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Research article

Poetics of Resistance: A Wolfean Reading of Noor Hindi's Poem "Fuck Your Lecture on Craft, My People Are Dying"

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ABSTRACT

Discussing what is going on in Palestine is extremely important owing to its unfathomable association with global justice, international human rights, the geopolitical prominence of the Middle East, and its superior position in history and the whole religions (particularly Islam). This research seeks to critically analyze the exemplification of genocidal violence and resistance in Noor Hindi's (1995 -) famous poem "Fuck Your Lecture on Craft, My People Are Dying" (2020) through Patrick Wolfe's notions of settler colonialism and logic of elimination. Wolfe believes that genocide should be regarded not as a singular historical happening but as a permanent structure recognized by the logic of elimination, whereby settler colonial powers aim to obliterate native people physically, ethnically, and politically. The poem discards conventional poetic beliefs and emphasizes the insistence of lived anguish, hence converting poetry into an act of testimony, resistance, and political involvement. The study finds out that the poem is viewed as a counter-discourse that confronts the elimination of Palestinian experiences and retrieves poetry as a site of witnessing and shared memory. land without a people.

شعرية المقاومة: قراءة وولفية لقصيدة نور هندي "تبًّا لمحاضرتك عن الحرفة، شعبي يموت"

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المُستخلص

إن مناقشة ما يجري في فلسطين أمر بالغ الأهمية نظراً لارتباطها الوثيق بالعدالة العالمية، وحقوق الإنسان الدولية، والأهمية الجيوسياسية لمنطقة الشرق الأوسط، ومكانتها المتميزة في التاريخ والأديان (وخاصة الإسلام). يسعى هذا البحث إلى تحليل نقدي لتجسيد العنف الإبادي والمقاومة في قصيدة نور هندي الشهيرة "تباً لمحاضرتك عن الحرف، شعبي يموت"، وذلك من خلال مفاهيم باتريك وولف عن الاستعمار الاستيطاني ومنطق الإقصاء. يرى وولف أن الإبادة الجماعية لا ينبغي اعتبارها حدثاً تاريخياً منفرداً، بل بنية دائمة تُعرف بمنطق الإبادة، حيث تسعى القوى الاستعمارية الاستيطانية إلى محو السكان الأصليين جسدياً وعرقياً وسياسياً. تتخلى القصيدة عن المعتقدات الشعرية التقليدية، وتؤكد على ضرورة المعاناة المعاشة، محولةً الشعر بذلك إلى فعل شهادة ومقاومة ومشاركة سياسية. وتخلص الدراسة إلى أن القصيدة ينظر إليها كخطاب مضاد يواجه محو التجارب الفلسطينية، ويعيد للشعر مكانته كموقع للشهادة والذاكرة المشتركة.

الكلمات المفتاحية: نور هندي، الأدب الفلسطيني، الاستعمار الاستيطاني

INTRODUCTION

Literature as an influential medium plays an important role in bearing witness to violence, maintaining collective reminiscences, and fighting against subjugation. In circumstances distinguished by war, exile, and colonial command, poetry helps to express hushed histories and relegated experiences (Jabr, 2025). Palestine has a special place in Islamic civilization and especially after October 7, 2023, is not only the scene of the massacre of thousands of Palestinians, but also in a very complex cultural and identity situation that deserves research.

In fact, since 60 years ago, no greater anguish has been placed on the people of the Islamic nations than the usurpation of the Palestinian state. From day one until now, the Palestinian tragedy has been a combination of killing, terror, destruction, usurpation, and assault on Islamic sanctities. The necessity of resistance and struggle against this belligerent and usurping enemy has been the consensus of all Islamic sects and the consensus of all honest and sound national movements (Saad, 2025).

The modern Palestinian poetry, specifically, has been viewed as an imperative way for cultural and political confrontation due to resisting narratives that aim to remove or relegate Palestinian people's misery. This justifies why the poem "Fuck Your Lecture on Craft, My People Are Dying" can be measured as a potent denunciation of artistic unbiasedness and the favoring of aesthetics over human distress. Through its inflammatory language and critical tenor, the poet intends to defy regular viewpoints on the subject of poetry and draws attention to the bitter cases of violence and deprivation in Palestine.

