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Abstract :

The contemporary poetic text raises the issue of internal structure within the context of culturally readable and interpretable production. Therefore, the aim of this study is to explore the manifestations of internal structure in the contemporary Palestinian poetic text of Mahmoud Darwish. Darwish's poetry is based on the multiplicity of representational structures, including objectivity, clustering, archetypal, natural or primal, and indicative. This article aims to highlight the developments of poetic writing and its imagery formation in his poetry. It also aims to approach and understand the discourse of death, and the manners of its imagery constructions. It also intends to present scenes of death and decay as an attempt to present reality and represent the events of emotional and mental shocks of the receiver of the discourse to produce aesthetic and textual interaction.

Keywords: Typical; cluster; thematic; pictorial; structures

ملخص

يثير النص الشعري المعاصر إشكالية البناء الداخلي في ظل الإنتاج الثقافي القابل للقراءة والتأويل، لذا فما نرومه من هذه الدراسة اكتشاف تجليات البنية الداخلية في النص الشعري الفلسطيني المعاصر عند محمود درويش الذي يقوم على تعدد البنى التصويرية من الموضوعية والعنقودية والأنموذجية أو الفطرية أو الأولية، والإشارية، لنحاول إبراز مستجدات الكتابة الشعرية وتشكلها الصوري في شعره. الكلمات المفتاحية: نموزجية، عنقودية، موضوعية، تصوير، هيكلية

Introduction

The theme of death has remained intertwined with the journey of humanity, especially in its poetic manifestations. The image of death accompanies the individuals throughout their path, and Mahmoud Darwish is among those who have utilized this theme. His poetry transforms into a cosmic human journey. This journey does not revolve around the Palestinian cause only; instead, it projects its poetic image into all realms of humanity and delves into the depths of self, putting words in the mouth of everything that has been forgotten whether on a daily or mythical basis.

The latter serves as a clear starting point through which I can delve into the visual representation of the discourse of death in Mahmoud Darwish's poem "Why Did You Leave the Horse Alone". In these poems, death has gained greater depth as a subject, becoming intricately interwoven with philosophy. Therefore, what are the visual burdens carried by poetry through the modern poem of Darwish? Or rather, how did Darwish address death in its new form through innovative imagery and allusions?. This paper aims to answer two main problematics. The first one is related to the manner of construction of the discourse of death in an imagery way, whereas the second is linked to the poet's attempt to reformulate death through language with all its grammatical, rhetorical, rhythmic and semantic components. The methodology adopted is based on merging structuralism and semiotics as a serious attempt to read texts, as the latter are considered as a closed linguistic structure with the composition and interaction of its elements to unveil the hidden meanings.

Previous Arab critical studies that addressed the subject from different angles varied between specialized literary studies in existing critical books or articles on the poems of the poet Mahmoud Darwish that addressed the axis of poetic imagery. These studies include the study of Bouchra Mousa Saleh entitled *The Poetic Image in Modern Arab Criticism*, 1st ed., (1994). The latter falls within the scope of specialization in language, and documenting the relationship between poetry, grammar, morphology, rhetoric and literature. Another referential work is Nawal Saleh's, *The Formation of the Elusive Image in the Poetry of Mahmoud Darwish*, 1st ed., (2019). The researcher provided a theoretical explanation for the development of the poetic image in Darwish's writings throughout his poetic career. She monitored the elusive image, which is the surreal or dreamy image, which combines discussions and divergences that

confuse the reader and push him to search for its connotative meanings. It is a tough image that requires mental activity accomplished by the imagination. In Taisir Rajab and others' article entitled "The Poetic Image in Mahmoud Darwish's Poetry," the researchers concentrate on the types of the image, and its development throughout the growth of Darwish's poetry. These images made his poetry rich with much modern imagery in order to rekindle poetry. The unique thing about the latter research is its investigation of how Darwish used the image in a special collection, investing all images that he could get from the poetic collection *Why Did You Leave the Horse Alone* to finally draw a comprehensive metaphorical image about the reality of the Arab nation that has squandered the Palestinian issue. It also confirms, in a sharp political satire, this Arab negligence, drawing images of the land and devastation inflicted upon it. Exploring poetic images might seem complicated, mostly due to the development of poetic writing and the problem of the translation of terminology. This complication might be also related to the difference in labeling it among researchers. The latter issue is related to the fact that literature dies without continuous experimentation, the development of the status quo of writing, the civilizational transformations and its involvement in a complex cognitive and technical world.

This research seeks to investigate the ability of poetic language to depict the bitter Palestinian reality, and present it to the receivers faithfully, without fear or evasion. It also studies the extent of its effectiveness in leaving an emotional and mental impact. This article's main concern is to explore the ability of the poetic image, as one of the techniques and means of poetic expression, to depict reality and thus to reclaim the stolen land by resistance through writing. The importance of this article lies in its examination of the ability of poetic expression to present ideas through images. It also lies in foreshadowing the poet's ability to transform language into a flexible tool, and make it a reflective mirror, and a camera that roams the street to convey the bitterness and harshness of reality. This article creates a kind of emotional and mental shock in the consciousness of the Arab and human reader to tickle his emotions and push him to interact positively with the Palestinian cause.

