

Time in Light of Rhetoric Poetic Discourse

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Background

The arts, which have accompanied mankind of all races until the present day, represents a great problematic issue to discover their nature, and their function through various and successive attempts. Some of these attempts have run out its tools and mechanisms, but others still exist to rationalize, and decipher their puzzle. Therefore, literary studies have borrowed, in their career, from the various sciences and knowledge of aesthetic, logic, ethics, psychology, history and language since the time of Plato and Aristotle to the present day. In the light of this humanity's continuous effort, arts, especially poetry, remained unable to discover, explore, and reach the deep secret that poetry symbolizes. Perhaps, it is the nature of literature or art, that is the mystery of the secrecy that guards it in order not to be blatant, exposed, ordinary, familiar, and open, and that's because all the parameters of the instruments carrying literature from language, poetry, meaning, and significance will destroy.

In his historical poetic metaphors, Mahmoud Darwish sought to smother the culmination of the Arab self-fall experience; thus aspiring to create a linguistic homeland, through working on the establishment of a state of mind capable of absorbing the Arab self-parameters in their transformations and fractures leaked through their collective and individual self, highlighting the act of self-refraction and the fall of the place, making it a focus of polarization of temporal and spatial dimension, where the Palestinian self is identified in the Andalusian self, and so the Palestinian self reproduces exiting from the place into nowhere, making time alone a mirror of transitions. The formulation of the past and reality in a poetic aesthetic is a formulation reveals the depth of the tragedy, destruction and dismantling of the present. The moment of emergence in the Darwishi consciousness formed one of the vision constancies forming his poetry discourse beginning from the Nakba (catastrophe), until exodus of Lebanon in the year of (1982). The myth of the Odyssey embodied a state of temporal uniformity in the framework of the similarities of the Odyssey and Darwish experience, despite the difference and paradox of the results, while Darwish's defeat represented the Odyssey's existential question that poses the crisis of the place, the myth of the wandering from the Phoenician coast to the Greek coast(Ibrahim,1998).

The poetic refraction that dominated the period of siege, is the main idea of Darwish's Diwan(Eleven Stars), lamenting the self-fall and loss, while going out of Beirut represented a state of anger and hatred, signifying a global complicity, the recent exodus (Oslo), represented a state of contentment and complacency, as if the Palestinian self colluded with its murderer and its predators to bury it alive. Darwish's reduction of time and history came to express sense brimful of the fall of the place and its fading away, as well as in Beirut, Andalusia or Jerusalem(Ibrahim,1998).

Our study is about two sub poems of his previously mentioned Diwan (One Day I Will sit on the Sidewalk, Truth Has Two Faces and the Snow is Black) in the light of textual linguistics and eloquence of discourse through which we revealed how to formulate the past in poetic language; because the two poems are integrated into a series of consecutive significant chain forming in their integration, the main wording of the text, a destruction of the significant text interline and violation of its linguistic structure. The eleven poems form in their sequence (subtitled and Roman numerals) a long poem entitled Eleven Stars on the last Andalusian Scene within the Diwan of Eleven Stars. Therefore, we shall work on the harmony of the two texts through a complementary reading of the eleven sub-poem that form the parent cluster poem. This study consists of some units (the mechanisms of text consistency represented by pragmatic and textual referrals, textual interface, which contributes effectively to the cohesiveness and intensity of the text, lexical consistency, represented by the use of two tools: refining and compatibility or lexical accompaniment, and discourse consistency divided into the total structure (subject of discourse), the grand structure (background knowledge) or knowledge of the world. All these units will be discussed in detail to demonstrate the importance of the past with all its contents in the integration of poetic formulation. There will be an introduction, a conclusion and a list of references along with supporting studies.

