.org/poets/mahmoud-darwish

Qabaha, A., & Daraghmeh, A. K. (2023), A Postcolonial Ecocritical Reading of Mahmoud Darwish's "The Red Indian's Penultimate Speech to the White Man". *Pluto journal*, 45(2), 111-133.

Qabaha. A. , (2020), Trust neither the Horse, nor Modernity": Explicating Mahmoud Darwish's Allusions to Babylon, Sodom and Ancient Indians in "Counterpoint: Edward Said" , *Comparative Literature: East & West*, 75-85.

Ramzan, M., Javaid, Z. K., & Khan, M. A. (2023). Psychological Discursiveness in Language Use of Imran Khan's Speech on National Issues. *Global Language Review, VIII* (II), 214-225. https://doi.org/10.31703/glr.2023(VIII-II).19

Reisigl, M. (2013). Critical discourse analysis. *The Oxford handbook of sociolinguistics*, 67-90.

Sabir, M. (2023). Norman Fairclough's Model as a Research Tool in the Critical Discourse Analysis of Poem 'If You Want to Know Me'. *Repertus: Journal of Linguistics, Language Planning and Policy*, *2*(1), 1–12.

Said, E. W. (1993). *Culture and imperialism*. Vintage.

Saragih, A. (2010). *Introducing systemic functional grammar of English*. Medan: Unpublished, 22.

Widdowson, H. G. (1995). Discourse analysis: a critical view. *Language and literature*, *4*(3), 157-172.

Zein, T. T., Sinar, T. S., Nurlela, N., & Yusuf, M. (2019, February). Process types of transitivity system in English department students' narrative texts. *In Sixth of International Conference on English Language and Teaching (ICOELT 2018)* (pp. 149-155). Atlantis Press.

Appendix A:

Unraveling Transitivity Patterns: Analyzing Colonizer's Misuse of Power

Don't kill the grass anymore, (clause 1)

Don't kill	the grass	anymore,
material process	Goal	Circumstance

it possesses a soul in us that could (clause 2)

it	Possesses	a soul	in us
Carrier	Attributive Relational process	Attribute	Circumstance

Shelter the soul of the earth (clause 3)

that	could shelter	the soul	of the earth
Identifier	Identifying Relational process	Identified	Circumstance

O Sister tree, look (clause 4)

O Sister tree,	Look	How they have tortured you (embedded clause)
Senser	Mental process	Phenomenon

the way they've tortured me (clause 5)

the way	they	Have tortured	Me
Circumstance	Actors	material process	Goal

Take all the gold of the earth and sun (Clause 6)

Take	all the gold of the earth and sun
Material process	Goal

but leave the land of our names to us. (Clause 7)

but leave	the land	of our names to us.
Material process	Goal	Circumstance

you killed over seventy million hearts, (Clause 8)

You	Killed	Over seventy million hearts
Actor	Material process	Goal

more than enough for you to return from slaughter (Clause 9)

More than enough for	You	to return	from slaughter
Circumstance	Actor	Material process	Goal

Don't slaughter our past. (Clause 10)

Don't slaughter	our past.
Material process	Goal

He hunts down our children, as well as butterflies. (Clause 11)

He	hunts down	our children, as well as butterflies.
Actor	Material process	Goal

Appendix B:

Unraveling Transitivity Patterns: Analyzing Colonized Power Resistance

So, we are who we are, as the Mississippi flows, (clause 12)

So	We	Are	Who we are,	as the Mississippi Flows

Circumstance	Token	Relational process	Value	Circumstance

and what remains from yesterday is still ours (Clause 13)

and what remains from yesterday	Is	still ours
Identified	Identifying Relational process	Identifier

My people were here once (clause 14)

My people	Were	Here	Once
Carrier	Attributive Relational process	Attribute	Circumstance

Then they died here (clause 15)

then	they	died	Here
Circumstance	Actor	Material process	Circumstance

Chestnut trees hide their Souls here (clause 16)

