

The Textual Component Based on Chomsky's Structure and Halliday's Consistency: “The Land” Poem by Mahmoud Darwish as a Model

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Abstract—This study aims to explore the elements of consistency and harmony in the poem *The Land* by Mahmoud Darwish. The major components of textual grammar are examined, highlighting the creativity of language in producing endless sentences. It essentially deals with the compositional structures and the elements of their formation at both the surface and deep structures. The descriptive and analytical approach is adopted to achieve the purposes of the study. The results show that the factors of dispersion, discontinuity, and anxiety help to achieve the elements of consistency and harmony. Such factors are shown to generate poetic connotations as well as the textual balance between motives and goals on the one hand and aesthetic meanings on the other.

Index Terms—The Land, surface and deep levels, consistency, harmony, stylistics

I. INTRODUCTION

Linguistic studies (mainly at the level of syntactic formulations) have been concerned with the sentence regardless of the context or the discursive meanings of the text. However, there has recently been a serious consideration of the text beyond the sentence, mainly because the sentence as a unit is inadequate to represent or describe the phenomena that normally arise beyond the sentence. For example, Wardhaugh (1971) provided a theory that intended to analyse the sentence by exploring its major building blocks. He sought access to comprehensive rules that can regulate and account for the sentence structure, which view the language as a creative procedure by virtue of its innovative use and ability of the unlimited production of endless sentences based on the limited number of words and the standard rules. According to Al-Rajehi (1979), language is a system consisting of a specific set of rules that generate infinite sentences. On the other hand, textual linguistics is associated with textual analysis that draws on empirical research and theoretical achievements of cognitive psychology and its association with other components of language use Afifi (2001).

Unlike the sentence, the text has been intensively studied based on lexical and critical frameworks considering the contextual and lexical factors that played a significant role in defining its feature and forming its (meta-) structure. De Saussure, Jakobson, and Blomfield, among many others, addressed various fields that deal with the context. Likewise, Firth presented a new vision that connects the text to its contextual situation.

Hymes (1972) classified the context into eight components: text form and content, the background, the participants, the purposes and the impact, the key, the method, the type, and interactivity. From this point, the text is part of a larger context. Halliday (1976) followed Firth and Hymes' thoughts and vision, particularly concerning the thoughts of the context study depending on the text and the situation. He, particularly, investigates the relationship between the text and its context.

This study addressed the linguistic structures and components depending on surface and deep structures in order to detect the sentence's components and the creative linguistic processes in one literary work *The Land* by Mahmoud Darwish. It mainly shows how a language can be innovative. We explore the artistic creativity, text's forming, coherence and cohesive strategies that contribute to creating the text.

The direct components of the linguistic structure intervene in constructing the components of cohesion and coherence. Since the text draws on sentences, it is impossible to disentangle the surface form, deep structure, or connotations that the text aims to deliver. Therefore, the study dealt with the strategies that construct the linguistic structures on the base of surface and deep structures because they are the first representation of any creative process. Hence, the mental processes regulating sentence construction are united with the creative artistic processes (Abu-Haqqaq, 1979).

In this study, we limit ourselves to applying cohesion and coherence components to the poetic example *The Land* by Mahmoud Darwish (2000). This work represents a conflict between reality and fantasy, which produced the components of creative cohesion that dominate it and flow easily and spontaneously from the poem.

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II. REVIEW OF LITERATURE

Al-Majali (2107) applies theoretical discourse analysis techniques to the poetry of Samih AlQasem in his poem “Heramphrodetous”. He aims to highlight its coherence and consistency, and this is achieved through the strategies of ellipsis, substitution and the employment of cohesion and cohesive devices.

Saadi (2018) aims to examine the five cohesion elements: reference, substitution, ellipsis, conjunction, and lexical cohesion in Wills in the Ground by the Omani poet Saeed Al Saqlawi. It also examines the text's inferences to reveal the hidden meanings of the words. The study concludes that repetition is one of the key factors contributing to Saqlawi poem's cohesion.