1.Objective Images:

Darwish did not limit his poetic experimentation solely to linguistic innovation but extended it to the realm of imagery as well. He believed that immortal poetry is that which can depict reality through the most sophisticated artistic and creative methods. In his perspective, poetic imagery doesn't lean towards a specific theoretical view, nor does it adopt a predetermined aesthetic stance solely to remain faithful to poetic creativity. Objective images refer to images that recurrently appear in an artist's work, taking on various visual forms that carry dimensions of emotional experience. These images express a particular viewpoint on life, encapsulating both the general and the personal. When their universal and essential nature characteristic lies in a consistent atmosphere and perspective, creating it at the same time, its study involves delving into the world in which they are defined and where the elements of the experience harmonize (Yafi,2000,p. 206).The poet's self is intricately intertwined with the harsh reality experienced in Palestine. In Darwish's poetry, the poetic word becomes not only a descriptive weapon but also a revealer, a protester, and a life-inducing force. Through his poems, he reconstructs the composition between the elements of nature and creativity, forming an image of the contemporary poetic world encompassing all its emotional, intellectual, and other components.

Darwish creatively used his imagination to build the modern poem, thereby amplifying the poetic image with its allusions. Death provides images of weariness, sorrow, loss, pain, estrangement, and worries, among others. The symbolism of the tree is prevalent in many of his works. While this tree symbolizes continuity and ancestral roots in heritage and authenticity, it also signifies the connection to the land and homeland. The geographical location is one of the most crucial components of national identity for him, representing a blend of warmth and familiarity.

In ancient times, humans longed for their homelands, and even in their state of displacement, they sang praises of its beauty, qualities, and blessings. They described nature and its beauty. However, the contemporary poet has surpassed mere description and nostalgia, moving towards interaction with the land and complete immersion within it. They have transformed it at times into a motherly figure and at other times into a beloved, pregnant with

promising future (Nassar, 2001, p. 207) In Darwish's poetry, the poem progresses in an ascending rhythm, with its tools which are constantly renewing. Through this, we discern a perpetual evolution in creativity and vision (Nassar,2001). Darwish provides variety of imagery of the tree in his poems.

In his collection "Why Did I Leave the Horse Alone," Mahmoud Darwish expresses:

He gazes upon seagulls and military trucks

The trees of this place have changed (Darwish,2001,p.01)

The poetic scene reveals a world dominated by brutality and injustice, with the Palestinian nature being robbed of its resources, its shadow, its authenticity and the originality of its oppressed Arab Palestinians. The tree is associated with an image of brutality while Zionists are painfully pulling it from its roots. The tree is linked to the connotation of violence and brokenness through the usage of the plural that accompanies the scene of brutality and injustice. The latter is confirmed by the present tense verb (to change), which comes with the form (yofa'ilo) appropriate to the case of the brutal rape of Palestinian lands.

The poet pictures the oppressive reality, and adds:

March scatters cotton on the almond tree (Darwish,2001,p.20)

,too, have our secret

When the sun sets on the laurel tree..... (Darwish, 2001, p.25)

Hope remains in the Palestinian lands that reject injustice, humiliation, and indignity. The tree that inspires immortality and rooting is linked in this poetic stanza to the month of March/July, a symbol of fertility and growth. Although it is in the singular form here (almond tree) and (poplar tree), it is a symbol of that Palestinian martyr who refuses to fade away and through his blood, the Palestinian heroic acts resurrect in the painful reality of the land. Therefore, the raped land is linked to the greenness of the trees of Paradise, as if it were an unparalleled imaginary world that beckons with survival and permanence.

And he says

To the end of the trees, we noticed

That we no longer have the capacity to pay attention (Darwish, 2001,p. 28)

The trees stand as a witness to what is happening in Palestine, as if the poet here familiarize it, and makes it a solid, strong witness to what is happening in terms of oppression, treachery, injustice, and Zionist persecution of all that is Palestinian, and this is what these lines prove, which are destined to build the miserable reality that the land of heroism experiences daily.

And he says:

.....This train

And the trees walk around me (Darwish,2001, p. 64)

The stanza indicates an attempt to personify the trees that accompanies the poet Darwish and his positions, and descends into a poetic scene that roams the Palestinian land, discussing what is happening inside it.

And he says:

Two guitars Exchange a nod And cutoff

With the silk of their despairs The marble of our absence About our door

And the oaks dance (Darwish,2001,p.136)

In this poem, the poet invokes the oak tree as a symbol of renewal and survival. He does not only appears to address reality, but rather the deaf Zionist ears that reject truth and reality, so that the speech of rejection of the occupation through this tree is a metaphoric symbol of survival and eternity despite the harsh life lived on the land of Palestine.

These lines reflect the intricate symbolism within the poems of this collection. The Palestinian tree is emblematic here, representing an attempt to uproot it from its origins, and by extension, alluding to the erasure of identity. While the tree carries mythological and religious significance, such as the tree of Zaqqum associated with Adam in Islamic tradition, in Darwish's poetry, it becomes a symbol of eternal Arab and ethnic essence tied to Palestine. Various types of trees like olive, cactus, fig, willow, and more are used symbolically, representing the violence inflicted upon Palestine by the Jews. Just as natural death lurks for individuals, the daily deaths in the land of Arabism, Palestine, seem to lurk for both humanity and nature. This imagery strives to obfuscate the

Arab identity and transform the fertile and prosperous land of Palestine into a barren wasteland.