Lately, Gaza has not only witnessed humanitarian and social crises, but has also become recognized as the origin of imaginative and fervent artists like Noor Hindi who have attempted hard to re-count the unpleasant and sweet realities of life in their nation in their literary productions. The relationship between poetry and political forcefulness has become highly important in contemporary literary studies, predominantly in discussions on the subjects of genocide, colonialism, and resistance. Instead of being only an artistic manifestation, poetry can be a tool for witnessing by commenting on the experiences that are intermittently scrapped from the principal historical accounts (Abubakr & Fleih, 2025).

Hindi's poem is her attempt to attain this objective through showing the close attachment of art and politics. The poet proclaims that poetic talent is not alienated from the cruel happenings and death, mostly when people are unceasingly going through vehemence. Accordingly, the poem imposes substantial questions about the ethical purposes of literature in times of dilemma and the proficiency of poetry to denounce structures of power.

This article explores Hindi's poem through Patrick Wolfe's model of genocide within settler colonialism and logic of elimination. Wolfe's major assertion that settler colonialism is a structure, not an event is a fundamental perception for recognizing the violence that goes beyond direct physical obliteration. Wolfe believes that settler colonial projects are determined by a logic of elimination, which abolishes aboriginal individuals from their nations so as to underpin the colonizer's supremacy (2006). This eradication could transpire in diverse ways, such as exile, cultural subtraction, political relegation, and bodily forcefulness.

Wolfe's theory is employed to examine Hindi's poem because it proves how the text characterizes Palestinian efforts as part of a superior system of settler-colonial violence. Hindi's rejection of artistic formalism is a kind of fight against descriptions that emphasize artistic goals and are indifferent towards the matter of genocide. By accentuating the voices of those who go through vehemence, the poem confronts the attempts to eliminate native people and asserts the necessity of witnessing.

STATEMENT OF THE PROBLEM

So many articles have focused on the correlation between genocide, settler colonialism, political violence, and cultural deletion. Still, the ways modern poetry indicates genocidal experiences through rhythmical language, testimony, and resistance have not been discussed adequately. Although studies of genocide mostly underpin historical accounts, political discourse, or prose literature, the central role played by poetry for articulating shared suffering and conflicting systems of violence has not been inspected properly. Accordingly, critical investigations that review how poetic texts deal with genocide not only as physical obliteration but also as ethnic, political, and epistemological deletion are necessary.

"Fuck Your Lecture on Craft, My People Are Dying" encounters the common perceptions of poetry by forsaking arty neutrality and accentuating the requirement for showing human grief, dispossession, and political subjugation. Additionally, although this poem has been analyzed due to condemning aesthetic detachment, insufficient academic research has focused on the poem through Patrick Wolfe's theory of

settler colonialism and logic of elimination. Accordingly, there remains a gap in comprehending how Hindi uses poetic language as a kind of resistance against cultural expurgation, dislocation, and violence. This study fills that gap by examining the poem through Patrick Wolfe's notions of eradication and signifying how the poem condemns colonial narratives and shows the lived realities of subjugation.

SIGNIFICANCE OF THE STUDY

"Fuck Your Lecture on Craft, My People Are Dying" revolves around the pain of Palestinian people and criticizes the separation of art from showing political realities. Nevertheless, there is limited research scrutinizing how the poem exemplifies genocide through Patrick Wolfe's theory of settler colonialism. This study thus inspects how this famous poem unveils the unending logic of elimination and cultural elimination discussed by Wolfe and how poetry acts as a type of confrontation against colonial fierceness.

LITERATURE REVIEW

"Fuck Your Lecture on Craft, My People Are Dying" has been analyzed by researchers from a number of approaches such as the one of necropolitics, posthumanism, erasure, Palestinian resistance, war and trauma. For example, Munir and Ullah (2026) use Critical Discourse Analysis, Edward Said's notion of narrative sovereignty, Achille Mbembe's theory of necropolitics, posthumanism, and the concept of erasure in their analysis of the poem in "From Bios to Zoe: Necropolitical Posthumanism and the Poetics of Palestinian Resistance in Darwish and Hindi". The stress they place on the study of the poem, however, does not address Patrick Wolfe's theory of settler colonialism or his notion of the "logic of elimination".

Likewise, in *"A critical study of poetic outbursts to the October 2023 Israeli war against Gaza,"* Abolfotoh (2024) examines Hindi's poem in the context of Palestinian poetic reaction to the war on Gaza in October, 2023, with a particular emphasis on Palestinian children, violence, death and intergenerational trauma. The study, however, does not offer a systematic analysis of the poem from the structural logic of settler colonialism theorized by Wolfe.

