

Analyzing the Carnival Components in Mahmoud Darwish's Poem *The Earth* Based on Bakhtin's Theory

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Abstract

Mahmoud Darwish's poem *Al-Ard* (The Earth) emerges from the bitter experiences of exile, alienation, and cultural resistance, transforming poetic language into a space for articulating both personal and collective memory. Darwish evokes a carnivalesque atmosphere through metaphorical, romantic, and at times colloquial language, blurring the boundaries between reality and imagination, presence and absence, life and death. The characters, often lacking distinct identities, engage in ongoing dialogue with nature, the soil, and memory—creating a linguistic and visual celebration of resistance. Within its socio-political context, the poem incorporates carnivalesque elements such as grotesquerie, street and marketplace language, critique of authority, and the blending of contradictory emotions. This study adopts an analytical-descriptive approach based on Mikhail Bakhtin's theory to explore these elements and show how they contribute to the poem's polyphonic structure. Findings suggest that *Al-Ard* exemplifies carnivalization in modern poetry, as Darwish rejects monologism and constructs a multi-layered discursive space. This structure not only subverts official norms but also serves as a medium for representing complex realities within Palestinian society. Ultimately, Darwish's poetry is shown to transcend political or emotional expression, becoming a creative form of resistance shaped by popular culture, vernacular language, and carnivalesque patterns.

Keywords: Carnival, dialogic logic, *Al-Ard* poem, Bakhtin, Mahmoud Darwish.

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