Chestnut trees	hide	their souls	Here
Actors	Material process	Goal	Circumstance

My people will return in the air, in water in light... (clause 17)

My people	will return	in the air, in water in light...
Actor	Material process	circumstance

Take my motherland by the sword! (clause 18)

Take	my motherland	by the sword!
Material process	Goal	Circumstance

Our pastures are sacred, our spirits inspired, (Clause 19)

Our pastures	are	Sacred ,
Carrier	Attributive relational process	Attribute

Our spirits inspired (clause 20)

our spirits	Inspired,
Carrier	Attribute

the stars are luminous words (Clause 21)

the stars	are	luminous words
Carrier	Attributive relational process	Attribute

where our fable is legible from the beginning to end (clause 22)

where	our fable	Is	Legible	from the beginning to end
Circumstance	Carrier	Attributive Relational process	Attribute	Circumstance

Tamer of horses, teach your horse
to ask forgiveness of nature's soul (Clause 23)

Tamer of horses,	teach	your horse	to ask forgiveness of nature's soul
Actors	Material process	Goal	Circumstances

for the way you've treated our trees: (clause 24)

for the way	you've	Treated	our trees:

Circumstance	Actor	material process	Goal

Never ask forgiveness for the woodcutter (Clause 25)

Never	ask	forgiveness	for the woodcutter
Circumstance	verbal process	Verbiage	Circumstance

whose axe felled both your mother and mine... (Clause 26)

whose axe	felled	both your mother and mine...
Actor	Material process	Goal

I refuse to sign a treaty between victim and killer (Clause 27)

I	refuse	to sign a treaty	between victim and killer
Sayer	verbal process	Verbiage	Target

There's no one left to greet you in peace, (Clause 28)

There	‘s	No one left	to greet you in peace
	Existential process	Existent	Circumstance

The white man will never understand the ancient words here in spirits roaming free between sky and trees. (clause 29)

The white man	Will never understand	the ancient words	here in spirits roaming free between sky and trees.
Senser	Mental process	Phenomenon	Circumstance

Never ask forgiveness for the woodcutter (Clause 30)

Never	ask	forgiveness	for the woodcutter
Circumstance	verbal process	Verbiage	Circumstance

I refuse to sign a bill of sale (clause 31)

I	Refuse	to sign a bill of sale
Sayer	Verbal process	Verbiage

Enter your brutal statues of liberty over my corpse. (clause 32)

Enter	Your brutal statues of liberty	over my corpse.
Material process	Goal	Circumstances

Engrave your iron crosses on my stony shadow, (clause, 33)

engrave	your iron crosses	on my stony shadow,
Material process	Goal	Circumstances

for soon I will rise to the height of the song sung by those multitudes suicided by their dispersion through history at a mass (clause 34)

For soon	I	Will rise	to the height of the song sung by those multitudes suicided by their dispersion through history at a mass
Circumstance	Actor	Material process	Circumstance

where our voices will soar like birds (clause 35)

Where	Our	Will soar	Like birds
Circumstance	Actor	Material process	Attributes

We will face our death, but first (clause 36)

We	Will face	Our death
Senser	Mental process	Phenomenon

we'll defend the trees we wear. (clause 37)

We	Will defend	The tress	We wear
Actor	Material process	Goal	Recipient

We'll venerate the bell of night, (clause 38)

We	Will venerate	The bell	Of night
Actor	Material process	Goal	Circumstance

We'll defend our leaping deer, the clay of our jars, the feathers in the wings of our last songs. (Clause 39)

We	Will defend	Our leaping deer, the clay of our jars, the feathers in the wings	of our last songs.
Actor	Material process	Goal	Circumstance

@ 2023 by the author. Licensee University of Chitral, Journal of Linguistics & Literature, Pakistan. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) (http://creativecommons.org/licenses/by/4.0/).