Through his poetry, Darwish exposes the acts of Jewish death that lie in wait, challenging the inevitable politics of death. For instance, we can take the symbolism of the olive tree as an example, we can notice that it represents the deep-rootedness of the Eastern and Islamic Arab state, as portrayed in numerous poems such as "I See My Ghost Approaching from Afar," "In My Handa Cloud," "Villagers without Malice," "Night of the Owl," "The Well," "Qāf in Sūrat Ar-Raḥmān," "Poetic Measures," "Testimony of Prutul at Brecht Before a Military Court, "The poet, despite the attempt to deliberately kill nature by the Zionists, takes the cactus tree as a stubborn witness to resistance and life. Ever since the Palestinians adorned their lands with these trees, "the sethornyan dim penetrable bushes became an amazing landscape because they were the natural borders of homes or lands, but also of villages... because they were from the few that remained witness to a land that was once fertile and nourishing."(Barghouti.Omar,2001,p.3)

The cactus stands as a natural and resilient witness to the fertility and growth of Palestinian soil. Despite Zionist attempts to uproot it, they can only remove what's on the surface; its roots run deep, much like the Muslim Palestinian Arab. Just as the Quran highlights the falseness of the "Wailing Wall" narrative, which serves the occupation of the Holy Land, the cactus plant becomes a testimony to the fallacy of the desert claim over this land. How could this plant exist on its land if the desert narrative were true?

Using this image, it becomes evident that Darwish's relationship with the land, geography, history, people, and freedom has taught him the art of creativity and the power of words. It has taught him how to depict events and convey those depictions with anger and rebellion, counterbalanced by a contemporary consciousness and mature vision. (Lotfi, 1992, p. 34) If contemporary literature can escape the constraints of time, then Darwish's modern poetic text is precisely the contemporary literature that highlights a specific perspective on the contradictions of life. The theme of death, through which he contributes to changing the world, serves as a focal point. He seeks to enact change through altering the active human element within it. If nature, with its diverse trees,

resists death, standing steadfast against tyranny, it also strives, one way or another, to unveil a stark reality. Through this, the poet weaves his poem, using the discourse of death that has taken on a humanistic inclination. The contemporary poetry of Mahmoud Darwish skillfully portrays the theme of death through the symbolism of trees, and similarly, flowers also play a part in this representation. For instance, flowers like lilies, jasmine, daisies, sunflowers, and others are present.

In one of his poems, he says:

.....and some anemone blossoms

If found. (Darwish, 2001, p. 137)

Darwish does not limit himself to evoking the natural symbol based on the symbolism of the tree, but rather travels through Palestinian nature with all its components, to use the anemone, this flower that grows with the arrival of spring, carrying the sign of renewal and continuity.

The poet metaphorically likened the life of the Palestinian people to this type of flowers. These flowers, despite their beauty and elegance, are delicate and can quickly wither and breaking the wind. Similarly, the life of the poet and his people is akin to this flower. Death is always lurking around them, particularly since childhood. In Darwish's perspective, death is like a less beast that pounces on humans and devours them, especially in front of the treacherous wind of Jewish betrayal.

Moreover, the poem carries mythical backgrounds that all fall under the realm of renewal and rebirth. Through contemporary poetry, rooted in the land of Palestine, the poem becomes a canvas brimming with ideas, psychological and natural radiance, and more. Through the convergence of nature and poetic creativity, Darwish's poetic imagery becomes a fusion of the aesthetic and the social, where the two intermingle dynamically, challenging contemplative stagnation and facilitating mental innovation by drawing from sensory reality. The daily pressures and life within the binary of victim and oppressor that Palestinians endure infuse Darwish's imagery with the freshness of events and the vibrancy of struggle. (Fikry, 2002, p. 154). In Darwish's contemporary poetic text, a fusion between artistic representation and ideological stance is

achieved. This fusion, between stance and expression, forms a fundamental unity in the construction of contemporary poems. The poem thus serves as a photographic freeze-frame of the harsh reality, aiming to halt the cycle of daily suffering endured by Palestine

And other Arab nations.

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2. Innate, Archetypal, or Primordial Images:

In addition to the objective representations of death, Mahmoud Darwish also conveyed his thoughts and ideas about death through conceptual, archetypal, or primordial images. These images stem from the collective unconscious that resides within every individual, are positron of human experiences that echoes through time and place, expressing generational perspectives and passing down a scientific composition that emerges when consciousness ceases its activity. In this state, the role of the unconscious becomes prominent, similar to the state of dreams, where thought gives way to an inner something that thinks. (yafi, 2000, p. 271). Contemporary Arab poets have drawn inspiration from reality and infused their thoughts, becoming a human being first and a poet second, reflecting life and existence with sincerity and courage. To do so requires delving deep in to the collective unconscious, speaking on behalf of the community and translating the language of daily, mythological, and even visionary life. Their foundation lies in heritage, (for whoever abandons their roots loses their identity, and whoever closes the door to their evolution lives in backwardness, detached from the procession of civilization) (Abd-Elaziz,2005,p.07). Darwish, a product of his environment, transformed the theme of death into discourse and imagery for his society, making him a leader through contemporary poetry and an ambassador of his aspirations.(Fikry,2002,p.48)

