

Poetic manifestations of tragedy in the collection *Eleven Planets* by Maḥmoud Darwīsh

Manifestaciones poéticas de la tragedia en la colección *Once Planetas*
Maḥmoud Darwīsh

Manifestacions poètiques de la tragèdia a la col·lecció *Onze planetes de*
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Abstract

Poetry and tragedy have frequently been seen as having different goals; poetry seeks to praise and embody beauty, whilst tragedy tends to focus more on sorrow and suffering. Nevertheless, human sorrow, love, and battle serve to restore this bond between love and battle. The human/poet who experiences the specifics of their plight in order to transform them into poetry approaches their relationship with the tragedies that shatter throughout the poem in a vivid and distinctive way. Poets differentiate between pieces of poetry, as each one carries its own tragic aspects that are either harmonic or in contradiction. As such, we shall endeavor to investigate the poetic expressions of tragedy found in Mahmoud Darwish's *Eleven Planets* collection by means of the spatial dimension, culminating in the poetic music. We conclude that the poet employs modern poetic devices to portray the elements of tragedy in a way that was poetic and slightly melancholic, all while fitting into the symphony of human suffering. In this collection, tragedy is an explosive cultural rhythm that leaves behind melodies of sorrow and grief. These melodies are reflected in various textual forms, beginning with the title, continuing through the spatial dimension and concluding with the poetic music.

Keywords: poetry, tragedy, Maḥmoud Darwīsh, exile, *Eleven Planets*

Resumen

La poesía y la tragedia han sido frecuentemente vistas como disciplinas con objetivos diferentes: la poesía busca alabar y encarnar la belleza, mientras que la tragedia tiende a centrarse más en la tristeza y el sufrimiento. No obstante, el dolor humano, el amor y la lucha sirven para restablecer este vínculo entre amor y lucha. El humano/poeta que experimenta las especificidades de su condición para transformarlas

en poesía se acerca a su relación con las tragedias que se despliegan a lo largo del poema de una manera vívida y singular. Los poetas diferencian entre piezas de poesía, ya que cada una lleva sus propios aspectos trágicos, que pueden ser armónicos o contradictorios. Así, intentaremos investigar las expresiones poéticas de la tragedia presentes en la colección *Once planetas* de Mahmud Darwish mediante la dimensión espacial, culminando en la música poética. Concluimos que el poeta emplea recursos poéticos modernos para representar los elementos de la tragedia de una manera poética y ligeramente melancólica, todo ello encajando en la sinfonía del sufrimiento humano. En esta colección, la tragedia se presenta como un ritmo cultural explosivo que deja tras de sí melodías de tristeza y dolor. Estas melodías se reflejan en diversas formas textuales, comenzando por el título, pasando por la dimensión espacial y culminando en la música poética.

Palabras clave: poesía, tragedia, Maḥmoud Darwīsh, exilio, Once Planetas.

Resum

La poesia i la tragèdia han estat sovint vistes com a disciplines amb objectius diferents: la poesia busca lloar i encarnar la bellesa, mentre que la tragèdia tendeix a centrar-se més en la tristesa i el patiment. No obstant això, el dolor humà, l'amor i la lluita serveixen per restablir aquest vincle entre amor i lluita. L'humà/poeta que experimenta les especificitats de la seua condició per a transformar-les en poesia s'acosta a la relació amb les tragèdies que es despleguen al llarg del poema de manera vívida i singular. Els poetes diferencien entre peces de poesia, ja que cadascuna porta els seus propis aspectes tràgics, que poden ser harmònics o contradictoris. Així, intentarem investigar les expressions poètiques de la tragèdia presents en la col·lecció *Onze Planetes* de Mahmud Darwish a través de la dimensió espacial, culminant en la música poètica. Concloem que el poeta utilitza recursos poètics moderns per representar els elements de la tragèdia de manera poètica i lleugerament malenconiosa, tot encaixant en la simfonia del patiment humà. En aquesta col·lecció, la tragèdia es presenta com un ritme cultural explosiu que deixa darrere melodies de tristesa i dol. Aquestes melodies es reflecteixen en diverses formes textuales, començant pel títol, passant per la dimensió espacial i culminant en la música poètica

Paraules clau: poesia, tragèdia, Mahmoud Darwish, exili, Onze planetes.

1. Introduction

Poetics, in its most basic form, pertains to a method of analysing and interacting with literature with

The theme of the poetics of tragedy in Mahmoud Darwish 's *Eleven Planets* is significant due to its intricate fusion of tragedy and poetics. A community enduring numerous disasters typically experiences sorrow, anguish, and distress associated with tragedy. Poetic language excessively enhances the tragic nature of this collection.

the purpose of understanding its aesthetics and connecting with the text (Jacobson, 1988, P. 17). Some Arab intellectuals in certain circles believe that Arabic poetry is crafted by meticulously considering aesthetics, semantic depth, and linguistic richness.

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Poetic language excessively enhances the tragic nature of this collection. This is evident in the title, the artistic structure of the poems, and the themes/topics they explore, which evoke a sense of exile and psychological distress.