Al-Amaireh (2018) aims to define the features of textual coherence in The Last Card – Southern by the poet Amal Danqal, focusing on the impact of this consistency in shaping the poet's vision. The study concluded that there is consistency between the lexical fields and semantic structure. In addition, it revealed the effectiveness of text construction in shaping the ending images and death through repetition and structural tools.

Nuwar (2018) investigates the cohesion and coherence role in Piety and Charity by Ibn Al Taieb. The study aimed to differentiate between the elements of cohesion and coherence. According to some linguists and researchers, it also examined their role in analysing literary texts and removed confusion in their concepts. The study concluded that the elements of cohesion and coherence differ according to the length of the text.

Al-Abd (2019) investigates the cohesion and coherence in Ibn Zaydun's poem which aimed to reveal the cohesion elements in Bin Zaydun's poetry. The study concludes that the context of the poem, especially its events and situations, is completely consistent with the whole cohesion elements.

Many Arab researchers have also investigated darwish poems to examine several literary and linguistic aspects. For instance, Sabahi (2012) explores the strategies of coherence and consistency in Mahmoud Darwish poem “State of Siege”. This study reveals that the poem has clear consistency in which the poet adopted the strategies of deletion and the use of pronouns, demonstratives, coordination, repetitions, and substitution.

Against this background, it is noted that the previous studies ignored the sentence's syntactic structure, especially concerning its important role in constructing the text and its cohesion elements. Therefore, this study intends three things: First, it addresses both the syntactic structure of the sentence and the text by connecting the cohesion elements with the transformative, innovative theory. Second, it brings closer the semantic processes in deep structure and mental processes in the text. Additionally, the study aims to identify the efficiency of cohesion and coherent elements in Mahmoud Darwish's poem by highlighting the most influential elements that make the poem The Land a cohesive and coherent whole.

III. COHESION AND COHERENCE TECHNIQUES

According to Halliday and Hassan (1976), the word text is used in linguistics “to indicate any linguistic syllable, written or spoken and no matter how tall it is to form one unit”. It is a unit of meaning assembled by a set of patterns and relations where the form is not a key element. The syntactic unit of the sentence illustrates the major difference between the text and the sentence. On the other hand, the semantic structure controls the text as there is no consideration of shape and size.

Halliday and Hassan (1976) state that it is possible to differentiate between the text and the sentence for normal people with no experience of doing this distinction. He refers to this by saying “When an English speaker hears a syllable of the language, he will exceed the length of the sentence, and he can ordinarily and easily know if this syllable is a whole unite or just a set of incoherent sentences”. In addition, he confirms that there are features in the text that cannot be found in single sentences but in a set of linguistic features called cohesion and coherence.

A. Cohesion Techniques

(a). Reference Technique

The spoken elements create intended consistency between statements, actions, and situations to open a way for expectation. Therefore, it comes to the readers when they read a speech and their efficiency in interpreting it according to the context through the anaphoric connection between the elements. It includes pre- and post-references (Khatabi, 1991).

(b). Substitution Technique

This technique means a process achieved in the text. It is based on the substitution process, so the late element is a substitute for an advanced element, leading to the text's consistency (Khatabi, 1991).

(c). Ellipsis Technique

Not everything that is hidden in the mind is fit to reveal. Thus, according to Zayed (2002), ellipsis adds to the text not detracting from it; the reader must complete the missed part by what he or she thinks, believes, or expects.

(d). Conjunction Technique

The conjunction parts can be divided into additional conjunction, causal, reverse, and temporal (Koin, 2000). This conjunction is reflected either linguistically through the connection tools or metaphorically through the relations of being near each other.

(e). *Lexical Consistency Technique*

There are two recent techniques that modern poets use, in particular, repetition and joining.