Contemporary poetic writing thrives on revealing underlying meanings, and poetry in this context (becomes an embodiment of the collective unconscious to the extent that it signifies the emotional world of humanity. In this realm, poetry acts as a meeting point between these two worlds: the unconscious and the conscious. Moreover, it serves as a junction between the individual and the collective, where differences dissolve and particularities fade away. It becomes a characteristic of poetry including a language of transcendentalism and unity.) (Abd-Ellah, 1991) Hence, contemporary poetry is

not merely a representation of the individual poet but extends beyond that to encompass the collective unconscious. It relates to the community and expresses a collective heritage that nullifies individuality in favor of inclusiveness and unity.

If nature, with its land, plants, and trees, bears witness to the inevitable death of his homeland, animals are also active participants rather than mere subjects. The horse, for instance, takes on a significant role in his work "Lama Takta Al-Hisan Wahidan" (Why Did You Leave the Horse Alone), serving as an opening title that leads to a broader vision. Throughout his collection, the imagery of horses permeates various poems, such as "I See my Ghost Coming from Afar", "To My End and to Its End, In my Hand a Cloud, Tartar Swallows, Villagers without Harm," The Traveler to the Traveler, "We Will not Return as we are, The Gypsy has a Trained Sky...etc."

In his poem "Return of Ishmael," Darwish remarks:

Under the poem: Strange horses pass by, Carriages roll over the shoulders of prisoners,

And underneath them, oblivion and conquerors pass by...(Darwish, 2001, p.48)

The symbol resides in Mahmoud Darwish's poems in all its forms. In doing so, he tries to explain reality and expose it, to evoke what is in the memory of the Arab people that indicates authenticity, virility, courage, and chivalry. The Arab horse is oppressed on its own land, crossing the Palestinian land as a stranger. The poetic image is linked to oblivion and obliteration, as Darwish tries to address the Arab conscience that suddenly finds itself in an oppressed Arab reality.

Indeed, the horse as a symbol refers to the ability to bridge between vibrant life during times of peace and the readiness to confront danger in times of war. The contemporary poem (Prismatic poem is a unified entity yet simultaneously multifaceted. When you look at it from different angles, it appears in various forms, and every time you illuminate it with a certain color or perspective, it reflects different radiations and shades...)(El-Najjar, 2000, p.11). The contemporary poet breaks through the thick outer layer of life and dives into reality with a sensual vitality that emerges from people's struggles, and approaches their daily and spontaneous lives. The poetic image becomes multi-

faceted and multi-interpretable, with each instance revealing a symbol or an icon representing an aspect of their intellectual and lived dialogue. The contemporary poem becomes a harmonious fusion between the self and the subject, life and reality, and through it, the poet emerges as a talented son embracing life with their fervent senses.

Within his collection "Why Did You Leave the Horse Alone," Mahmoud Darwish employs multiple facets of the horse as a symbol for the Palestinian theme of death, which has transformed into a human discourse. The title of the collection indicates a significant connection between the thematic context adopted by the writer and the Palestinian tragedy, encompassing both mythology and history as open spaces for continuous dialogue, using the linguistic elements of the Palestinian landscape. The horse becomes a representation of the Arab myth geographically within the structure of Darwish's poetry. Through this collection, Darwish successfully establishes an Arab connection by means of the Arab myth of the "horse during moments of intense emotion and turmoil. This allows him to penetrate, fragment, and disintegrate the reality, subsequently piecing it back together as if assembling a puzzle with an infinite number of constructing images" (Karim, 2011, p. 6). The poetic image unfolds like a stream of points and a linguistic overflow, serving as an intermediary between reality and imagination, or between the poet and the reader. Through these images, the poet explores reality, using vivid visualizations that encapsulate life, all while maintaining a sense of conciseness (Karim, 2011, p. 126).

Through his collection, Darwish transcends individual emotions to reach the collective consciousness, merging the self "I" with the collective "we." This transformation of the poet from an individual observer to a living witness of the creative event allows him to make the Palestinian and Arab reality cohesive within his verses. Despite the fragmented and diverse nature of the Palestinian and Arab reality, the poetic text remains unified, providing an equivalent representation of the collapsing reality. The horse in Darwish's poetry adopts a spiral game, reshaping memory and gathering the scattered pieces. The Darwishian horse revives the possibilities of writing and creative expression within the realm of the death game. While the body might be mortal, writing becomes an immortal body.

In his poem "I See My Ghost Approaching from Afar, " Darwish states:

I look at the name" Abual-Tayyibal-Mutanabbi" Traveler from Tiberius to Egypt
On the Horse of the Anthem (Darwish,2001,p.12)

The poetic scene opens up on the Arab memory that roams a bitter Palestinian world. If the symbol is strongly present in Darwish's poems, it is, then, linked to the Arab roots, culture and heritage, so that the image of the horse is revealed, traveling through the imagination between yesterday and reality.