The poetics that we focus on in our article revolve around the poet's ability to transform words into poems saturated with the tragic sensibility experienced by anyone alienated from their time and place, constantly dreaming of returning. However, barriers and obstacles prevent this reunion, this led to the obsession that haunted the poet, a tragedy woven throughout the entirety of his poetic texts and collections.

2. Poetics and Thresholds/ Western and Arab Definitions

2.1. On the Concept of Poetics

Prior to establishing the initial textual threshold that a reader encounters when approaching any book, regardless of its genre, namely the title, we will quickly examine the concept of "poetics." This word has generated extensive discussion and a multitude of critical perspectives from both Arab and Western sources. In his 1979 work "L'Architexte," Gerard Genette provides a definition of architext as "a collection of overarching principles that investigate and analyse the structures of discourse, expressive forms, and literary genres such as novels, stories, and dramas." (bel'abed, 2008, p. 25) This

¹ Mahmoud Darwish (1941-2008). A Palestinian poet who worked on raising awareness about the Palestinian cause and defending the issues of his people. Therefore, he was initially affiliated with the Israeli Communist Party before resigning from it and joining the Palestine Liberation Organization, from which he also resigned in protest against the Oslo Accords. He has numerous collections of poetry, and his poetry has been translated into several languages worldwide.

definition is based on Roman Jakobson's view that poetics is one of the functions of language. Therefore, poetics refers to the branch of linguistics that focuses on the poetic function and its interactions with other language functions. It encompasses the study of the poetic function not only in poetry, where it is the most prominent function, but also in other contexts where it is given priority (Jakobson, 1988, P. 17). Jakobson extended the field of poetics from being merely one of the functions of language to becoming an independent branch of cognitive study. John Cohen adopted this concept and expressed concern about the expansion and deviation of the definition of poetry from its classical understanding. This required a cognitive shift, where the term changed from representing a cause to representing an action and from representing a subject to representing an agent. Consequently, the word 'poetry' came to refer to the specific aesthetic impact created by a poem, leading to widespread discussions about emotions (Cohen, 1990, p. 17). The broadening of the definition of poetry itself required the corresponding broadening of poetics, both as a theoretical notion and as an area of academic inquiry.

Accordingly, Arab criticism, represented by critic Hassan Nazim, defined poetics as "those abstract characteristics that create the uniqueness of the literary event (work) by eliciting the characteristics of literary discourse as a manifestation of a general structure, where this discourse is only one of its possible literary manifestations."² (Nazem, 1994, p. 17) Here, we notice a methodological confusion in the Arab context between the terms poetics and literature, treating them as synonymous despite their methodological distinction.

2.2. On the Concept of Textual Thresholds

The parallel text (Main title, subtitle, dedication, etc.) is positioned after the main text or body of the text, whereas the threshold text serves as the initial point of entry for the reader. The structures, formations, locations, times of production, and contexts of both sections of the parallel text differ, but they all work together to represent a collection of elements that enclose the text, define its limits and position, and prepare the reader for a suitable reading experience (Al-Idrīsī, 2008, p. 41).

² The term "poetics" itself has not been spared from the terminological chaos witnessed by Arab criticism, where terms for the same cognitive field abound and vary. Moreover, they often intersect with other cognitive fields, which are usually closely related in terminological definitions. This is what happened with poetics, which intersected with literary criticism, although they differ in terms of meaning and reference. Generally, Algerian researcher Youcef Oughlis listed a set of terms that express the French term "Poétique," such as: "Poetry (الشعرية), Poetics (الشاعرية), Poetic forms (الشعريات), Poetic devices (الشعرانية), Poet (الشاعري), Poetic (الشاعري), Art of poetry (فن الشعر), Poetics (علم الشعر), Literary poetry (أدبية الشعر), Poetry theory (نظرية الشعر), Poetics (الإنشائية), Literary studies (علم الأدب), Literature (الأدبية), Literary phenomenon studies (علم الظاهرة الأدبية) » and other terms that express the cognitive field of "Poétique" with multiple designations See also: (Yössef Wughalisi, *The Problem of Terminology in New Arab Critical Discourse*, Difference Publications, (Algeria, 1st ed, 2009), pp. 282-284.

Components of the surrounding text include the author's name, title, subtitle, joint titles (Busis, 2009, p.55) icon, publisher, dedication, acknowledgments, quotations, introduction, and index. These elements can further be divided into two types: "Fixed thresholds, which are connected to every text and indispensable, including the author's name and title... and Variable thresholds, which can be omitted depending on the subject or the taste of the writer and publisher," (Al-Idrīsī, 2008, p. 42), such as the icon and dedication

3. Title Poetry

The title stirs the emotions of the recipient and prepares them to engage with any literary or artistic work. The title is an evocative process that captures the reader and immerses them in the game of reading, delving into the depths of the literary work and revealing its artistic and aesthetic nuances. This is evident in the title of the collection "Eleven Planets," which takes us deep into Islamic history to delve into the eternal sadness permeating us, which is the loss of Palestine and the abandonment of it by sister Arab countries due to their scheming and conspiring against it, with some exceptions.

