Transformations Of Conflict Systems In Mahmoud Darwish's Poetry-Bookof "Weddings" As A Sample-

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Abstract:

These pages aim to study the poetic text from a textual approach in Mahmoud Darwish's poetic works, as represented in the Book of "Weddings" and the poem "The Burden of the Butterfly" in particular, in which Darwish discussed the forms of conflict and their transformations between the reality of art and poetry, between the eventuality of reality, between the space of language and dream and the inevitability of the historical struggle over the land. The conflict progressed from sparring and resistance to surrender and retreat in a contrasting system that shows the extent of the tragedy the poet suffered between language and reality requirements.

Keywords: conflict systems, transformations, poetry, Darwish.

Introduction:

The contemporary poem poses many issues, at the level of content and structure and on the basis of backgrounds and references, from which the poet is concerned with his language and tormented by his reality aspires to other horizons outside the usual, away from the blatant realism and the past that does not go away like a shadow following its owner or like a footprint. The creative process is characterized by the movement of attraction and expulsion between the paradoxes of existence and the paradoxes of life, between the boundaries and technical and linguistic separations, and psychological concerns, and between the world of art and the world of the universe, creativity is held in an impossible task, which keeps the poet in the state of a pending poem that has not yet been written.

Mahmoud Darwish, the poet of the land, the poet of the cause, the poet of resistance, and the poet of artistic modernity, is an excellent subject for the manifestation of contemporary artistic issues in his poems and books, which have made him the subject of many academic studies, similar to the famous poems that have received a great deal of study and research, such as Al-Jadariyya and Al-Madih Al-Ali... However, the popularity of some poems that attract the public, readers and scholars because they have the characteristics of spreading and popularity related to the psychology of the masses and their artistic inclinations may be an obstacle to the study of other poems that are deeper and morally rich, and also to turn to other poems that are not studied or rare in terms of academic interest is an adventure. This does not discourage the researcher from taking the adventure and bearing the burden of reading and the hardship of understanding in order to realise the meaning, in a case that expresses a kind of disparity in

which the reader assumes part of the concerns of the text and the rest of the artist's world.

Therefore, the choice of the Book (**"Weddings"**) and the poem "Bearing the Burden of the Butterfly" as a sample for the study was an attempt to enter Darwish's poetic world through one of his poetic pieces, which reveals many issues, which encouraged us to knock on its thresholds and approach its systems in the garb of cultural analysis.

The concept of system is a central concept in cultural studies, as it refers to the totality of connotations and systems that constitute a latent meaning behind the discourse and the system, unlike the system, is based on concealment and anonymity, as culture has hegemonic systems that seek this hegemony through concealment, behind thick masks, and the most important of these masks is hiding behind the aesthetic embodied in the literary discourse[1].[1]

Therefore, the research will be limited to some of the interacting systems that seem obvious without diving further into the boundaries of meaning so as not to overburden the text. The most important thing from which the poem is formed is the antagonistic and conflicting system, considering that the system exercises "its effectiveness in the structure of the poetic text as a higher relational system, loaded with cultural and ideological references and combined knowledge frameworks"[2]. This system is manifested in forms of conflict between the poet and reality or between art and society, and this system penetrates the poem from beginning to end, and this topic can be divided into three basic elements: title, transformations of the conflict systems from intensification to surrender.

1. Book of "Weddings":

The first poem is often called the first poem of the Book, as is the custom of poets, where the first poem is a key to the Book and a gateway to it, and there may not be an occasion between the theme and title of the poem and the other poems that fall within the Book, but what brings these poems together is the celebration and rejoicing related to the wedding, as this Book is a celebration of the poem, the land, the cause, and some characters, as Darwish says in the bread poem:

The Bread and Man Festival

Hot bread in the morning

The earth was a loaf[3], p. 282.