B. *Coherence Techniques*

(a). *Total Structure Technique*

It is all about the text, which is the basis on which the text is built metaphorically and content-wise. The structure reduced the semantic reporting and its systems and classification. So the repetition and the title are the elements that address this issue.

(b). *Knowledge of World Technique*

This world is made up based on the background of our knowledge, understanding, perspective, and recognition. Accordingly, the text could open perspectives for a new understanding different from what we already knew (Qaisar, 2000). Then, the criticism vision comes as a result of what the text is and what we know, so it looks for the essence of the beauty of it.

(c). *Dispersion, Emptiness, and Interruption*

It is a strategy that is based on time's inversion and disturbs the vision to follow its visible sphere between the past and the present. By that, the future remains as a component of complex images competing with the hope to raise the current question and its possibilities to return what has passed back and to determine its relationship to things.

IV. "THE LAND" POEM BETWEEN THE TWO STRATEGIES: COHESION AND COHERENCE

In the Darwishian poem, the centre of accumulation and the station of fascination, he moves away from the cliché with free visions on its way to success. He rejects text globalisation, in its informative meaning in order to search deeply into civilisation about the eternal certainty. According to Ismael (1968), this certainty means something that firmly existed and emanated from the depth. Also, the progressive growth in a creative experience refers to creation and reading, which strengthen the meaning of love, perception, and joy. All of this about spontaneity and impulse speech dedicates the creative speech. The word, context, image, rhythm, and music are movable paintings that reduce the past and present contexts in a new cognitive vision that moves by the relation between events, places, and times.

The text is organised in a series of cohesive components that include references, substitutions, techniques, conjunction, and lexical cohesion. In addition to the coherence techniques, other factors are used, including the total structure, the world's vision, and what comes from the factors of dispersion and emptiness (Al-Nabulsi, 1987).

A. *The Cohesion Techniques*

(a). *Text References*

The Land poem has external references (that happened outside the text) that include: pronouns, demonstrative pronouns, and comparative tools.

1. *Pronoun References*

We will try to apply what we have received through the models. The poet said:

In March, of the year of Intifada (the uprising), the land told
 Its bloody secrets, in March five girls, passed in
 Front of violet and rifle, they stand beside the primary
 School's door, they burned with the rose and ultimate
 Za'atar, March comes to the land, from the bottom of the land
 It comes

The references are divided in this board, limiting the scene of Intifada (1976) between the two references: anaphoric and cataphoric. Since the crisis seeks to meet at the vanishing poetic point, leading to viewing the poem as a whole. This makes the event of March as a moment that emerged from the realistic/ the historical (as a narrative principle). The Land said they passed in front of Violet and they burned, so the reference here is anaphoric one that refers to the legend. Then it backs to hope, fertility, and flourishing. The barriers cease to exist voluntarily between the March of Reality/Intifada and the March of the myth. Thus, the poet uses dramatic elements that compose a scene that is loud with its eventual ascent and descent, revealing the hope of returning to Palestine. March comes to the land from the bottom of the land. It comes as a cataphoric reference (comes: it) in monitoring time and place that make the event difficult at the moment of flaring. Then, the complex will untie by the eventual descent by the verb (they open) then the complexity comes again by the advent of march in its journey to embrace the anthem of soil in dual playing on life's

chord: The functional usage composed of verbs of saying is a sufficient tool to serve the narrative purpose (she said) then the passage comes (she passed) to move a static raging inside the ego (the poetic ego).

2. *The Exophoric Reference*

It means a reference outside the text or to an unmentioned place. Hassan (1998) mentioned, "a reference to what is not mentioned mainly depends on the context of the situation". So, in this text, the exophoric and textual references permeate more and more.

She said to us.... in an exophoric reference to the plural (the absent, the present), the poet draws a space for two eventual lines through this painting: one of them leads to death while the other to the moment of final/death. So come rebirth, fertility, renewal, hope, and thriving from here. Then, the saying brings back March to witness Darwish's battle against time and a series of extensions to serve the two perspectives and formation.