The title (*Eleven Planets*), with its details, alludes to the horizon like a melancholic tune mixed with conspiracy, deceit, betrayal, weeping, and sorrow. The plight of the Palestinian people is akin to the situation of "our master Joseph" when his closest people, his brothers, conspired against him, deprived him of his right to family warmth and belonging, forced him away from his father by coercion and aggression, and blamed the wolf. The title *Eleven Planets* carries religious, social, and political dimensions.

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The religious aspect is translated through religious references, as in the Quranic quote: "When Joseph said to his father, 'O my father, indeed I have seen [in a dream] eleven stars and the sun and the moon; I saw them prostrating to me.'" [Surah Yusuf, Verse 4].

The social dimension includes pain, oppression, and injustice, exemplified by Prophet Yusuf, who was separated from his father in childhood, exiled from his home, and wronged by his siblings, who estranged him from his family, relatives, and birthplace. He consequently faced various sorts of persecution and misery. The political dimension encompasses conspiracy, betrayal, and treachery. His brothers worked against him, estranged him from their father, violated their trust, and betrayed him, despite his status as the younger sibling. This was motivated by rivalry and envy of his proximity to their father and the father's affection for him, despite the presence of a huge cohort of eleven boys. The title of the work draws inspiration from a phrase in the Quran that describes Prophet Joseph's dream.

This title symbolizes the idea of the past and the future coming face-to-face and the many outcomes that may arise from this contact. In this context, there is a method of projecting and transferring historical events from the past to the present that carries significant ramifications. It is worth noting that the events depicted in the Quranic account and the final moments of Andalusia mutually affect each other. If these events epitomized the vision's inception, then the all-encompassing vision lies in discovering the connection between what is absent and what is present, concealed within the uncertainty of the political arena, the orchestration of mortality, and the assemblage of visuals (Shāker Ḥassan, 2021).

In Mahmoud Darwish's collection, Palestine and Andalusia intertwine and interweave, with Granada looming as a haven of longing paradoxically juxtaposed with Jerusalem's Palestinian reality. The present embodies a mirror reflecting the Andalusian past on one side and the Palestinian future on the other (Shāker Ḥassan , 2021).

Darwish's vision is manifested in rejecting the unjust Oslo Accord, seeing it as a major blunder and historical gamble, taking the Prophet Joseph as a mask for his poem, a symbol stored and depicted of the suffering of this oppressed people.

In the evening's last moments on this land, we cut our days
from our trees, and we count the ribs we will carry with us
and the ribs we will leave behind, here... in the last evening
we bid farewell to nothing, and we find no time to end...
everything remains the same, the place alters our dreams [...]
The night, when the night divides, no dawn carries it,
a rider comes from the last call to prayer...
so surrender to sleep
after this long siege, and sleep on the feathers of our dreams.
(Darwish, 2005, pp. 271-272).

The phrase "last evenings on this land" refers to the final moments spent in a particular place. An evening marked by feelings of melancholy and despair, resembling a sermon overshadowed by impending departure, conclusion, and temporary existence is described by the term "value of the land." This chapter is brimming with a profound sense of sadness, as seen by the use of terms such as "last evening," "cut our days," "bid farewell," "ends," "night," "surrender," and "siege." The poet foretells, like Joseph's prophecy of the eleven planets, a sombre destiny and a dismal outlook on the future of the Islamic and Arab countries from the vantage point of a sad vision. This prophet is of paramount importance in the realms of vision, divination, and prognostication.

Hence, the title encapsulates the inception of the vision, unveiling the hidden truths of the past, present, and inevitable future realities. The author intricately weaves these realities with the religious and historical narrative portrayed in the Quranic story, along with explicitly mentioning the Andalusian tragedy in the comprehensive title of the eleven poems.

The poet's use of the meanings of Surah Yusuf (Joseph) in the title of the collection, especially the dream vision articulated by Joseph, shows inspiration from this Quranic verse. We find in it the adoption of the collection's title from this verse, and as we explore, we find that this dream vision carries two important aspects, a negative aspect and a positive one. The negative aspect is his brothers' plot to get rid of him by killing him, showing the struggle within oneself; that the self-plans to destroy itself by annihilation. This aligns with the dichotomy evident in the poems of the collection, as in his statement "My people betray my people" and others. The positive aspect is a bright prospect for this noble prophet with prophecy and selection from the Lord of the Worlds, overcoming the bitter reality and transcending it through the cave incident. This reflects the poet's belief in the possibility of the Palestinian people overcoming their ordeal in the future.

It is important to mention that the poems in the book align with the title (eleven planets) to express the psychological and emotional condition, reflecting the present Palestinian situation (Nimr Musa, 2003). Darwish's intellectual acumen and lyrical sensitivity enabled him to effectively engage and enthrall readers with this title, leading them into realms of interpretation to uncover its underlying meanings and purposes. The journey of Prophet Yusuf transitioned from loss and tragedy to captivity and enduring difficult situations. Then relief came his way through being chosen for prophethood, which ultimately brought him leadership, dignity, and glory. The poet achieved a harmonious connection between the text and the Quranic verse, presenting a dialogue between a son and his father as they recount a visionary tale. This captivating story greatly enhanced Arabic poetry and served as inspiration for poets who were enthusiastic about incorporating Quranic texts. The Quran holds great significance as a fundamental element of our shared cultural heritage, enriching the writer's text with a remarkable and expressive style (Mubārakī, 2003, p. 171).