In Munir and Ullah (2026), Hindi's poem is discussed with the concepts of necropolitics, erasure and posthumanism, while Abolfotoh (2024) discusses the poem of Palestinian poetry primarily with the concepts of war, suffering and resistance. Both studies, however, do not offer an extended analysis of Hindi's poem in the light of Patrick Wolfe's theory of settler colonialism and its key idea of "logic of elimination."

Thus, it is decisive to do research on the settler-colonial "logic of elimination" as it is represented in Hindi's poem, especially in the representation of the Palestinians, the children, the imprisonment, the violence, the dispossession and the fight to stay related to the land. This study fills this gap by reading "Fuck Your Lecture on Craft, My People Are Dying" through the lens of Patrick Wolfe's settler colonial theory, claiming that the poem is not simply a poetic reaction to war and individual violence, but a literary portrait of the mechanisms used by settler colonialism to eradicate, displace, silence, and politically marginalize the Indigenous Palestinian population.

This is helpful for understanding the selected poem because Wolfe's theory helps argue that genocide is not merely mass killing but also a colonial tool meant to eradicate people's presence from land. Hindi's poem can then be regarded as a poetic confrontation to those enduring structures of exclusion and deprivation, predominantly in the Palestinian setting. This agrees closely with Wolfe's explanation of settler colonialism and logic of elimination.

THEORETICAL FRAMWORK

Genocide, mass murder, or extermination are among the grave and heinous crimes that cause the most pain and suffering to human society. Examples of the crime of genocide have been accompanied by other heinous phenomena throughout the history of human life, but the concept of genocide in the dictionary and literature of international law is not a very old phenomenon. This concept emerged after incidents such as the mass murder of Jews by the German Nazis and the tragedies that occurred in the two World Wars. Wolfe utters that settler

The theory of Patrick Wolfe is used in this study in order to argue the illustration of violence, removal, and cultural abolition in Noor Hindi's poem "Fuck Your Lecture on Craft, My People Are Dying." In his essay *"Settler Colonialism and the Elimination of the Native"*, Wolfe (2006) asserts that settler colonialism is "a structure, not an event", therefore stressing its nonstop effect through diverse apparatuses planned to promise settler command over land and capitals.

Another principal concept is the "logic of elimination," which signifies the ways colonial systems seek to abolish, substitute, or take out indigenous inhabitants through physical displacement, legal exclusion, cultural assimilation, and political deportation. For Wolfe, elimination does not fundamentally require explicit extermination; it can also occur via processes that dispirit the shared, traditional, and historical actuality of colonized people.

Benefitting from Wolfe's theoretical outline qualifies this study to analyze how Hindi transforms poetic language into a system of confrontation, witnessing, and political denunciation. The poem is in conflict with commonplace artistic attitudes by accentuating human distress and illuminating the realities of persistent vehemence. Through its frank and argumentative tone, it preserves cooperative memory and cultural existence. And so, Wolfe's outlooks transport significant analytical strategies for understanding how the selected poem places poetry as a site of witnessing and confrontation against genocidal ferocity and organized elimination.

DISCUSSION

ELIMINATION AND SETTLER COLONIALISM ARE FORMS OF GENOCIDE

In the current literary and cultural studies, the notion of genocide plays an integral part since literature has been often viewed as a useful means for recording, discussing, and defying mass violence. Literary exemplifications of genocide provide us with experiences that remain absent from official historical records, thus permitting the writers to uphold collective memory, bear witness to anguish, and defy oppression. Over the past several decades, genocide studies and literary criticism have more and more interconnected, leading to a multidisciplinary field that inspects how narratives, poems, memoirs, and testimonies signify the annihilation of people, cultures, and identities.

The word "genocide" was initially devised by the Polish-Jewish legal scholar Raphael Lemkin in 1944 in his groundbreaking work *Axis Rule in Occupied Europe*. Mixing the Greek word genos (race or tribe) with the Latin suffix -cide (killing), Lemkin established the concept to refer to organized actions intended for ruining national, cultural, racial, or religious groups. He defined genocide as, "a coordinated plan of different actions aiming at the destruction of essential foundations of the life of national groups" (79).

Lemkin's memoirs were informed by his early acquaintance with the history of the Ottoman Empire's attack on the Armenians (which most scholars consider a genocide), anti-Semitic programs, and other historical atrocities against a specific population, which shaped his belief in the need for legal protection of groups. As early as 1933, he had been working, without success, to introduce legal protection for racial, religious, and social groups in international forums. When the German army attacked Poland, Lemkin escaped to Europe and ultimately found shelter in the United States, where he earned a professorship at Duke University. He moved to Washington, D.C., in 1942 to join the War Department as an expert, and continued to document Nazi brutality in his book, *Axis Rule in Occupied Europe*.