In this analysis, the mentioned poem by Mahmoud Darwish represents a departure from ordinary vision, delving into the realm of imagination and becoming a search for the lost self. The act of discovery becomes the genesis of a new creation, transforming the poem into an introduction and initial expression of entry into diverse territories such as "childhood, youth, migration, love, and myth." Darwish employs the horse as a means of traversing the expanse of memory, which brings us back to the incident involving Al-Mutanabbi and Kafur al-Ikhshidi. The horse serves as a connection that ties us to the distant past, and it carries a mythical aura that enables it to transcend reality and journey through the dreams of Arab identity.

In his poem "Return of Ishmael, "Darwish
states A horse on two strings dances, like this
His fingers listened to his blood, spreading powers
Like a nem ones in rhythm (Darwish,2001,p.45)

The image of invoking Darwish's legendary symbol that accompanies the miserable reality of what is happening in his country does not come only in the form of masculinity, but also in the image of the female (the horse). If this latter carries the significance of preserving the race and survival, then it establishes a world of joy and resurrection in an opposing realistic world that presents the Arabic image by mixing the Arab-Zionist oppositions. The truth is revealed through fragrant anemones

The presence of the duality of self and other, individual and collective, is ever-present in Darwish's poetry, which chose to thrive through a diverse array of myths. The horse, and its female "the mare," (stand as symbols of captivating presence and warm expression. The female is a narrative of forgetting, where forgetting shapes memory, and memory molds the self. Here, the poet's self-ignites with the continuous flame of creativity, rendering this female persona effective. This feminine presence breaks the norms, challenges the status quo, and disperses the fog of reality, in search of truth. It restores its dance in the space of the absence and absence of Palestine, and the dance is on two strings, the string of the past and the string of the present,

closely related to revealing, sadness and warmth. (Karim,2011,pp.220-221)
.Darwish sees through her instable dance an eye that searches for itself and tries to escape from a reality in which vision is its first data, trying to catch every warm moment amidst a huge momentum of painful events. The horse plays through all that the game of invisibility and manifestation through a painful musical symphony as it transforms the dance into change And change into an idea and the idea into a love of life and the continuation of the flow.

Alongside the symbolism of animals, water (Rain, well, drops...) takes a significant place in Darwish's poetry. It appears as a central theme in the poem entitled "Al-Bi'r" (The Well), as well as within the lines of poems like "Fi Yadi Ghayma" (In My Hand a Cloud), "Laylat Al-Bawm" (The Night of the Owl), "Abad Al-Sabar" (Eternity of Patience), "AudIsma'il" (The Return of Isma'il), "NazhatAl-Ghuraba"(The Strangers' Picnic), "Amshaat' Ajia" (Ivory Combs), "Atwar Anat" (Stages of Moaning), "Musaarat Al-'Anqaa" (The Phoenix's Death), and "Min Roomiyat AbiFiras Al-Hamdani" (From the Odes of Abu Firas Al-Hamdani), as in "Helen ,Ya Lahu Min Matar"(Helen, What a Rain).

In the poem "Helen, Ya Lahu Min Matar," Darwish
states

The stranger says to the bread seller, Helen

In a street as narrow as her sock

Nothing more than a word and rain (Darwish,2001,p.126)

For Mahmoud Darwish, the symbol is linked to the land. Despite the painful Palestinian reality, he lives in a world governed by a contemplation for a better tomorrow. Through this poetic stanza, he relies on the symbolism of water and its significance. Water is the spring of life, a symbol of sustenance and divine giving.

If water is a blessing from God to His creation, it is also a natural symbol, and its existence is linked to the existence and formation of this universe, (it is also one of the elements from which the universe was created. It has had a strong presence in ancient myths, and its symbolic meanings can be summarized in three aspects: the source of life, a means of purification, and a means of resurrection (Al-Mutaki,2009,p. 199).

Water is frequently mentioned in the Quran, and it takes on different meanings, representing both life and destruction. However, Mahmoud Darwish chose to focus on its positive connotations. He used the imagery of water to build contemporary poetry, transforming it into a mythical symbol of fertility, growth, and spiritual renewal. This can be seen in his poem "The Well," which draws inspiration from the story of Joseph (peace be upon him) and his brothers. Joseph's fall, as depicted in the story, led to a new and different life. Darwish connects this concept of renewal to the symbol of water, using it as a metaphor for the rejuvenation of the Palestinian experience. Just as Joseph's fall brought about a new beginning, Darwish envisions a new perspective and vision for the universe and its contents, depicted through his poetry. The religious incident of the "wolf" accompanying the story of Joseph, where his brothers deceived and plotted against him, finds a parallel in Darwish's portrayal. He uses the wolf as a symbol for the deceptive Zionist enemy, relating it to the Palestinian experience.

He says:

Have I offended my brothers?

When I said I saw angels playing with the wolf

In the courtyard of the house? (Darwish,2001, p.20)

Darwish recalls the religious historical incident that was chronicled in our holy book (the Qur'an), the incident of Joseph, peace be upon him, with his brothers, and this is what Surat Yusuf carries in the Holy Qur'an. If it is one of the best

worldly stories that indicate treachery and abuse, then it bears the reality of Palestine today and is even a witness to what is happening. on its land,

Confusion reveals the cause of all this inevitable death for his country. Is it caused by the Palestinian people's recognition of their Arab identity in light of their geographical area that they unjustly share with them? And the wolf of Darwish here is a deceiver who made the Palestinian issue a game to stay on the land of Palestine so that he could share with him the angels, who are mentioned here as insignificance and the insignificance is unknown, as if Badrish recalls what happened to our master Joseph-peace be upon him-with his brothers. The angels in Darwish's contexts are those related to him by blood and Arabism.