What characterises these "Weddings" for Darwish is their celebration of joy and life and their celebration of pain, sorrow and death, where the wedding ritual and the funeral ritual do not

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[1]Samir Khalil.(n.d.). Guide to the Terminology of Cultural Studies and Cultural Criticism.ScientificBooks Publishing House, Beirut, p. 293

[2]Yusuf Alemat.(2004). The Aesthetics of Cultural Analysis of the Pre-Islamic Poetry. Arab Foundation for Studies and Publications, vol. 01, Jordan,p. 44

[3]Mahmoud Darwish.(2005). Book, The Complete Works (02), Riyadh Al Rais for Books and Publications, ed.01, p. 282

differ except that the first is a celebration of life and fertility and the second is a celebration of death and the end, says Darwish in the poem "Weddings":

A lover comes from the war to the wedding day

He continues:

On the rope of the wedding day, he meets Fatima

And all the trees of exile sing to them

and soft mourning handkerchiefs[4], p239.

Between the celebration of love and the celebration of war, the conflict systems in the Book swing to draw a curve of shifts and exchanges that push the Book and its poems to fuel the conflict between the stage of language and the stage of reality and question the boundaries that bring them together in the seduction of the poem and the fascination of poetry. Perhaps the poem and the burden of the butterfly is the bride of the Book of "Weddings" as a sample of research that bears the characteristics of the phenomenon, namely the phenomenon of the transformation of conflict systemsthat we will follow in this poem.

2.Title the poem "The Burden of the Butterfly" (the nucleus of conflict):

The title expresses in one way or another the content of the poem, as it is its key and the first threshold through which the reader enters the world of the poem, guided by the impact of this title in the text, explaining some of its mysteries and clarifying some of its circumstances, and the characteristic of the title is the deliberate condensation that we notice in the brevity and suggestion, which we read in **(bearing the burden of the butterfly)**, where it consists of three words **bearing / the burden/ of the butterfly** preceded by the letter Waw:

The letter Waw: The title may not be disrupted by the omission of the conjunction wow, but the addition of this letter revives the title and pushes it to the goal of the poem as if it is a continuation of what the poet will face from the hardship of bearing and the ambiguity of fate, or it is the result of a previous tragedy or a kind of bad omen in the paradox of the bearing and the butterfly.

Carry: The present tense is used to express the pain and burden that awaits the poet, and the burden is always associated with burdens[5] and sins, and is associated with hardship in its moral content, and is associated with the mandate to carry the trust[6], and bearing here is a manifestation of the conflict and tension between what the poet will suffer and bear.

Burden: A burden is the weight of anything[7], and it is what combines both the load and the burden plus the weight of the poet's worries and impossible dreams.

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[4]Ibid, p. 293

[5]Ibn Manzur.(n.d.). Lisan Al-Arab. ed: Abdullah Ali al-Kabir etal, Cairo, al-Maarif Publishing House, p.1001

[6]Allah says: "Verily, we did offer the trust [of reason and volition] to the heavens, and the earth, and the mountains: but they refused to bear it because they were afraid of it. Yet man took it up - for, verily, he has always been prone to be most wicked, most foolish" Surah Al-Ahzab, verse (72).

[7]Ibn Manzur: Lisan Al-Arab, opsit, p. 2722

It bears the burden of the butterfly: - **Carrying a burden**: The weight of worries, struggle and pain...

- **Butterfly**: Lightness is a delicate and beautiful creature that signifies art, freedom, hope and delicate sensitivity.

- **The burden of the butterfly**: Is it the burden of art or the suffering of the human poet against the oppression of time and the power of occupation.

The butterfly must be a symbol created by Mahmoud Darwish, as in the Book (The Butterfly Effect) and many of his verses that are invaded by this word, to exceed the limits of its linguistic and lexical capabilities and its factual references, to a new concept that constitutes the poet's strategy in creating a parallel poetic world that can only be sought in the poetry of Mahmoud Darwish and his textual world.

3. Conflict Systems between poetry and reality or between art and life:

Art itself may be an expression of a dilemma that is still present today, as the concept of art cannot be cut and dried, and the relationship between art and reality has been attracted by ancient and modern theories and ideas, from simulation and contact with reality, to art for art's sake and self-absorption, or rebellion against reality and entering into a permanent conflict with its institutions and systems.