Introduction

Mahmoud Darwish is a Palestinian poet whose poetry is known for its highly intertwined texts with religious texts and other traditional texts when Darwish uses a lexical word, he doesn't use it as it is presented in its biblical, religious or heritage context in general, but in another context, the context of the reality he lives in. In this way, he reflects the past through the present mold, in a way that smoothers the idea, theme or event. In other words, Mahmoud Darwish, not only leaves the language charged with its new poetic context, but reuses the vast repository of collective memory in multiple, interpretive forms. Sometimes, he evokes the history of the Arab epics, and other times he evokes the simple geographical time, in a delicate correlation that withdraws the poetic language after it to appear in a sharp conflict between its functions in the first place and the open reality, and the accumulation of reality in the second, and what he can upload to the levels of awareness capable of reversing sleep and calcification in the simple recipient diary in the third place. In this manner, Mahmoud Darwish reveals to us a remarkable linguistic ability, and sensitivity towards verbal and rhetorical improvements, and a deep and advanced awareness of heritage. The manifestations of modernity in his poetry are not limited to adapting the rhyme in the Trochee poetry, but we also find a contemporary attempt to use verbal enhancements and manipulation of vocabulary locations, making the heritage or the past in the poetry industry present in the mind. Therefore, the poetry of Mahmoud Darwish satisfies those of modern taste, as well as satisfying those who favor heritage on the other hand. This is exactly what the lovers of Arabic poetry wish for as they do not want the poetry to be caught in a narrow circle. Thus, the great Arab Palestinian poet Mahmoud Darwish formed an important landmark in Arabic poetry, where he left important imprints in the modern Arabic poem. He expressed truthfully and sensitively about the first Arabs issue. His national poetry also played an important role in clarifying the dimensions of the Palestinian cause worldwide through his refined humanitarian expression (Ibrahim,1998).

In 1992 his Diwan "Eleven Stars" was published. This means that the poet puts us face to face, and before entering into his rich poetry world, in front of the Qur'anic style from which he draws his artistic construction, (Ibrahim,1998) and develops the organic unity of the Diwan poems, as we shall see later. Thus, in addition to the titles of the other poems, this title becomes a guide or an interesting guider to the psychological and poetic state in which the poems are organized to express the reality of contemporary Palestine. In this way, Mahmoud Darwish has employed in the title of the Diwan, Surat Yusuf, and especially the dream vision that came to his tongue, which is the saying: "Joseph said to his father:" Father, I saw eleven stars and the sun and the moon I saw them prostrate to me "(Ibrahim,1998).The poet extracts the title of the Diwan from this verse, but at the same time, he brings us back to the story of our master Joseph with his brothers all through until the stage of prophecy, to express through it or employ it to express the present. Hence, who is Mahmoud Darwish the author of this poetic vision?

Mahmoud Darwish was born in the village of Al-Barwa, a Palestinian village located in the Galilee near the coast of Acre on March 13, 1941. In 1948 he took refuge to Lebanon at the age of seven and remained there for one year, after which he sneaked back to Palestine. Darwish joined the Communist Party of Israel. After completing his secondary education, his life consisted of writing poetry and articles in newspapers such as Al-Ittihad and magazines such as Al-Jadid, which he later became its editor. Both of them followed the Communist Party. He also participated in editing Al-Fajr magazine. He was not released from the harassment of the occupation, where he was arrested more than once since 1961 on charges related to his statements and political activities. Until 1972 when he departed to Egypt and then moved to Lebanon where he worked in the publishing and studies institutions affiliate to the Palestinian Liberation Organization (PLO). Mahmoud Darwish resigned from the Executive Committee of the PLO in protest against the Oslo Accords. He was president of the Palestinian Writers and Journalists Association and was a journalist for the literary journal (Al-Karmel). He lived in Paris before returning to his homeland, where he entered Israel with a permit to visit his mother. During his stay there, some Israeli and Arab MKs offered a proposal to allow him to remain in his homeland, and he was allowed to do so. (Ibrahim,1998)

Darwish was one of the few Arab poets to write a prose that is not less than poetry in its purity and beauty. Among his prose work: "Something About Homeland," "Farewell War," "Farewell Peace," "Journal of an Ordinary Grief" ,"Memory for Forgetfulness," and " "In Describing our Case" and "letters" (in cooperation with Samih al-Qasim), "Writing on the Light of the Gun", "in the Presence of Absence" and "In Memory of Oblivion" and "Perplexity of returnee".

Darwish died in the United States of America after an open-heart surgery at the Houston Medical Center, where he later went into a coma leading to his death after doctors decided to remove the recovery equipment. His body was buried on 13 August 2008 in the city of Ramallah. (Almoujy,2013).

Consistency Mechanisms

There are linguistic tools that support the formation of text structure and cohesion to form a semantic network emerging intellectual, cultural and political, in addition to aesthetic dimensions. In the case of linguistic tools for the resulting moral relationships within the text, the concept of consistency is formed which examines its cohesion and unity associated with dependency. That is, those topics in which the interpretation of an element relates to another element objects to each other to complete the coherence relationships of the elements. (Alhawawsheh,2008)

Place and textual citations

The reference is understood as the reference of the verb to other verbal elements or subsequent elements, like: pronouns, demonstrative pronouns and general comparison tools.