He then worked with an American team to prepare the Nuremberg Trials, which enabled him to use the term "genocide" in the accusation of the Nazi leadership. But "genocide" was not yet a lawful misconduct, and the Nuremberg Tribunal's decision did not cover attacks against groups in peacetime, but only crimes committed during aggressive and violent wars. At Nuremberg, Lemkin was informed of the deaths of 49 members of his family, such as his parents, in concentration camps in the Warsaw Ghetto, and on death marches.

He went back from Europe in order to ensure that "genocide" was added to international law, and to that end he began lobbying at the first sessions of the United Nations. His untiring struggles to gain the provision of national representatives and powerful leaders finally worked. On December 9, 1948, the United Nations adopted the Convention on the Prevention and Punishment of the Crime of Genocide. Lemkin did not stop at UN documents, but spent the rest of his life persuading other nations to ratify the Convention. He died in 1959, poor and drained from all these years.

According to Lemkin, genocide cannot be limited to physical extinction. Instead, he argued that genocide comprises attacks on political establishments, culture, language, religion, financial existence, and

societal structures. According to Lemkin, "Genocide has two phases: one, destruction of the national pattern of the oppressed group; the other, the imposition of the national pattern of the oppressor" (79).

In general, this term does not essentially imply the instant annihilation of a country, but rather in cases where genocide is carried out by the massacre of all members of a nation. It is more planned to indicate an organized plan of diverse actions aimed at destroying the basis of life of national groups and with the intention of eliminating the groups themselves. Genocide is carried out against national groups as an independent entity, and actions are carried out against individuals, not because of their individual abilities, but because of their membership in a national group.

Lemkin's formulation is the basis for later academic discussions regarding cultural genocide, colonial vehemence, and the annihilation of communal identities. Accordingly, genocide studies expanded significantly during the late twentieth century. Investigators mostly regarded genocide as a multidimensional social, political, and cultural formula rather than a particular act of mass slaughter. This transformation authorized literary critics to probe how texts represent communal trauma, memory, banishment, and opposition.

One of the most significant advancements in genocide studies has been the recognition of literature as a sort of testimony. Shoshana Felman and Dori Laub, forerunners in trauma and testimony studies, believe that testimony is not only the communication of information but an act of bearing witness to historical tragedies. They comment, "Testimony is a crucial mode of our relation to events of our times" (Felman & Laub, 5).

Correspondingly, Dominick LaCapra (2001) refers to the relationship between trauma, memory, and representation. In *"Writing History, Writing Trauma"*, he states that traumatic events generate unfathomable brawls for representation for the reason that they often oppose conservative narrative measures. Literature thus becomes a substantial means through which survivors and societies handle the link between memory and historical conception.

A main progress in genocide studies has been the establishment of settler colonial theory. One of its most significant scholars is Patrick Wolfe, whose studies basically transformed descriptions of colonial violence. In his substantial study *"Settler Colonialism and the Elimination of the Native"*, Wolfe declares, "Settler colonialism is a structure, not an event" (Wolfe, 2006).

This line has become one of the most recurrently quoted formulations in settler colonial studies. Wolfe notes that settler colonialism functions through what he calls the "logic of elimination." Instead of being regarded as a finalized historical procedure, settler colonialism incessantly aims to eliminate indigenous inhabitants with the aim of fortifying power over land. As stated by Wolfe, "Territoriality is settler colonialism's specific, irreducible element" (2006).

For Wolfe, elimination does not always encompass overt physical killing. It may transpire through compulsory banishment, cultural acclimatization, lawful elimination, regional deprivation, and the annihilation of native identities. This standpoint meaningfully widened the debates of genocide by linking it to unending colonial structures. Alshaer (2024) says that:

Thousands of people, mostly children and women, from my immediate and extended family have been killed in the ongoing Israeli genocide, as well as houses destroyed, livelihoods decimated and festering traumas created. My uncle's wife, Intisar Alshaer, who normally lives in Egypt and was visiting her family in Palestine, was killed along with scores of others in one gruesome Israeli bombing…

Wolfe's theory has become chiefly important in literary criticism since it qualifies the researchers to examine exemplifications of exile, removal, and cultural endurance. Literary texts are increasingly described as spots where colonial vehemence is noted and challenged. Likewise, LeVine and Cheyfitz (2026) have specified that:

Genocide has followed a serpentine, multi-locational, and longer durée in Israel/Palestine than the 1948 Convention allows. The complexity and duration of destruction in and of Palestine demands a precise analysis of the experiences and imaginations of, and relationships between, victims and perpetrators alike as actors in the larger drama of violence across nearly a century-and-a-half of conflict.