Therefore, for Mahmoud Darwish, the poem is an impossible world that tries to displace reality in a relationship of tension, conflict and collision that constitutes the poetic horizon that extends to unlimited borders. Art "is our human way of creating a world that is alien to reality, a world that is not analogous to it and cannot be described as a mere expression of it"[8]. Schopenhauer believes that genius is the contemplation of the ideal as art for him is "a tool for freedom from pain" [9].Perhaps aesthetics disputes art, but only the artist can enter this paradoxical world in which the truth is revealed and existence appears naked of its contingent preoccupations and ephemeral symptoms, but only the artist can enter this paradoxical world. The poem is nothing but a breeze from the Lord of Poetry that encountered a thirsty soul and a bereaved spirit, and produced letters and words that ended up in a picture that resembles a human being who was confused about his likeness and his reality, hence the first stanza was a stage of fiery confrontation. The first segment was a stage in which words rage to confront (dream, boundaries and the impossible), and the linguistic theatre and the theatre of life are in a state of rupture and fragmentation, which messes with the entire poem to express the threshold of the clash that characterises Mahmoud Darwish's poetics, says the poet[10]:

You will say: No. And tear the words and the slow river.

You will curse the bad time, and disappear into the shadows.

No - to the theatre

Linguistic theatre. No to the limits of this dream. No to the impossible

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[8]Zakariya Ibrahim.(n.d.). Problem of Art. Egyptian Library, p. 24

[9]Ibid, p. 165

[10]Mahmoud Darwish,opsit, p. 304

The present tense and the future tense penetrate the poem from beginning to end as if the poet is in a race against time as the words did not help him, so he resorted to shredding them and trying to overcome (the slow river) which suggests poetic productivity in contrast to (the bad time) that seems to be sitting on the poet's heart and soul, challenging his (limited) world in (the dream) and hidden to (the shadow) and the attempt to repeat the negation is only a proof of the existence of (I) the human poet, in contrast to (the other) occupier and the defeated reality.

Perhaps we can say that this poem is the bride of the Book ("Weddings") and is the heart of the mill around which the rest of the poems revolve if it is placed in the context of the titles of this Book, most of which express the poet's crisis and the poem's dilemma in confronting reality and trying to overcome or challenge it.

Titles include: Sand Poem / Bread Poem / Earth Poem / Anthem to the Green.

All of these titles are preceded by the importance of the poem, which explodes in the burden of the butterfly and becomes its subject.

This poem is not isolated from Darwish's poetics, which he had addressed in Eleven Planets, questioning the limits of language in the face of the earth's concern, saying:

There is no room left in the earth for the poem, my friend

Is there space in the poem, yet, for the earth... [11].

Does the poem become another exile according to Darwish (so open an exile for your exile), Kamal Abu Deeb asks: "The self has fragmented and the language has fragmented as the world has fragmented, and disclosure is no longer disclosure and pronunciation is no longer a generator of meaning, so the communicability of language collapses... "[12] Criticism is not isolated from this collapse. How can the reading be organised and the critic who believes that he stands on solid ground with his coherent and consistent language, in front of the broken language of the text that has lost all traditional links of meaning, thus Darwish forces his reader to review his critical tools.

Returning to the poem in question, it can be divided into two competing worlds: Darwish's poetic and artistic world and the world of sensory reality / the world of the ego and the other / the land and the occupation / the rose and gunpowder...

Direct words that indicate the poem: - Semantics. Linguistic theatre .Language .Nouns . The poem

Rhetoric .Poetry . Two letters. Words . Your anthem .

Words that refer to the poetic and artistic field : - River . The dream .Apples .Flowers . Shadows. Roses. Fragrance. Spike. Dew. The long trail.

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[11]Mahmoud Darwish.(1992). Bookof Eleven Planets. Casablanca, Toukbal Publishing House, p. 101

[12]Kamal Abu Deeb.(1997). The Aesthetics of Adjacency or the Entanglement of Creative Spaces. Al-Ilam al-Malayeen Publishing House, vol. 01, Beirut,p. 58

This Dervish poetic lexicon enters into a conflict with reality which is manifested in the following verses:

- You will go. And the poem is beyond this sea

- About the anger that married the spikes to the swords

- A poet extracts flowers and gunpowder from two letters

- What good is a poem at noon? The shadows say something

- They will bury the perfume after you, give the rose your handcuffs.

- They set fire to the words after you.