Literature is a reflection of the poet's joy or sorrow, especially evident in poets with sensitive and tormented souls living a perennial cause, the cause of a wounded homeland and people. Mahmoud Darwish believes that his belonging to this land is not up for debate. He attempts to depict a thorny issue in this collection, the cultivation of conflict, betrayal, and treachery in all its iterations, starting from the brothers' scheme against their brother and plotting to eliminate him. This was imprinted in the title of the collection "Eleven Planets," drawn from the story of our master Joseph, peace be upon him. Betrayal expelled this noble prophet from his land and deprived him of the warm embrace of

family. It must be noted that this incident has been manifested in many poets' poems, especially in the collections *Madhih al-Zill al-Aali* (1983), *Ward Afl* (1986), and *Do Not Apologize for What You Have Done* (2004):

I am Joseph, O father. O father, my brothers do not love me, they do not want me among them,
O father. They attack me and throw stones at me, they want me to die so they can praise me.
They have shut your door against me. They expelled me from the field. (Darwish, 1994, p. 395).

The depiction of injustice and ill-treatment, especially when it comes from close relatives, and the resulting sense of oppression and loneliness, become evident. Thus, the name Joseph became closely associated with Palestinians.

4. The poetry of time and place in Mahmoud Darwish's

The anthology *Eleven Stars* explores philosophical themes related to the concepts of "time and place" (Qatous, 1995, p. 169). This topic has been examined by scholars and philosophers over the course of history, spanning from ancient times to contemporary philosophy, encompassing even pre-philosophical Greek thinking. The relationship between time and place is clearly dialectical, with some researchers viewing them as reservoirs of memory that hold cultural or civilizational history for society (Qatous, 1995, p. 172).

In *Eleven Stars*, Mahmoud Darwish depicts his departure from time and place due to the crises he experienced, which led to an increasing sense of beginning liberation and emancipation from time and place. This is translated through the celebration of Andalusia in the collection, not through its literal keys but through the rattling of keys.

In Darwish's account, Andalusia is strongly associated with Palestine, which either experienced a similar destiny or came dangerously close to it. "It is not just a memory," he says. It transcends mere existence. It is Palestine's future, not its past. It is Andalusia's potential aesthetic." (Darwish, 1983, p.p. 227-233).

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Eleven Stars laments the passing of an Arab kingdom and its period, the unveiling of all its masks, and the time it took to be an Arab phenomenon. It is a period when Arabs are either absent or have vanished, and at this location, Arab presence is represented as: "Here, the falcon committed suicide in sorrow, and here the strangers triumphed over us. Nothing

remains for us in the new time. Here, our bodies evaporate, cloud by cloud, in space. Here, our souls shine, star by star, in the space of the hymn." (Darwīsh, 1992, p. 48).

When Darwīsh addresses the adversaries of space and time, he adopts a highly psychological stance:

Take my mother's land with the sword, but I will not sign my name to peace treaties. I will not sign my name to selling an inch of the thorn around the cornfields... And I know I will bid farewell to the last sun, and wrap myself with my name and fall into the river. I know I will return to my mother's heart for your era, sir... Raise on my body statues of freedom that do not salute, and carve a cross of iron on my stone shadow. I will ascend soon to the heights of the hymn, the hymn of the suicide of the masses when they celebrate their history to the slaves. (Darwīsh, 1992, p. 48).

It is both a Darwishian map of boundless creativity and brilliance; agony and creativity, entwined and continuous; and a map of melancholy, wounds, and setbacks. The Arab territories are disappearing one by one, as if destined to be a common platform for all covetous people.

The Arab claims that the so-called New World Order uprooted him, cast him out of position, and imprisoned him: "And nothing remains of us except adornments for ruins, and feathers lightly on the garments of the lakes. Seventy million hearts are broken... It is enough and more than enough, for our death to return as a king above the throne of the new time." (Darwīsh, 1992, p. 48).

This is what happens when you lose track of time and location. He will now sit on the pavement and daydream of the splendours of Granada, where the windows of grief and recollections open to the wonderful ancient Arab past, and all that remains is the debris of memories.

According to Darwīsh, the location (geography) has vanished, and history has gone without anyone noticing the passage of time. For instance: "Five hundred years have passed and ended, and the rupture between us was not complete here, and the messages did not cease between us, and the wars did not change the gardens of my Granada... All autumn passed, and our history passed over the sidewalk... and I didn't notice!" (Darwīsh, 1992, p. 48).

When the poet marks his exile and departure from geography after losing his horse on the Atlas coast, his sensation of detachment grows with each passing line. He says:

I used to walk towards the self in others, and behold, I lose the self and the others. My horse on the coast of the Atlantic has disappeared, and my horse on the coast of the Mediterranean is enveloped in the spear of the cross." (Darwīsh, 1992, p. 48).

The poet portrays the nation's seven hundred years of historical assemblies and heroic epics in this collection, dissolving into the history of exile and dispersal and showing itself to us as the beast of disappointments and defeats.