The hoopoe bird also appears within the poem "I See My Ghost Coming from Afar." Darwish's choice of such a bird is not coincidental, as it is a bird tied to his mythical background and references in the minds of the audience, alongside his cultural heritage and references from the Quran and others. The poet skillfully crafted all these elements and narratives to serve his poem, his people, and his humanity. God, glorified and exalted, endowed this bird with exceptional vision, as it guided people in barren landscapes during their journeys. It could detect water in the depths of the earth, much like how it perceives it in a bottle – a distinctive trait that sets it apart from others. Thus, it became a guide for Darwish in retracing memories, representing his aspirations, distant hopes, and desires to change his homeland's circumstances (Abd-Elrhim, 2005, pp. 232-239)

Darwish didn't stop there. The phoenix and the phoenix bird were also present in his later poems to depict the theme of death within Palestine specifically, a theme stemming from these mythical ruins and selected symbols from literary, religious, and human history. He employed them purposefully, hoping to (add a dramatic and objective tone to his contemporary text, enriching its meanings and connotations. What distinguishes these symbols is that they possess two dimensions: a negative dimension and a positive one. The negative dimension symbolizes the current reality, unanimously rejected by poets, poetry, and society. The positive dimension symbolizes the hoped-for future that every poet aspires to live) (Nashwan, 2001, p. 29). Thus, while a photographic image possesses dynamic features based on resemblance, a contemporary poetic image

derives its significance from paradox and astonishment. It establishes its foundation in place and time for construction and continuity, transforming the world through it into a changeable emotional poetic entity.

He says in the poem "Seven Days of Love":

Your passing through words is enough for the phoenix to find Its image within
us and to give birth

To the soul that was born from its spirit, a body...(Darwish,2001,p.142)

The scene revolves around a mythical symbol (the phoenix). If the myth is a human symbol of survival and renewal, then, for Darwish, it is a carrier of writing and recording, in order to try to write a Palestinian reality that refuses to vanish and disappear, so that a new image emerges from within it: Palestine, life.

In these selected lines, we find Darwish relying on the active verb that signifies movement and change, with the presence of the phoenix within every Palestinian who rejects humiliation and degradation, determined to endure despite illness and enemies. The image of the phoenix is deeply rooted in the Palestinian souls, through which it gives life to its children in a pure and pristine body. Hence, the poet's representation of his people through contemporary poetry, precisely behind the veil of the discourse of death, makes him the voice of his people and the wounded, eager conscience. He declares through the theme of death a bold rejection, to serve as the protector of his nation and its humanity with his solitary poetic words that invoke symbols and images like teeth tearing apart the imposed veil of death. He uncovers the dark chambers and inhumane atrocities that lie hidden, to reveal the horrendous acts and unveil the rooms of darkness.(Al-AttarNajjah,1979, p.241)

3.The Cluster Images:

According to the poet, the contemporary poem within this collection does not merely focus on individual images; it also incorporates cluster images.

These cluster images are significant because they allow for (the study of images in their groupings. They serve as the foundation, leading us into the artist's mind and guiding our understanding of his perceptions and interests. They reveal the artist's inner world, which becomes an integral part of the creative process. They also help us understand the inner world of his psyche that has emerged to become part and parcel of the outer world) (Yafi, 2000, p. 281)).

The modern poetic text possesses both internal and external structures, through which the personality of the creator and his aspirations for change are manifested. The poem is built upon the duality of concealment and revelation, compelling the contemporary Arab poet to master a rigorous language that goes beyond surface realities. It delves into the profound structures that represent the collective, transforming the contemporary poet from (an ordinary cultural individual with existential attributes and mental images into a constantly evolving entity, shaped by the vicissitudes of the text) (Eldine, 1996, p. 109)

Given that Darwish's modern poetry combines both overt and covert elements, he presents his images through symbols and myths drawn from Greek, Roman, religious, historical, and literary sources. He uses these symbols to depict the worst attributes of the Jews, associated with killing and destruction. For instance, the poem entitled "Sannunooal-Tatars" features such imagery, where he discusses the concept of "Tatars" as a symbol of foreign invaders and killers:

Do not gaze at us like this

Do not be the last martyr...(Darwish, 2001, p.60)

The scene reveals the existential rejection of the Zionists. Through the negative letter (no) directed at every look of injustice, discontent, and rape, Mahmoud Darwish stands behind the curtain of words and directs his speech to the Palestinian as well, through the same connotation, trying to pump the blood of strength and determination to liberate Palestine.