These poetic lines that recur in the different segments of the poem reveal the scenario of the conflict that started violently, torn and indignant in the first place. The letters, words and words of the poet follow to explain this indignation from one station to another, and become - opposition and dissonance- between words such as: (dream/impossible), (come/go), (descend/ascend), (fire/water), (sadness/joy), (dry/green), (jailer, executioner/martyr, murdered)... They represent an tide that pushes the poem to a point where directions differ between nothingness and existence, between possibility and impossibility, between the will to live and the inevitability of death, at the level of two overlapping lines that reflect the state of (rupture), (brokenness) and (emptiness) ... which makes death, blood, execution and executioner ... a rival to the dream, the rose, the martyr, the martyr, the murderer ... A competitor to the dream, the rose, the dew and the spike...

4. The shift in the conflict system in the poem (from raging to surrender):

The poem consists of thirteen (13) stanzas, the first stanza directly reveals its theme, in which the negation is repeated as a sign of rejection or resistance, expressing a state of sparring and conflict rather than dialogue, and this conflict is characterized by intensity and heartbreak, which we find in (the rupture of words) and the backwardness of the river or poetry at the bottom of (bad time) in a state of possibility and impossibility that casts a shadow on the rest of the poem.

The poem can be divided accordingly into three parts: Part One: (01 - 05)

Part Two: (06 - 10)

Part Three: (11 - 13).

1.4. Part I (**Rejection and Resistance**): From the first stanza to the fifth stanza, and therefore it consists of five stanzas, this part can be titled (**the intensification of the conflict**), between the language of the poem and the logic of reality, between the poetics of the artist and the inevitability of time, where the second stanza manifests the intertwining of the world of shadow and the world of truth, in an attempt to create a new world on the ruins of the first world[13].

You come to cities and go. You will give the shadow names of villages

And warn the poor against the language of echoes and prophets

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[13]Mahmoud Darwish,opsit, p. 304

Between the arrival and departure from cities, Darwish creates a world of names, and makes the villages: the diaspora and the crack, the opposite of the cities: the stable construction, in sympathy between (the shadow and the echo), which is different from reality, warning the poor: (poverty of spirit and will and poverty of vision), from the culture of surrender that still believes in the faithful hero and the unified symbol (the prophets), which postpones its reality back to the past, and delivers its future to illusions created by our poverty and (echo) and not the action.

Darwish goes on to breathe in the violence of language and stir the ashes of words - in the third stanza - that are familiar (oblivion), and words appear: words such as massacre, death, gun and killer, moving from distant symbolism to touching reality, evidence of the failure of language and its powerlessness as summarised by the phrase (the water sky is broken), and this refraction continues in the fourth and fifth stanza, where "the martyrs come to you from the walls of your last word"[14], where reproach and irony are manifested in (a crown of blood), and (escape from their happiness), and in front of the inability of language and poetry to answer the martyrs, the poor come alive wondering : (wheat and bread), and the poet answers something from (the sword and the river), which evokes laughter and remains a question, as it leads to doubt and rupture.

2.4. Part Two: (**Questioning Language**): In the second part, the poet moves from adventure and conflict that makes language a non-existent existence, where language does not express reality, but questions language from within and tests its limits and possibilities, which constitutes a philosophical vision in which existential and phenomenological anxiety is manifested. In the sixth stanza, Darwish is possessed by illusion and poetic imagination, which makes a homeland or love out of (KhislatAl-Sanabel) and (the blue of the sea), while Darwish sleeps alone without a homeland or a lover "and the heart lost in the long path"[15]:

A student will say: "What is the point of a poem? A poet who extracts

Flowers and gunpowder from two letters. The labourers are crushed

under flowers and gunpowder in two wars. What is the point of a poem

At noon and in the shadows? You say something and you're wrong: "I will

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[14]Ibid, p.305

* Existentialism: A philosophical trend that believes in complete freedom of thought without restrictions and emphasises the uniqueness of the human being and his independence from all social, political and religious compulsions, and that he is the owner of thought, freedom, will and choice and does not need any guardianship from anyone. It is a set of trends and ideas that matured at the hands of Jean-Paul Sartre, who believes in the openness of language to existence and the world.

- Phenomenology: The philosophy of consciousness and phenomenology is a school of philosophy based on the intuitive experience of phenomena, and then proceeds to analyse the phenomenon in order to seek a deeper understanding of the existence of man and the world.