REPRESENTATIONS OF GENOCIDAL VIOLENCE IN THE POEM

According to recent studies, poetry is an imperative means for demonstrating genocide and fighting against persecution. In contrast with authorized histories, poetry often revolves around the emotional, mental, and cultural facets of violence. Through metaphor, imagery, disintegration, and testimony, poets refer to experiences that defy prevailing narratives and uphold collective memory.

Contemporary political poetry often addresses themes of occupation, exile, colonialism, and cultural survival. In these works, poetry is not only as artistic manifestation but also as political intrusion. The poet becomes an observer who records misery while at the same time fighting against the forces guilty for elimination. Within this tradition, Hindi's "Fuck Your Lecture on Craft, My People Are Dying" characterizes how poetry defies genocidal fierceness through explicit political language.

Since the establishment of Israel in 1948, the world has witnessed the killing of the Palestinian people and the occupation of their land by the Israeli government, with the open support of the imperialist powers. Of course, the history of this government's crimes against the Palestinian people dates back to before this year, when the founders of Israel were operating as terrorist groups. In fact, the history of the Zionist aggression in the occupation of the Palestinian land is written with terror, murder and crime. This is a fact for which there are very clear reasons.

The Gaza Strip, one of the most densely populated areas in the world, has been brutally bombed and destroyed for more than a year. Thousands of children, women and men, regardless of age or political-military role, have been slaughtered. This has been called the worst and most intense bombing of our time since World War II. Using highly advanced technology of war and killing, Israel has destroyed 80 percent

of all homes in Gaza and displaced almost all of its residents from one place to another within Gaza several times (Rajagopal,2026).

Organizations and institutions active in the field of genocide prevention, and historians of genocide and the Holocaust have called what has been imposed on the people of Gaza since October 2023 an example of genocide. The conditions imposed by Israel in Gaza have created a deadly combination of malnutrition, hunger and disease, exposing Palestinians to a slow and calculated death (Amnesty International, 2024).

The massacre in Gaza has also been called the world's first digital genocide, and for the first time, the world followed the bloody events in Gaza live or in a few hours' time via mobile phones. The method of killing and technology have changed, but the story of Palestine is not new (Tawil-Souri, 2026). The war against the Palestinian people began 75 years ago when Israel was established in historic Palestine with a Jewish ethnic and religious identity. This state was built on the basis of denying the existence of the Palestinian people, and one of the fundamental slogans of the Zionist movement was "a land without a people for a people without a land" (Muir, 2024).

The selected poem opposes artistic objectivity and highlights the resolution of shared suffering. Analyzed through Wolfe's idea of the "logic of elimination," this poem reveals how colonial violence brings about both bodily destruction and cultural suppression. At the same time, the poem shows how poetic language can be a method for testimony, skirmish, and cultural fortitude when being relentlessly suppressed.

Palestinian poetry is as old as the history of political and social events, and poets are equally familiar with it. One of the main reasons for this is that poetry has had an important place in Palestinian society in the past and continues to maintain this position. Despite the expansion of artistic disciplines, poetry has a privileged place in this culture and people. From the very beginning of the conflict and war-making by the leaders of the Zionist regime and the immigration of Jews to the occupied territory, poets were the first to react to social and demographic changes and enter the field, playing an important role in this field.

"Fuck Your Lecture on Craft, My People Are Dying" delivers an influential poetic concern with genocide, colonial violence, and cultural expurgation. Parents watch as their children perish, while Israeli restrictions on humanitarian aid have caused famine to become a killer and Gaza to reach two horrific milestones. Instead of depicting genocide solely as an act of bodily obliteration, the poem indicates it as a never-ending procedure of dispossession, hushing, and dehumanization. Through its challenging attitude and rejection of usual poetic principles, the poem changes literary manifestation into a sort of political testimony and conflict.

Colonizers write about flowers.
I tell you about children throwing rocks at Israeli tanks
seconds before becoming daisies.

I want to be like those poets who care about the moon.
Palestinians don't see the moon from jail cells and prisons.
It's so beautiful, the moon.
They're so beautiful, the flowers.
I pick flowers for my dead father when I'm sad.
He watches Al Jazeera all day.
I wish Jessica would stop texting me *Happy Ramadan*.
I know I'm American because when I walk into a room something dies.
Metaphors about death are for poets who think ghosts care about sound.
When I die, I promise to haunt you forever.
One day, I'll write about the flowers like we own them.