The poet urges his people not to succumb to the hostile gazes of the Jewish colonizers. Instead, he instills determination and steadfastness, rejecting any notion of surrender. He portrays the Jewish colonizer's gaze not as an attempt to kill the Arab-Palestinian soul, but rather as a catalyst for self-

strengthening and persistence. From within every Palestinian individual, a new life springs forth, and from the blood of martyrs, a continuous rebirth emerges. Darwish paints in the collective Arab memory the image of the savage Tartars who do not know the meaning of human rights. They swept through Arab lands, including Palestinian territories, through coercion and rebellion. Just as the Tartars are associated with heinous acts, Darwish extends this notion by adding a bird that emerges only at night, symbolizing the hidden nature of evil deeds. The darkness and obscurity of night serve as a metaphor for concealing all the atrocious and abhorrent actions perpetrated by the Zionist. These actions encompass killing, destruction, and displacement.

Through this imagery, Darwish exposes the dire conditions of Palestine. Its reality becomes a blazing fuel within the hearts of poets and writers. Expressing the Palestinian cause becomes the collective endeavor of all, shaping a model that others aspire to emulate and from which writers draw inspiration. Based on the theme of death, desires united so that the poet creates images from his reality, as he represents it to reproduce it aesthetically. Through this, he touches the human condition and expresses his humanity, longings and burnings with awareness of what is around him and moves away from directness. Darwish is considered among the poets of modernity (the poet of Arab existential questions, a beautiful idol, big as the size of a heart too narrow to beat as

it wants, for love is for the land, the woman is the symbol of the homeland, the branch is the symbol of the gun, and the birds are gunshots...a huge crowd gathers in the dictionary of the ideological Darwish metaphor) (Nashwan, 2001, p.29)

5-The Indicative Images:

Indicative images are also found. Through them (the poet inserts a line or a passage from a previous poet within the context of his words, or utilizes his language and rhythm to amplify his own language and rhythm) (2-Al-Attarnajjah ,1979, p.222). Despite conveying a text literally or metaphorically, this type of imagery doesn't target the original text as much as it aims, through the contemporary poet, to compare between two texts, leaving a vast space for the impact of reception and the resulting new emotions, ultimately creating an original text as an artistic intermediary.

Darwish says in his poem "The Well"

"...I lift the hinges

From a stone: A weapon, O smalls tone..."(Darwish,2001,p.33)

The poet throws himself into the arms of the Arab literary symbol that establishes the reality of oppression and torment. If, according to Elia Abu Madi, the weak human being destroyed the dam by his departure, then he is parallel to Arab Palestine, which refuses to vanish and disappear. If the opposite happens, it will be a collective fate for the Arab nations. The Palestinian existence is deeply rooted, and we must all acknowledge this.

Through these two poetic lines, we find the phrase "small stone" as if Elias Abu Madhi is present before us. For the latter, the "small stone" symbolizes the weak class in the midst of a dominant materialistic society. It represents the financially poor, but spiritually rich individual. His soul is filled with rejection and defiance against the situation he lives in under an oppressive ruling authority. His life is filled with misery and suffering, and he finds no place within this society. In the final lines of the poem, we reach the crucial decision of escaping from this marginalized and suffocating society. If Elias likens the weak individual or the weak class within society to a "small stone," it is due to the sophistication of his thought and the resilience of his composition. By leaving, he creates a catastrophic event, similar to the destruction of the well, or more accurately, the destruction of society itself. If the well symbolizes the organized community, then it is thanks to its individuals, no matter how diverse their social strata are. Each individual is a cornerstone and a building block of this community. Weakness here refers to a weakness in decision-making and character, not material weakness. On this path, Darwish walks. The Palestinian individual lives the same circumstances that the poor of Elias lived. The Palestinian, an Arab Muslim, is marginalized by his ethnicity and nation, left by his people and nation to be devoured by the dogs of Zionism that gnaw at his flesh and belongings. What the poor in Elias' poem expressed is a ray of Darwish's revolution through his contemporary poetry.

In contemporary Arabic poetry, the stone has become a symbol of constriction and alienation, stemming from the spiritual suffering that the Arab society endures. The modern Arab poet uses the image of the stone to portray their sense of estrangement and to express the spiritual void. This imagery also signifies the complex relationship between the individual and society. Additionally, it encompasses layers of psychological distress, a sharp feeling of isolation, and solitude (Khalib, 1997, p. 91). The image of the stone varies among poets as a means to address the constricted soul. It becomes a symbol of futility and fruitlessness, a presentation of the endless cycle, as well as a tool for resistance and resilience. This is particularly evident in the poetry of Mahmoud Darwish, where he aligns the image of the stone with the Palestinian tree and diverse nature, symbolizing uprising and struggle. Darwish's poetry thus enters into dialogue with Elias Abu Madhi's poem, following Roland Barthes' perspective that (literary intertextuality is boundless. This means that the literary influence of a text continually opens new horizons for other texts, as every good literary work is susceptible to this intertextual connection) (Abd-Ellah, 1991, p. 7)

In another poem by Mahmoud Darwish, and in a creative way, we find al-Sayyab's poem "The Rain Song" among the folds of most of his poems, especially the poem "Helen, What a Rain," in which he says:

I met Helen on Tuesday At three o'clock
The Hour of Infinite Boredom But the sound of rain
With a female Cahill in
A Hymn to Travel (Darwish, 2001, p. 60)

The scene is linked to the number three, which carries the Christian perspective that flows in the poet's blood through the word Tuesday/the third, and is linked to the female carrier of continuity and permanence, accompanying the poetic journey with all its scenes.