Both philosophies are trends that link the self and the world and believe in human empathy with existence.

[15]Ibid, p. 306

The palms come close to my diligence, then the palms break you.

In this stanza, the poem reaches the point of explosion about its potential and itself, with a denial question (and what is the use of the poem?), to express the moment of transformation from the poem to the anti-poem and from resistance and impulse to retreat and surrender, as the war left neither flowers nor gunpowder and the (shadows) or (letters) can no longer say anything, leading to a second and final breakdown, followed by (the wisdom of the executioner), which messes with all of the above and increases the poet's distance from his dream (and the arrival is far away) The poet later had to apologise, "Have I offended you, my people?", "Have I offended you, my time?", the first question expresses (the ego) and the second question expresses (the other), and if he apologised in the first, the second question is an expression of despair and perhaps sarcasm against the self or the ego and the reality of the forced transformation.

3.4. Part Three: (Powerlessness and Surrender): In the last part, a tragic and miserable ending becomes clear, as the conflict reveals the magnitude of the pain buried behind the epic poem, and its questioning of its beginnings and ends, the futility of the letter and gunpowder, the sword and sanabel, the dew and the rose in front of the executioner's skill, the powerlessness of shadows and echoes, the misery of the poet and the poem and the rupture of words...

The phrase "and you die alone" is repeated in the penultimate two stanzas, announcing an inevitable end, an overwhelming despair that possessed the poet, and the outcome of a conflict that was decided before it began, in which the poet experimented with the reality of language against its world, and tried to pull reality to the limits of poetic language and interrogate it through and around it, but this language escaped from our poet and abandoned him. As the world abandoned Palestine and the Arabs abandoned Palestine (the streets of our cities), and Palestine fell from our awareness and from our culture and songs, just as the horse's neighing fell, and our resolve failed when the people threw down their rifle and left the horse alone without neighing, and it was only when the opposites colluded and sentenced our poet (after you) to death, death, burning, grave, expulsion from the Galilee. ... To reach a state of wandering, alienation and collective punishment, for the Palestinian people, who bore the weight of humanity and its injustice, and this poem is an elegy for humanity and art together[16].

It says: No - to linguistic theatre

No to the limits of this dream

No to the impossible

This is how Darwish ends his poem, emphasising the fact of conflict and opposition by repeating the negation between the dream and the impossible as follows:

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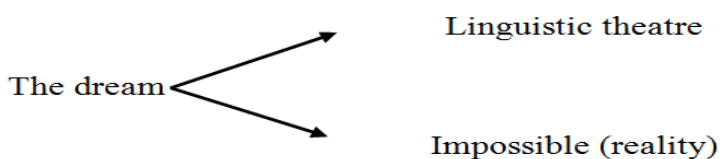
[16]Ibid, p. 306

Reality remains impossible for the poet, but the poem remains a dream, a faith, and a bridge that does not believe in borders and the impossible.

Conclusion:

Cultural analysis is not a departure from the text and immersion in what is around it, it's rather a tracing of the systems of structure within the text and revealing their interactions and contradictions at the social, ideological, and cultural level, in a form that indicates the overlap and multiplicity of systems, their crowding and opposition that leads to a comprehensive structure that goes beyond the traditional notion of structure as a self-enclosed structure, which usually fragments the text into a set of units and structures. The traditional concept of structure as a structure closed to itself, which usually fragments the text into a set of units and structures, preoccupied with the movement of art between inside and outside[17], or between an apparent system, an implicit system, and a third system in between, and this last system is the vision adopted by the text and interpreted by the recipient. This is what this article tried to track and reveal some of the features of the conflict in the philosophy of Dhadia and its transformations created by the poet in his Book and in his poem, and these pages cannot contain the deep relational dimension present in the poem, but we can only refer to some of its manifestations and preoccupations. Poetry is always a state of desperate rejection of reality, criticism of it and transcending its dimensions, to limitless worlds and horizons that refuse to be captured and confiscated, this is Mahmoud Darwish who says that (art is resistance)[18] to all the compulsions of time, man, reality, borders and the impossible.

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[17]Yusuf Alemat, opsit, p. 228.

[18]See the introduction to the book: Raja al-Naqash: Mahmoud Darwish, thePoet of Land, Al-Hilal Publishing House