5. The poetry of the sea and its shadows on the features of homeland and exile

The sea is one of the scenes from human life that reflects the beauty of nature. It has been often portrayed as a symbol of departure, roaming, death, and livelihood by numerous generations. It is also a haven for the loving and contemplative soul. Mahmoud Darwish interprets it as a symbol of exile since it is an endless place devoid of bounds for sadness and hopelessness. The sea, which evokes emotions of dispersion and displacement, is also a part of the country.

Because of his private concerns, Mahmoud Darwish stands out among Arab poets in his interpretations of the sea. Since the first displacement, the sea has been clearly symbolic in Palestinian poetry as a passage to Jerusalem and Palestine. The sea is mentioned in this collection: "It is the right of Columbus the free to find India in any sea, servants desired by the sea, coming from the sea, and a sea that corrodes the wood of our doors, the sea mingled with clouds, and the strangers prevailed." (Darwish, 1992, p. 22).

Like a blade embedded in the side of Mahmoud's poetry collection, exile becomes a grief that permeates his poems, as evidenced by the passage "A Canaanite Stone in the Dead Sea." According to him, the title's reference to the water highlights belongings before the closing of the doors to the homeland and exile:

No door opens before me except the sea...
I said: My poem
I am from the shepherds of salt in the valleys. A bird pecks at
my language, and builds its scattered nest in my tents
Is there a country
that escapes me so I can see it as I wish, and it sees me.
(Darwish, 1992, p. 49).

In "Rita's Winter," the poet captures the conflict between love and hatred from the past and present by stating: "The sea sleeps in front of my window, the sea behind the door, and the desert behind the sea, the sea overlooks the sea breeze." (Darwish, 1992, p. 49).

These passages transform the sea into a place of unfathomable peace, absurd death, and lethal sorrow. In this collection, there's even a trace of desert hanging on to the water, reflecting the enormity of dislocation, exile, and wandering.

The poet evokes the dual struggle of departure and exile, expressing longing and nostalgia for the homeland while opening his text to the past:

For you, if you left the door open to the past for me,
A past I now see being born in your absence
From the creaking of time in the key of this door, for me
A past I now see sitting beside me like a table
For me, the soap suds
And the salted honey
And the dew
And the ginger
And for you the deer, if you wish, for you the deer and the plains.
(Darwīsh, 1992, p. 76).

But it's a past that recalls the conflict with the occupier and the impossibility of coexistence, saying: "I left my mother in the ancient melodies cursing the world and your people/And I found the city guards feeding the fire of your love." (Darwīsh, 1992, p. 76).

After delving into the past, the poet returns to assert ownership of the homeland after mentioning the sea, saying:

For me, this small plot of land is in a room in a street
On the ground floor of a building on a mountain
Overlooking the sea breeze. I have a moon of wine, and I have a hard stone.
(Darwīsh, 1992, p. 73).

The compact parcel of land, the structure, and the towering peak manifest the essence of the motherland. Darwish tasted the bitterness of exile in his life when he was deported from Palestine, resided in Haifa, and eventually departed for Beirut. Consequently, Darwish's attachment to his homeland grew indissoluble, as it was the source of both his happiness and sadness, and it transformed into a realm where the distinctions between the past and the present blended together. This may be his expression when he says: "There is no land for two bodies in one body, and no exile in these small rooms, leaving is entering." (Darwīsh, 1992, p. 76).

Amidst the various conflicts and challenges, the sea came to represent banishment and the unfamiliar, symbolising the collective anguish and suffering of an entire population. The poet refers to the emigration of Palestinians from Beirut, who dispersed throughout the Arab world by crossing the sea. The sea serves as a visual setting for the displaced homeland, symbolising the difficulties of being forcibly uprooted and exiled. Although exile was marked by bitterness, it provided the Palestinian people with the chance to assert their identity and nationality. Consequently, the concept of homeland

is no longer represented solely by a specific geographical region but rather by a homeland that Darwish has artistically constructed, complete with its precise boundaries, terrain, entrances, and gardens, along with all the associated happiness and wealth. Darwish substituted the actuality of the forfeited country within his consciousness and innermost being, imbuing it with the entirety of human significance and aesthetic allure derived from his essence (Qatous, 1995, p. 172).

6. The poetry of colours and their symbolism in the collection *Eleven Planets*:

In Arabic, colour is defined by Ibn Manzur as the "appearance of blackness and redness," and colouring refers to the act of giving colour. According to this definition, everything possesses colour, which signifies the distinction between it and other objects. Colours is the plural form of color³.

White and black are prominent and universally recognised colours that symbolise the extremes of contrasted colours, representing night and day, darkness and light. Thus, these colours are prevalent in every civilization and language. The color red, which is highly vibrant because of its connection to blood and warfare, is next in importance.

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Colour is a crucial instrument and foundation that modern poets heavily depend on to convey their subjects, infusing them with symbols and references. Colours have aesthetic and creative capabilities that are evident in literary works, enhancing their depth and inclusiveness. Moreover, the psychological, social, and emotional importance of these elements enables artists to effectively transfer the audience into the realms of imagination and creation (Boumalī, 2015, p. 138).