And he says:
A rain hungry for trees
Rain Hungry for Stone (Darwish, 2001, p. 126)

The word rain is linked to trees and stones; the elements of Palestinian-Arab nature, and it narrates every contemporary Palestinian existence, preserving its survival and continuity. In these poems and others, we find the repetition of the word "rain," which symbolizes life, renewal, and abundance, among other meanings. If Al-Siyab's Iraq needs rain for sustenance and continuity, then Darwish's Palestine also requires it and more. In the first passage, the term "rain" is mentioned after a particle of redress "Lakin" as its predicate, emphasizing its necessity for the life of this Arab land. The rain becomes associated with the sound that Darwish uses to convey change and movement. He desires not just a light rain but a strong one that carries the sound of growth, deeply ingrained in the intellectual structure of Palestinian society. This sound seeks to be a potent and heard voice. The occurrence of rain as a piece of news leaves the reader eager for it, blending with the mythical figure of Helen on this land, like a catalyst for new life. Through rain, the land is enriched, akin to memory's journey, creating a magnificent melody and symphony.

The second passage comes to reaffirm the Palestinian people's need for life, with "rain" being an indefinite noun indicating importance in existence. This concept has settled within the mind of the poet Mahmoud Darwish, who often spoke on behalf of the collective. The "rain" is an unknown and yet essential element, representing the hope for life and survival for both the plant life and inanimate objects. It becomes a weapon for change and continuity, regardless of the diversity of its means and the multiplicity of its sources.

The poetic imagery draws from the vibrant geography of Palestine, which becomes its source. Palestine, in the eyes of this poet, is a mother, beloved, and homeland. He defended her with both ancient and modern poetry. He employs the symbol of the butterfly to represent humanity, using the discourse of death to describe it. The butterfly with its parallel wings soars into the sky, it's Palestine. The more we tighten our grip on its wings, the more they break due to their lightness and delicacy. It's the butterfly with its splendid colors and perpetual radiance, representing occupied Palestine confined within the daily cage of death, an inescapable reality within the walls of the Zionist forces and their army.

In his poem "From Sky to Its Sister, the Dreamers Pass," the term "butterfly" is repeated frequently. It carries Darwish's dream from one sky to another, conveying the meaning of death and murder. He seeks a humanitarian

message from it, revealing the lurking death for his homeland. The butterfly carries the dream and freedom between its wings, balancing between life and degradation, between the painful past and the present.

Mahmoud Darwish takes us on a journey through various images in his poetry, which significantly contribute to expanding the realms of meaning, especially within the context of poetry. Images also have an impact on the human psyche. He doesn't just criticize reality; he reproduces it through contemporary text to present poetic images that reflect the human experience based on sensory elements, emotions, and feelings. He incorporates these foreign elements through nature, myths, symbols, intertextuality, and more, striving to engage the reader wherever they are and encourage them to actively participate in the text's effectiveness and contribute to changing the harsh reality.

In Darwish's poetry, death is intertwined with the earth. The term "death" is mentioned alongside its trees, plants, flowers, animals, and birds, among other elements. Through his poetry, Darwish establishes a link that negates the claim of the poetic over certain words. He builds its aesthetic from the heart of the experience and employs all the natural elements. In his poems, the poetic word and the theme of death acquire their poetic potentials according to their presence within the entire poetic structure (Mahmoud, 1987, p. 10)

In his collection "Lama Tharakt Al-Hissan Wahidan" (Why Did You Leave the Horse Alone), Darwish's poetry is a testament to his conscious self and exceptional talent, driven by the desire to transcend and persist. This poetry represents a moment where there exists a strict and complex chemistry, where poetic images exchange and intertwine to construct the architecture and aesthetics of the poem. Through a divine talent and the touch of a human poet's hand, there is a fusion that imparts continuity and uniqueness, and Darwish (inherits the language and its land. He shows what he desires within it to achieve excellence that keeps up with modernity and remains consistent (Mouhamed, 1999)

6.Conclusion:

Through his poetry in this collection, Darwish deviates from his traditional path, focusing his attention on renewal and the formation of visual imagery through objective, clustered, and indicative images, among others, in addressing the theme of death. Except for moments of spontaneity, he departs from conventional paths such as metaphors and allegories, concentrating on the innovation and visual shaping of imagery related to the discourse of death.

Various semantic fields exist in contemporary Arabic poetry, much like fire, water, earth, and more. Fire, for instance, beyond being a divine symbol, it carries two contradictory images. The first is positive, signifying guidance, illumination, and generosity. The second is rebellious and negative, signifying popular uprising. This is the poetic trajectory of Darwish through his new text.

Wind is another essential image within this collection, as it's necessary for cross-fertilization, growth, and continuity in nature. Yet, in Darwish's verses, it becomes the wind of destruction, war, revolution, refusal, and even loss.

Contemporary poetry in the works of Mahmoud Darwish can be compared to a mosaic, incorporating all the natural elements of Palestine, capable of shaping the theme of death and transforming it into a human discourse. Darwish adds a new aesthetic dimension to death, addressing the living based on the idea that Palestine is dead due to its historical events.

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