As noticed in its title, the poem establishes a tone of urgency that seeks to condemn aesthetic neutrality, "Fuck Your Lecture on Craft, My People Are Dying." This part is an explicit declaration of the close association between art and politics. The speaker does not take in negotiations of poetic technique while a community is being exposed to vehemence. The phrase "my people are dying" accentuates collective distress and positions poetry in a framework of emergency rather than artistic assessment.

The poem also dooms Western beliefs due to their satisfactory depictions of travail. One of the poem's most important tactics is its disapproval of cultural and epistemological violence. The speaker openly denounces outlooks that poets should aestheticize misery for Western audiences. Hindi writes, " colonizers write about flowers". Seemingly, the poem commences with a simple sentence, but the word "Colonizers" directly politicizes the purportedly innocent image of the "flowers." The image of flowers is emblematically important and criticizes the artistic detachment and privilege. They commonly imply beauty, nature, innocence, and aesthetic contemplation. Still, Hindi benefits from this image in the framework of colonial power. The poem juxtaposes two methods of demonstration. The colonizer can write about flowers since the vehemence that influences Palestinian life is missing—or intentionally left out—from this apparently artistic poem. From a Wolfean standpoint, this line can be regarded as a criticism of the cultural facet of settler colonialism. Exclusion does not exclusively happen through bodily ferocity. It can also involve the relegation of Native histories and the standardization of settler narratives. The colonizer's capability to engender illustrations of land that appear to be nonviolent is completely in contrast with the Palestinian utterer's experience of that very space as a spot of forcefulness.

In the second line of the poem, "I tell you about children throwing rocks at Israeli tanks". Hindi refers to the dissimilarity between beauty and violence. Palestinian kids fight against military power with rocks, but many are destroyed. The pronoun "I" directly creates a counter-voice to the settlers of the preceding line. The narrator declines to replicate the artistic discourse signified by flowers and instead tries to tell the reader about Palestinian children going through armed rule. The giant disproportionateness between "children" and "Israeli tanks" is decisive here. A child throwing a rock towards a tank embodies a

nearly incredible conflict between the susceptible and the regimentally commanding. The rock is simple and petite; the tank is mechanically progressive and severely equipped. The image consequently generates a pictorial depiction of power disparity.

Through Wolfe's outline, the children can be considered as demonstrating the inhabitants whose sustained presence turns into a problem to the regional and political intentions of a settler-colonial arrangement. The child's body becomes politically important exactly because it signifies the ongoing Palestinian existence.

In the next line "seconds before becoming daisies" The word "daisies" is considered as a metaphor for demise. The image is extremely upsetting since the children turn into flowers only through their deaths. From a settler-colonial angle, this line accentuates the defenselessness of Palestinian lives under military assaults. This can be linked with Wolfe's logic of elimination since the Palestinian child is not signified merely as an individual sufferer of war. The child's demise becomes part of a bigger procedure in which Palestinian bodies and Palestinian presence are exposed to elimination.

Then, Hindi says, "I want to be like those poets who care about the moon." Here, the speaker refers to a craving to write conventional poetry. The moon stands for beauty, romance, and artistic meditation. Nevertheless, this longing is instantly disturbed by political reality. The phrase “I want to be like” states longing but also obstruction. The narrator wishes that she could take part in a literary ritual where poetry could stay separate from historical disasters.

Still, she cannot. The poem consequently asks an imperative question:

Can a Palestinian poet write about prettiness while Palestinian children are dying?

The reply inferred by the poem is not a total refusal of prettiness, but rather a denial of beauty detached from ferocity.

In "Palestinians don't see the moon from jail cells and prisons." The moon becomes an emblem of freedom that many Palestinians cannot have owing to captivity. The line proposes that beauty becomes unreachable when people are oppressed. The moon now becomes political. The former moon was lovely; here it is unreachable. The central word is "Palestinians." Hindi moves from the individual "I" to the shared Palestinian subject. The phrase "jail cells and prisons" establishes a spatial contrast (moon / open sky / freedom) As opposed to (cell / prison / confinement).

This is chiefly harmonious with Wolfe's concept since settler colonialism includes the rearrangement of space and the control of native freedom of movement and regional presence. The Palestinian subject cannot experience the same setting that the poet in the past line envisions. The moon exists, but political circumstances decide who can look at it without restrictions. The line hence alters a natural thing into an indication of political segregation.