In these two texts of the collection of eleven planets “one day I will sit on the sidewalk, and the truth has two sides” the pronouns emerge from a state of disintegration and fragmentation.

The references in the text (one day I will sit on the sidewalk) have reached twenty-seven references whereas textual references have reached eight references. As for the text (the truth has two sides), the references reached forty-four references, while the textual ones are amounted to fourteen references.

“One day I will sit on the sidewalk, the sidewalk of the stranger”

“I was not a narcissist, but I defend my image”

“In the mirrors. Weren’t you one day here? O stranger! “

“Five hundred years have passed and the disconnection is not over yet”

“Between us, here, the messages has not stopped between us, and wars”

An exemplar of citation in this text (we come back , we are fed up , he lifts , it will come down , our flags , we are able , we , them , our identity, our paradise , their guards) the reference of these pronouns in this case plays an interpretive role not lingual. So whom does these pronouns in this text refer to (I will sit on the sidewalk)? Does it refer to the poet? Or the Palestinian? Or Andalusia? all these are questions with non-specific and difficult answers.

In the second text the equivocation and disobedience lies behind the disappearance of people between (we and them) , unlike the first text this one (I will sit on the sidewalk) is crowned with the pronouns (we, they) , so who are “we“ and who are “they“ , and whom does the repeated pronouns refer to in the words (their bills , our trip , our castle, their flags...)

Says:

“One day I will sit on the sidewalk, the sidewalk of the stranger”

“I was not a narcissist, but I defend my image”

“In the mirrors. Weren’t you one day here? O stranger! “

“Five hundred years have passed and the disconnection is not over yet”

In these lines there are five citations, we cannot be sure about their reference to a specific text ..., The textual context (eleven planets) was based on the latest Andalusia scene, the sitting and defender refer to the lengthy poem to the Arab, Andalusia and Palestinian self.

There is a paradox in these poetic lines. The verb (I will sit) refers to the future tense but the next lines of this verb reveal the past tense of the futuristic verb on the historical level, and the opening of Andalusia to Palestine, there is a migration to the legacy, which is the marginal of the Arab self. And its departure from the orbit of history, and despite the self-immolation of the past and it’s preoccupation with it, they are in denial to deliberately prove its existence,, the speech in his saying “ostranger! Weren’t you here one day? “Enigmatic, to whom he directs the speech? It is directed to the Arab outside of Andalusia, and whom he has become a strange unknown and denied. Or is it directed by the poet to himself in the dumping of his image as a defense of the fallen past, and denied present? The image of Andalusia in the first text (I will sit on the sidewalk) enlightens the image of the Palestinian in the second text (truth has two sides) .

The first text refers to the Palestinian exit from Palestine voluntarily, as he says: “This peace will leave us a bunch of dust”.

....., are they the Arab in Andalusia or the Palestinians in Jerusalem? the context of the text provides an insight into what will happen, especially as the preparation for the peace treaty is in its final stages.

But the textual references (other roles) are unable to provide a coherent vision, due to the reference of the output on verbal elements,

As in his saying: “O stranger! Weren’t you here one day?”

....., refers to a later or so-called textual dimensioning, but the problem lies in the identification of the stranger, is he the Palestinian stranger away from his land, or Andalusia? Or is the speech directed to the other part asking for mercy as if he is making a comparison (like you were a stranger, we are now strangers to this place) and his saying in the text (truth has two sides):

“You did not fight because you feared the martyrdom, but your throne is your coffin”

“So carry your coffin to keep your throne, O king of waiting”

The pronouns referring to the text are seven, indicating the consistency of the section, All of them refer to the king of death. These pronouns (because you are, your throne, your coffin, you fight, you fear, you carry, you keep) are valid to, pronouns in both texts alternate in the advancement of the burden of the text and its words, the first text (I will sit on the sidewalk) represents the fall of the Arab self in Andalusia, and the second text (the truth has two sides) represents the fall of the Arab self in Palestine, so the Arab self sitting on the pavement is marginalized and excluded as it is in the second text (this peace will leave us a handful of dust).

The second process represented in comparison, In the first text guiding the general comparison (comparison of difference) the special comparison (how) He said:

one day, I will sit on the street side AL-Gareebah street

Translation I was sitting on the street side in daisy yard.