Mahmoud Darwish imbued the poems in his collection *Eleven Planets* with a diverse range of shades, aiming to offer the reader a lucid and unambiguous perspective. Through the deliberate use of evocative colours, he elicits a sense of aesthetic pleasure in the reader by imbuing objects and places with these hues. In his poem "For Truth Has Two Faces and Snow Is Black," he explicitly expresses:

For truth has two faces, and snow is black above our city.
We can no longer despair more than we despair...
And the end marches confidently to the wall,
Above this tile wet with tears, marching confidently.
(Darwish, 2005, p. 281).

³ To expand on the Arabic meaning, See also Manžur, I. (1955). *Lisan l'Arab*. Dar Šader.

In this excerpt, the colour black is depicted as a sombre and melancholic presence, symbolising intense anguish. It vividly portrays the immense scale of the tragedy that has tainted the purity of life, transforming it into a profound and dreary abyss. Following the signing of the "treaty of despair," sometimes referred to as the "treaty of wandering," the nation will be condemned to its unavoidable destiny of fragmentation, self-centeredness, and the supremacy of corrupt motives over the welfare of the country and its people. The colour black serves as a vivid emblem of the deep sorrow, grief, misery, isolation, and displacement endured by the Palestinian people. The displacement of objects is evident, as the snow has acquired a dark hue as a result of its somberness.

In another corner of the poem "Red Indian Pre-Last Speech in Front of the White Man," he says:

So, who are we in Mississippi? We have what remains of yesterday
But the color of the sky has changed, and the sea is eastward
It has changed, O lord of the whites! O lord of horses, what do you want
From those going to the tree of the night?
(Darwish, 2005, p. 297).

This passage has altered the blue of the sky and sea, causing a disruption. This causes the nation's character to unravel and its identity to disappear, as everything changes as a result of the nation giving up its history and land. As he states, the poet's use of the colour white has additional importance:

I am the master of time, I have come to inherit the earth from you
So pass before me, so I can count you one by one on the surface of the lake
'I bring you civilization,' he said, 'so let the Gospels live,' he said, 'so pass
For the Lord alone remains for me, for Indians dying is better
For our Lord in the heights than Indians living, and the Lord is white
And white is this day: you have a world and we have a world.
(Darwish, 2005, p. 302).

The prevailing and overwhelming forces assert their terms with us, capturing the territory and predicting its downfall and degradation. The colour white in poetry is usually associated with connotations of optimism, auspicious signs, and lucidity. Nevertheless, Mahmoud Darwish skillfully manipulated the arrangement of colours, exploring alternate realms in which the colour white represents mortality, deterioration, and the act of leaving, as it is usual to dress in white burial garments upon death. In the previous words, the poet conveyed the awful reality that the Arab nation has fallen into using the colour white.

The gradual expansion of whiteness during the daytime implies to the reader that the nation has lost all of its possessions, as if its history has transformed into a book with pages covered in whiteness, hidden under the grip of deterioration. This is a sign or indication of the complete annihilation or

disappearance of something, as there can be no existence, whether it is happening now or in the future, without thoroughly examining our past, extracting its valuable possessions, and progressing in order to preserve our unique characteristics and restore our former greatness in a fresh and revitalised manner.

The poet also hints at coloring his days and years with green, saying:

And I am green year after year above the sandalwood trunk /
This is me, and I am here in my place /
And now in the past I see you, as you came, and do not see me.
(Darwīsh, 2005, p. 316).

Here, green symbolizes generosity, resilience, and harnessing everything for the service of the homeland until achieving the desired goal. In another poem, "We Will Choose Sophocles," he says:

And if this autumn is the final autumn, let us shorten
Our praise for the old utensils, where we engraved our songs
Others have engraved on what we have engraved, other songs
And it has not broken yet. It rises above the old shields
To hide its red flowers, what the sword did with the name. Our traces.
(Darwīsh, 1992, p. 36).

The poet employs the colour red to symbolise his deep affection and yearning for his family and loved ones, who will persist despite the imminent oppression, displacement, and suffocating siege. This sample highlights the contrast between the vibrant redness of the flowers, representing love, yearning, and life, and the depiction of blood by the sword, symbolising the innocent Palestinians who are victims of the oppressor's brutal weapon.

The poet created exquisite creative masterpieces, and in response to the melancholic circumstances, he occasionally manipulated elements to convey his emotions, at times intense and at others contradictory, reflecting the constraints imposed by his life experiences. He exerted his utmost effort to amplify his voice and etch Palestine's name into the chronicles of history, ensuring its enduring resonance for years to come. This vibrant array of colours serves as a profound exploration of history, capturing the very soul of the nation and its enduring glory, even in the face of present challenges. These poems serve as interpreters of the concepts of humanity, nationalism, devotion, sacrifice, and dedication to one's homeland, as they depict the fading of all other priorities in favour of the land, symbolised as the mother.