The repetition in the next lines, "It's so beautiful, the moon. / They're so beautiful, the flowers" indicates the speaker's perception of beauty. She is not against beauty itself. Instead, she wonders whether beauty can be separated from vehemence and inequity. The clarity is purposely satirical. She recognizes the moon's exquisiteness, but after the previous hint to Palestinian confinement, the declaration becomes

expressively unhinged. The moon stays exquisite, but prettiness has become insufficient. Hindi does not disagree with artistic experience; instead, she reveals its restrictions when challenged by political savagery. In "They're so beautiful, the flower", The plural "flowers" returns us to the introductory lines. But after the children have been converted into daisies, the word "flowers" transports a twofold connotation. Flowers are instantaneously: lovely natural objects، beautiful subjects، and implied ceremonies to the deceased. Therefore, the poem turns the customary language of lyric splendour against itself.

Then, "I pick flowers for my dead father when I'm sad," implies that flowers become signs of anguish rather than beauty. The customary poetic image is transfigured into a signal, both individual and communal loss. The poem now moves from shared Palestinian misery to intimate sorrow. The dead father alters the political calamity into a personal experience. Previously, flowers were interrelated with colonial aestheticism; now they are linked with Palestinian reminiscence. The relator does not only talk about death. She has to endure its aftermaths. From a settler-colonial point of view, this is highly imperative for the reason that colonial brutishness influences not only land but also families, remembrances, heritage, and associations between generations. The father's passing then has both individual and historical facets.

The line "He watches Al Jazeera all day" establishes an unsettled discrepancy. The father has died, still he watches the news. This surreal image signifies that death is so common that the dead stay associated with everlasting violence. It also distorts the boundary between life and death. This line stands for the media sphere into the poem. The deceased father is incongruously characterized through his relationship with on-air broadcast. The image denotes that Palestinian death and forcefulness have become a constant media fact. It similarly obfuscates the discrepancy between private life and communal misfortunes. The father observes the savagery; the daughter receives the memory of that savagery. The poem then becomes a substitute type of observing.

Accordingly, "I wish Jessica would stop texting me Happy Ramadan" announces ordinary American life. "Jessica" stands for caring people who offer polite greetings but may not fully comprehend Palestinian melancholy. The speaker feels discontented by trivial expressions of unanimity. The phrase “Happy Ramadan” may be envisioned as sympathy, but in the framework of the poem it becomes insufficient and even disaffecting. The line reveals a break between normal American social life and Palestinian political misery. The talker's identity occurs between these worlds.

In addition, "I know I'm American because when I walk into a room something dies" is one of the poem's most multidimensional parts as the speaker looks at her identity as a Palestinian American. She feels associated with American political authority and foreign dogma. The line expresses culpability, estrangement, and a feeling of contradiction in her identity. The narrator's American identity becomes connected with death. The hyperbolic statement converts national identity into ethical distress. The speaker looks to distinguish her status within a society concerned implicitly or explicitly with the forcefulness she refers to. The phrase "something dies" is intentionally unclear. It can indicate blamelessness, political consciousness, Palestinian life, ethical inevitability, or the speaker's own sense of belonging. This vagueness is significant because the speaker is concurrently American and associated with Palestinians.

Instead of showing identity as unsophisticated, Hindi discloses the moral strain of inhabiting a place within American society while observing Palestinian anguish.

In "Metaphors about death are for poets who think ghosts care about sound", Here, Hindi openly returns to poetry. The word "metaphors" brings the poem back to the question of literary skill. The speaker discards poetic adornment when demise is substantially existent. The "ghosts" can be regarded as the dead Palestinians whose deceases cannot be tolerably signified through artistic language. The line proposes that deceased people do not require impressive lyrical sounds; what they necessitate is acknowledgement, evidence, and commemoration. This is where Wolfe's philosophy becomes extremely valuable. The logic of elimination is not just about the obliteration of bodies. It also includes the likelihood of expunging the existence and historical entitlements of people. Hindi's poem fights back this second kind of eradication by naming, recalling, and demonstrating Palestinian lives. The poem therefore becomes an archive in contradiction of suppression.