The provision of future for shadow is how is it in the past, to happen in the future , Darweesh for shadow sarcastic comes, From future that realizes the past, through turning criteria, This is the meaning, we say I will sit ,after that we say, I, I have sit going deep in the past time to the for shadow time, The syntactic criteria outcomes time and place meanings, for Andalusia to Palestine ,To for shadow in the first text, Tell what happens in Palestine later, (Oslo) as Palestinians

Demission as Darweesh said

truth has two faces the

Glorious logo was two edged weapon...

Why did you destroy our castle?

Land for peace indicates change with content in the, Future, wish to happen, to compare difference is based, a text to marginalize self out time and place, getting the opposite people meaning self fixing, to say

"I wasn't good for nothing between singers... I was a speech peace in Greece and Persia m east and west thinking in the same goal, hug me to be born again the special comparison based on how helps Arab in Andalusia east and west in islamic style, that was by sing.

Connecting

To connect the text relies coherence, it dose addition connection in these tow texts reflexive connection (but, although) causative connection (so that, because, to) representative connection (such as, like) says:

I wasn't a daffodil; Moreover, I fight for myself.

I was strange here.

And:

You didn't fight because you are afraid Martyrdom your coffin is your throne.

So carry the coffin to keep the throne... oh wait king

The Mechanism of reflexive connection tells the (ego) with other marginalize to fight for past and present, the teas divert the meaning, in to forget ego and to defense of self getting two meanings in Global conscious(terrorism ego, fight, defense) three are additional connection (and/or) coupling is for difference and paradox, assertion Granada gardens are as they were.

The oration is for Granada the last fortress inimitably spoken. is nothing, the tow texts are from the past to talk about the present in the nominal and verb sentences whereas the verbal sentences are following each other to reach 22, in the second text they were four, as it is the nominal sentences in contrast, I said in the first nominal and verbal sentences format linguistic base to complete the meaning that is based on paradox, nominal sentence carry the characteristic of fix, but the verbal carry converse and events happening, the first text is that Andalusia out timer and place in the verbal sentence realizing, but the second text is that Palestinian that comes in the nominal sentence, this means No balance Darweesh works on in the history, on the other side, he stops and block the event movement living (Andalusia/ Palestine) and here is appraise for high shadow so he says:

I invite Andalusia If Aleppo sieged.

To the same reason hug me to born again from Damascus swords in shops, I die for that my old armors, my golden saddle, I die for that (written paper for ibnrushed, pigeon best, and translation.

The language level that is based on my way forms meaningful point clearly, going down it is a declaration of ego, nagging on what still armors and swords become jewels for Damascus swords and Palestinian books religious literary books, and as same as Arab Islamic culture with other cultures through translation which is unknown.

Reiteration

All Through those two texts, reiteration appears of obviously to express its widen spread- sentimentally and intellectually

Text's Title	Standing sentence	Nominal Sentence	Verbal sentence	Vocative
Once I will sit on the side walk	3	16	22	1
Truth has two faces	Exclamatory Sentence	Negation Sentence		Interrogation

Both texts mention continually Palestinian and Andalusianself compaction, and the cub tiles in booth texts work as a standing sentence which effects semantically which highlights the burdens of it signs and indication. The first title has a prophecy of the second title but this prophecy had not been activated through its context, it seems that the mean idea moral came into break is followed by many continues ones and loses which led to the Palestinian fall lost, the side talk is the margin of the normal deserve of the Arabian existence, who became familiar to the fact of place leaving (immigration) This prophecy came into action even before signing peace treaty which became a truth with two and las a black snow.

The land – carries deep inside it the faces of the people who protected and still protect any guard it. The peace treaty has a bright face but the in the matter of fact it is black and full of destruction emigration and displaced.

The of the interrogation continuously is central sign bitter of the verb –fall Darweesh is using the Irony when the Jewish (Army) are returning riding our horses.

Altadaam (closeness) /Dictionary Companion:

Altadaam (closeness) is linked as a component of linguistic consistency by virtue of the relationship that governs pairs of words. This relationship is bound by the data of the text and the reader's ability to establish this relationship, whether sequential or integrative. Within the test (the truth has two faces and black snow), Altadaam establishes a complementary relationship to clarify the conflicting relationships on which (complementarity and conflict) are based on the difference, he says:

Who will bring down our flags: Are we or they?
 And who will read the "peace treaty" O king of the abbreviation.....?
 Integration of those who will take our names away from our identity: you or them?
 And who will plant the speech of pride?
 Who will bury our days after us: you or them.....?
 Oppositeness: (us / them) (descends / lifts) (take away / hangs)
 His saying:
 Their banners will be raised above our walls

Who hangs their bells on our journey.....?