7. Poetic Repetition and Sound Rhythm

7.1. Repetition

One of the most well-known artistic and creative phenomena that modern poets have worked with is repetition. It is also one of the most significant phenomena that adds poetic attractiveness and richness to the poetic text since it enables the poet to use the phenomenon of repetition to describe what's on his mind and the sentiments and emotions that are simmering inside of him. In poetic expression, repetition is simply the poet's way of insisting on and affirming the thing that matters most to them. This is the first straightforward rule that we notice in every repetition: an examination of the author's psychology and an emphasis on meanings that have a significant influence on the expression (Al-Mala'ika, 1967, p. 242).

Poetry benefits from repetition's lovely melodic quality, which also helps to give it depth and a dramatic touch. Repetition also makes the language more cohesive and harmonious while maintaining its structure. "Artistic and psychologically, repetition suggests interest in a topic that occupies the mind, whether in a favourable or negative way, for better or worse, attractive or ugly" (Jaida, 1980, p. 67). Repetition illustrates the degree of domination, value, and force of the repeated, and it also captures the human senses and faculties."

Any poet who uses repetition does so in an effort to communicate with the reader, release pent-up feelings, and express longings. When a word is heavily used, it indicates that the discourse is supported and its formulation is carefully considered. One of the eleven KoKob poets' collections applies this phenomenon, filled with repetitions that enhance the harmony and aesthetic beauty of the work. The collection contains repetition on a number of levels, including questions, nominal and verbal phrases, and letters. In his research, Rizq Al-Khawaldeh emphasises this, writing: "The poetic text's coherence is largely due to the repetition that has permeated it" (Al-khawaldeh, 2005, p.70). However, it was the most noticeable, and in order to appreciate the significance of this mechanism, we refer to the following passage from his poem, in which the poet states:

Who am I after the night of estrangement? I rise from my dream
Afraid of the mystery of the day on the marble of the house, from
The darkness of the sun in the rose, from the water of my fountain
Afraid of milk on the lips of the fig, of my language
Afraid of air combing a willow, afraid, afraid
From the clarity of the dense time, and from the present no longer
Present, afraid of passing through a world that is no longer
My world. O despair, be mercy. O death, be
A blessing for the stranger who sees the unseen more clearly than

A reality that is no longer real. I will fall from a star.
(Darwish, 2005, p.201).

Here, the poet, caught in a sea of paradoxes, expresses a sensation through words that has started to torment him. Amidst the chaos of events, the sorrowful visions he sees, and the shadowy platform that covers his world, there comes a period of bewilderment. Consequently, he uses suggestive language to emphasise this hidden meaning that lies deep within him. This intensifies linguistically in tandem with the word "night" being repeated multiple times, which is entwined with the word "estrangement," a meaning he conveyed through the word's various transformations (night, mystery, darkness), and this synonymy sheds light on the poet's mental state (I-Khawaldeh, 2005, p.70).

The poet's use of these phrases demonstrates the coherence of his artistic vision, as he was able to effectively convey to the reader the poignant truth that looms over the Arab world in general and the Palestinian people in particular. The word "afraid" (I-Khawaldeh, 2005, p.70) repeatedly conveys the suffocating gloom of reality. These words cast a shadow over the poem, portraying the characteristics of terror and fear each time they are used. Their repetition maintains the text's coherence, clarifies the situation, and supports the discourse, to the point where the obsession with fear permeates everything, including language and the air, with all its tensions.

In another passage:

A street that is no longer my street. Who am I after the night of estrangement?
I used to walk to the self in others, and here I am
Losing the self and others, my horse on the Atlantic coast has disappeared
And my horse on the Mediterranean coast is cloaked in the cross's spear in me.
Who am I after the night of estrangement? I can't go back to
My brothers near the palm tree of my old house, and I can't descend
To the bottom of my abyss, O absence! No heart for love... no
Heart for love to dwell after the night of estrangement... (Darwish, 2005, p. 284).

The poet's gloomy perspective on a reality marred by fragility and uncertainty is exemplified through numerous instances of repetition, mirroring the plight of a people plagued by alienation and deprivation. The recurrence of the term "no" in specific sections of the poem, such as "no heart," "no street," "no one carries my name," and "no love pleads for me," serves to depict the poet's agonising reality amidst oppression, persecution, and a tragic demise resulting from the nation's negligence and abandonment of its responsibilities towards Palestine.

7.1.1. Sound Rhythm:

The anthology has numerous stylistic phenomena, such as metaphor, repetition, and juxtaposition, which the poet skillfully employed in crafting the poetic text. He successfully synthesised them into a comprehensive organism that is abundant in various connotations and meanings, captivating the reader through the harmonious interplay of voices and a synchronised beat.

This clearly showcases the poet's expertise and artistic sensitivity, allowing him to create a distinct style of poetry in this collection or in other works.

Mahmoud Darwish dealt with ellipsis in a unique and sophisticated artistic manner, making the two consistent words harmonious in a delicate manner. For example, he says:

And I, even if I break, I saw my days in front of me
And I saw a void, I saw war after war, that tribe
Guided, and that tribe said to Hulagu the contemporary: we are for you
And I say: we are not a nation, I respect Ibn Khaldun
And I, even if I break in the metallic air... and the new Crusader war surrendered me to the
god of revenge.
(Darwish, 1992, p. 61).