"When I die, I promise to haunt you forever" also means that the speaker decides not to stay silent. Even after death, she continues to call for consideration and accountability. The line changes the poem into a tool for opposition. The verb “haunt” contraries the logic of eradication. Death is thought to cause absence. Though, the relator confirms that her demise will bring about manifestation. The departed do not vanish; they reappear as ghosts. This is a dominant counterpoint to Wolfe's system: if segregation implies to exclude the native subject from the backdrop and historical consciousness, haunting indicates the inconveniency of overall exclusion.

The reciter's future death will not make her quiet. The ghost then turns into an emblem of fortitude beyond corporeal eradication.

"One day, I'll write about the flowers like we own them" as the last line is forcefully substantial. The flowers symbolize both beauty and birthplace. The phrase "like we own them" stands for dispossession and loss. Palestinians cannot claim their land, culture, or future without hindrances. Yet, the speaker foresees a future in which they can. The ending is an amalgamation of hopefulness, confrontation, and request for justice. The word "own" specifies the indispensable matter of land, authority, and domain. This is where Wolfe's notion gets chiefly prominent. Settler colonialism, in Wolfe's outline, is fundamentally about admittance to land and the eradication of native presence that deters settler territorial attainment.

Consequently, the final declaration can be considered as a characteristic contrary to the colonial relationship with land. The speaker fancies a future in which Palestinians can be another time given admission to flowers not as things indicated by colonizers, but as part of a scenery they can rightfully proclaim as their own.

Regarding how bad the situation is in Palestine, Sara Marzagora (2026) writes that:

The Israeli violence currently unleashed on Palestinians is unprecedented in scale and intensity. According to data published by the UN Office for the Coordination of Humanitarian Affairs, as of October 2025 the death toll of the genocide stands at nearly 70,000, with over 170,000 injured. Gazan educational and

cultural institutions were singled out for annihilation. The Independent International Commission of Inquiry appointed by the UN Human Rights Council found that Israeli forces have used airstrikes, shelling, burning, and controlled demolitions to damage or destroy more than 90 per cent of schools and university buildings across Gaza.

While colonized people go through exile and death, colonial narratives often emphasize such themes as attractiveness, generalization, or formal apprehensions. The dissimilarity between flowers and violence reveals the inadequate circumstances under which art is formed and received. The poem consequently discloses how cultural institutions can result in the standardization of pain by distracting attention away from historical and political truths.

The poem also exhibits how genocide is done through stifling the collective reminiscences. By recurrently invoking the experiences of an endangered community, the speaker alters poetry into a tool for commemoration and confrontation. Memory becomes a political act that defies attempts at erasure. This focus reflects the views of the genocide studies theoreticians who assert that cultural persistence is closely linked with the maintenance of historical narratives and communal identities. Through poetic testimony, Hindi confronts the endeavors to quieten or neglect what is happening to colonized people.

Similarly, the poem has got a scrappy arrangement and direct language that mirror the disturbing aftermaths of violence. Rather than sticking to the normal rhythmical standards, Hindi practices a style marked by resolution, pause, and conflict. This formal approach replicates the irregularity and breakdown instigated by dominion. Therefore, the poem's structure makes its political implication more understandable by signifying that typical visual forms are lacking for representing extreme forcefulness and shared disturbance.

Hindi believes that poetic capacity is not isolated from the painful events and death, particularly when people are interminably suffering from violence. Therefore, the poem inflicts significant questions regarding the moral aims of literature in times of impasse and the adeptness of poetry to condemn structures of power.

CONCLUSION

This paper was an exploration of the genocidal themes in Noor Hindi's poem "Fuck Your Lecture on Craft, My People Are Dying" through Patrick Wolfe's theories of settler colonialism and logic of elimination. The Zionist regime has violated fundamental principles of humanitarian law by committing widespread and ongoing international crimes against the people of Gaza.

It was stated that the poem emphasizes the close relationship between art and politics because poetry cannot be detached from the bitter realities of human desolation. This is the reason why Hindi redefines the significance of poetry as an act of witnessing, confrontation, and cultural durability. Through Wolfe's theory of the logic of elimination, it was discussed how the poem reflects the structural mechanisms of settler colonialism, such as dislocation, suppression, and the perpetual struggles to remove Palestinian

people from both physical and cultural lands. Additionally, the research recognized how Hindi alters fury, distress, and political urgency into a literary method to reflect her opposition.

The poem's argumentative terminology and denial of artistic impartiality are in conflict with long-lasting outlooks regarding poetry that prefer art to ethical engagement. Moreover, as Israel's genocide of Palestinians teaches us that a central focus of colonialism is not simply to annex Native land and accumulate resources, but to also transmit anguish and grief into the bodies of the colonized and onto the landscape.

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