Verbs imposed on the self (will fall, read, will be panted, will plant, will bury) deepen the cultural, intellectual and historical (burdens of history and geography) burdens of the Palestinian self and will bury them after they have been stripped of the elements of their being and the essence of their existence. The verbs appear from self-oppression as if the verb prepares for death and burial. On the other hand, the two verbs rise (lifting / hanging) to expand the historical and geographical situation on the ruins of the Palestinian self. It is the Zionist and biblical situation. The oppositeness of our falling/their lifting and ascending and the oppositeness of our taking away their hanging and their firmness and the clarification of oppositeness stems from the complementarity of self-imposed verbs of the Palestinian self and the rising verbs, especially the biblical-Zionist ones.

Harmonization of speech:

Consistency mechanisms did not contribute to the adaptation of the text and adjusting its eloquence to capture its underlying significance. The referral pronouns betrayed their symmetrical function through the density of textual references and even that of the text refers to textual passages that are difficult to define. However, connection contributed to actualizing coherence linguistically, but failed to arrive at text and its essence. Even if the symmetrical dictionary met its linguistic role, it fails to establish a state of semantic integration, so the task is entrusted with the mechanisms of harmony that the reader will engage in through mechanisms: the overall structure (the subject of the discourse) and (knowledge of the background world):

The overall structure / subject of the speech:

Paul and Brown consider the subject of the speech to be a matter of direct concern and form the principle of the central text governing it. It is a procedural tool and a symbolic structure that arranges the historical connotations of the whole sequences through two tools: title and repetition:

The title represents the illumination of the text by being inspired and giving value and significance and does not represent the production of the gifted person as an expression of emotion as it draws the signal and the aesthetic response of the recipient. The title of the lengthy poem, which is composed of eleven sub-titles and Romanian number (eleven planets in the last Andalusian scene) casts a shadow over the sub-titles to give rise to the main text, resting on the historical and religious factor in creating temporal spatial variation at the same time.

The Arab scene in its successive loss starts with (eleven planets) in association with (Yousef). It raises the problem of self-exclusion and rejection, representing (Yousef). The code of deception, as Qatoos says:

I mean the model of deception and the disposition and the exposition of exclusion in every spot solved by it, which reveals the spatial alienation, temporal alienation in the person of (Yousef), and the divisions in the addressing is the temporal dimension, the brothers of Yousef were at the beginning of the scene which deepened the strength of their presence and did in robbing off (Yusuf).

We see the symbol (eleven planets) retreat on the last Andalusian scene and not at the beginning and this is indicative of the disaster as it represents the continuity of the action of the planets (brotherhood), which leads to pluralism and not being united, planets illuminate the last Andalusia scene, revealing the continuation of ambiguity the act of investigating the tragedies and ends. The eleven planets which were agreed on the exclusion of (Yusuf) at the beginning of the scene is equivalent to the symbolic dispute between the kings of different communities on the eligibility of Andalusia ownership. The brothers agreed to exclude Yusuf.

The kings are different to the possession of Andalusia. Therefore, brothers agree on excluding Yousef. The difference of kings is also fall of Andalusia. The sub-headlines planets illuminate the darkness of the Andalusian scene, among these addresses (I will sit on the pavement and the truth is double faces), which complements the transfer dimensions of the scene, which also reduces the time and place with absolute confidence, whether the Arab scene in Andalusia or Palestine to precede the meaning of subtitles. The repetition comes within a series of questionable cynicism for his belief that the Palestinian sign a waiver of property to his killer, then the question is legitimate. He says:

Who will bring down our flags:

We or them?

You or them?

YouMother of a desperate knight?

You ... mother a miserable guard?

Everything is ready for us, the pronoun(you) is turned to the king of death. The meaning may be similar to the head of authority at the time of the text(Arafat), which can be repeated by the statement (everything is previously prepared for us) twice by the end of the anthem and the end of the resistance and the long journey that the Palestinian will emerge from his skin starting on the returning of the sea and being homeless after homelessness and loss after loss.