The poet's self is prominently evident in the text, as indicated by the frequent use of the pronoun "I." This self remains strongly connected to the location, even in the face of destruction and collapse. The poet used the names of historical figures from Arab history, such as Hulagu, Ibn Khaldun, and the new Crusader, to represent the dissolution and destruction of the nation. Hulagu and the new Crusader symbolize the adversary's resurgence in a novel manifestation.

The poet's autograph on the words imparts a mesmerising melodic resonance to the lines, particularly through the use of consonance. Darwish skillfully and uniquely managed to blend the two words "my days/in front of me" and "nation/we are" in a harmonious and delicate manner, showcasing his artistic and aesthetic prowess.

Repetition and parallelism refer to the similarity of two words in terms of both sound and meaning, with a connector transitioning between them. Repetition refers to the similarity between two words in a line or verse of poetry, whereas parallelism refers to the similarity between a word in the verse and another word in the rhyme (Shaib, 2018, p. 699). Both of these genres possess a prevailing musical quality characterised by the frequent repetition of words to emphasise and create a melodic resonance. This infusion of vitality and activity into the poetry text helps to distance it from the ordinary, preventing monotony.

Darwish says in his poem "In the Last Evening on This Earth":

And an old time hands over this new time the keys to our doors
Enter, O opener, our homes and drink our wine
From our easy melody. For when the night is halfway, we are the night
There is no dawn carried by a coming knight from the last call to prayer.
(Darwīsh, 1992, 90).

Repetition strategically enhances the impact of this text. Words like "days/days," "keys/openers," and "night/night" convey symbolic meanings and engage the reader with their suggestive connotations. This deliberate repetition creates a pleasing musical quality that resonates with the reader, while also signalling the transition from an outdated era to the emergence of a new one. This new era holds the promise of a fresh beginning, marked by justice, peace, and freedom.

As for the structure of parallelism, it also appears prominently on the pages of the anthology, allowing it to form a stylistic phenomenon. Darwish says in the same previous poem:

In the last evening on this earth, we cut off our days
From our trees, and count the ribs we will carry with us
And the ribs we will leave behind, here.. in the last evening.
(Darwīsh, 2005, p. 271-272).

The structure of parallelism is embodied through two words or phrases "In the last evening" that open the poem and the rhyme phrase "the last evening," making it clear that the old time has ended and heralding the beginning of a new era or its imminent birth.

The aforementioned makes it clear that poetry has movement, excitement, and suspense because the internal rhythm of sounds and the poet's signature on the words musically imbue literary discourse with serenity and strong implications that work to break the reader's semantic expectation.

Darwish excelled in playing with the internal rhythm through several rhythmic phenomena, such as contradiction and juxtaposition between two poetic phrases. For example:

"No sound rises, no sound descends" (Darwīsh, 1992, p. 97).

And he says:

I looked below,
I looked above,
I looked around me.
But I found
No horizon to look at, I found in the light nothing but my gaze.
(Darwīsh, 1992, p. 85).

These rhythmic paintings have played a significant role in developing the poem and creating new musical refrains.

Lastly, it should be mentioned that Darwish persisted throughout the majority of the anthology's poetry, switching between narrative and lyrical singing and maintaining that sentimental cosiness through well-constructed phrases.

8. Conclusion

Mahmoud Darwish skillfully explores the profound elegance of tragedy by crafting rhythmic imagery imbued with a sombre undertone to portray the harsh truth of the Palestinian national calamity. He accomplished this by invoking historically analogous locations and emotionally resonant personalities, as well as employing the following methods.

The title of the collection (*Eleven Stars*), embodies the vision of the esteemed Prophet, our master Yusuf (Joseph); peace be upon him. The collection mirrors the nation's history by depicting the historical loss of Andalusia and the contemporary loss of Palestine, paralleling the plight of Prophet Yusuf who faced betrayal from his brothers. The theme of loss highlights the importance of place and time in relation to the poet Mahmoud Darwish, who pursued liberty and escape, mirroring the Arabs' historical displacement from their land and temporal context. Darwish revived this locale and era through poetry, consistently interacting with its specifics and components. Darwish's emphasis on place reveals a pronounced use of natural elements, particularly the sea, which embodies profound and distinctive significance in this collection, representing the lost country and the absence of Palestine.

Mahmoud Darwish skillfully explores the profound elegance of tragedy by crafting rhythmic imagery imbued with a sombre undertone to portray the harsh truth of the Palestinian national calamity.

Contemporary poets use color as a significant tool to enrich their artistic endeavors, imbuing them with deep meanings and emotional resonance. Darwish adeptly employed colour to reveal concealed cultural patterns and emphasise others, thereby creating culturally nuanced expressions. These expressions illuminate the profundity of the Palestinian agony and serve as a resolute protest against modern empires that pursue the ethnic cleansing of Palestine, akin to the actions taken against Native Americans. This is where the cultural parallel between the two causes exists, underscoring the core of human tragedy. The use of repetition and rhythmic sound exacerbates this tragedy, expressing its mute, mournful nature in a pronounced, poetic, musical manner. These pieces highlight the concealed

aspects, exposing the profound sorrow that Palestinians experience under the ongoing Israeli occupation, which encroaches onto their territory, airspace, and sacred places.

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