The cynical question comes at last to say why the ends lengthens, though elaborately prepared. This is introduced in the text. The poet Darwish changed his mind during the blessed Intifada and the siege of the Palestinian political pyramid (Arafat) when he said: "The Palestinians have been trapped in exile and they fled from exile to exile, but now - and this vast difference - in their homeland are besieged - the rules of the game have changed and changed to explode the focus of significance charged to the cries of bitter recognition as provided by the long poem:

Who am I after this mass exodus?

I am the Arab who was not

The long poem ends with its eleven paintings, which symbolizes the completion of the deviation and the disappointments of the Palestinian people. Thus, the poetic experience turned into a reality full of the requirements of the humanitarian condition, full of sharp contradictions that pervade the entire existence.

Background Knowledge / Knowledge of the World (Great Structure):

What is stored in the memory of experiences and readings and observations in the context of reality, comes out an observer to preview the texts and to indicate the compatibility of their data with the information we agree with. The state of the close approach between the facts of reality and literary text, especially that the text feeds from the reality and indulge in it as much as it can. Therefore, our vision is a basic basis for understanding of texts and then reproducing them in a fact after being formed. The text is a reshaping of reality according to its creative vision.

The text before its reader undergoes a process of formation of another kind that contributes to its reproduction in the light of the text's data and the reality of its creativity. Wolfgang argues the textual structure as "a basic basis of human perception, which stimulates the reader of the text to examine it in the light of its background knowledge" as a mechanism of harmony of discourse. The truth is two faces ... and the snow is black over our city.

We are no longer able to despair more than we despair ... and the end.

These two lines clash with what constitutes the background knowledge derived from our experiences and activities and our awareness of the world. The truth may be evasive as it is, but it has one face, which multiplied their owners and increased strength, but in this text surprised by the practical truth. The truth seems to volunteer to declare what the owner wants as the first poetic sentence penetrates the structure of scientific rules, but poetically speaking, it is still lost on the charms of its recipient and attracted to them in order to explain to them through the dialogue produced by the text. The fact is that Palestine is the (land of Canaan), but two conflicting faces turn it (the Palestinian face and the Zionist face). May be what the text produces is an integrated statement that the two faces of the divided Palestinian image on itself, which are also shaped in two faces: the face of a resistor and defender within the history of struggle.

The other face is a miserable face reflecting its signing his name a waiver and a tool. Oslo has millions of faces. The black snow which is over our city, it shakes the recipient in the shock, a shock and surprise of the paradox. However, it is the poetry of the poetic sentence and the introduction of the adverbial phrase (over our city) only to save our knowledge of the color of- snow. White snow is everywhere except in the city of (Darwish), the Palestinian Arab dark black. With this aesthetic color of the snow, it turns against the ugliness, as if he says: the items of promise are thunder bombs and prophecy is realized. The snow of peace is heavy and dark and he also says:

I have nothing left.....

Except for a manuscript of IbnRushd, a dove ring, and translations...

The reading of this poetic sentence does not deviate - at all - from our historical knowledge of the cultural production of Arabs and Muslims in Andalusia, which is more moderate and open to other civilizations in terms of comprehension and dialogue. The Andalusian Ibn Rushd, who produced a charter for lovers and translations, is a recognition at the end of the text of the Arab self-acceptance of the other Arab self. The self deteriorated in the material elements and left only the cognitive self. Is it in the way of vanishing?

The End

There is a clear correlation in the subject of the discourse in the poetry of Mahmoud Darwish in the Diwan of (eleven planets). The founder of the Palestinian poet establishes the topic into the important axes of the historical conflict between the nation and its enemies represented by the first issue of Palestine in the present era. It also describes the state of non-existence of the Arab nation through several axes. All of them meet in the shared vision of the surrounding reality of the Arab existence. The poetic axes in the adjacent Diwan appear in mentioning the constituents of this central issue. Examples of the axes of Andalusia are Atlas (tantalization) which is considered by the poet as a bridge to reach its goal. It is also some field rich in subjects, visions and symbols because it represents the Arab conscience of signs that inflames the poetic memory and the movement of the Arab and human self. It is related to one object within the textual structure despite the multiplicity of the represented pictures and through the structure of the subjective axes. The topic suggests within its structure of the total conspiracy and end and the deterioration of the situation and hope. Thus, it can be considered that this linguistic message in the Diwan _ eleven planets - carried by the poetic discourse is a complete message and cohesive surrounding of one subject of its first micro structure. This establishes the so-called harmony of discourse within the text of Darwish.

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