The one who is in love is fused in vision as nature is not the only source of this energy. Rather, that fertility resides in the hearts of lovers (she said to us....); he didn't identify (to me) but the talking was popular (us). Thus, the source of the saying is specified by a singular pronoun (she), but to whom does the saying go? It is for plural, witnesses, eyewitnesses and lovers. It itself gives the orange the greenness to merge the elements of existence, and the fusion is being as that extension... the self... the human... the universal..., producing life. From that, the word, the line, the poem, the being, Palestine appeared. Accordingly, the climax began with the martyrdom of the five girls.

Then, the situation starts to extend and form in combination with natural elements; therefore, the journey of fertility and rebirth starts, which is the journey of liberation and expulsion of invaders.

Although this part is short, it has a signifier that evokes absent texts with symbolism and intertextuality. Also, inference with present texts with a combination of absent (references.....exophoric, anaphoric) which the present (with its cataphoric reference) so that March becomes the hidden significance in terms of the actual reality that refers to the time of the massacre. Earth Day includes a dimension or an absent symbol, the mythical dimension utilised at the technical and substantive levels. Elsewhere, descriptive and textual references penetrate more and more.

In March we fell in first love

and we enter a first jail

And in the night, memories come out from the Arabic language

love said to me one day: I enter the dream alone and I lost

I said: the river is walking to you and in March the land reveals its rivers

You will say: No. The words and the slow river are torn apart.

You will announce the bad time, disappearing in the shadows, no to linguistic theater, no limits for this dream, no for the future.

The exophoric references are outside the text in a slow time that the river flows: we enter (we), we enter (we) the first jail. From the anaphoric references: he said: (he) the love is mine... (Memories come out, I enter the dream, I lost, increase, reveal, torn, you will say, you will announce, and disappear). The combination of the two poems is necessary to complete the structural pattern between the two pieces so their unity forms a consistent and cohesive structure. By talking about the flowing river, which is besieged as it hides the revolution, it has to tear the time and utterances hidden in women's cloaks that come from the autumn. Autumn symbolises wilt, which is unlimited, as the revolution is hidden in women's wombs, and there should be a spring after autumn ends. Then, the poet/the revolution is close and united, which the revolution hides with his words, and he hides with its glow. For the river/revolution, by its slow walking.

3. *Demonstrative and Adverbial Reference*

They are anaphoric and cataphoric cohesive devices (Khatabi, 1991), and because the extension is long-term with a deep notion and packed with demonstratives, we will not consider it much (see many of it). We will mention what we notice with the amount of which conveys the point while referring to the fact that the rarity doesn't affect the quality of the script, whether textual or rhetorical.

Time limitation: thirty-years ago, referring to the year 1948, the time when the occupation's state began to appear. As for the wars' dates are 48, 56, 67, 73, 76. All of this is enveloped with a social time and framing it with references of indicative linguistics: (my mother is growing her braids), (my father is in the grip of English occupation), and here is a peregrination between social /historical, value-based/aesthetical, past/martial.

As for Darwish, his outbreaks are always those of constant worry and heated anxiety due to an external timing dictating plenty of coordinates and an internal timing which is defeated and full of crisis. For the text is born in the hide-out. The Influencing verbs of absence, present in the land of linguistics/script, are a declaration that is relentless for the state of stillness and oblivion.

(b). *Substitution*

We will notice this nominal substitution in many places between (month/March) as we shall find this (Darwishian/Eliot-ic) overlapping:

In March there is the scent of plants, that's the immersing of elements

March is the cruelest and lustful of months.

My father shall pass through my inhalation and exhalation and will not be broken.

This is my agrarian aim at the peak of love.

This is my outbreak for life.

Oh, plants, intertwine and contribute to the surprise of my body and the retrieval of my dream into my body, the land will burst.

As the nominal substitution comes (April), the overlapping of the two poems also does. As it is a consensus on the necessity of returning to the land. Eliot demonstrates the cycle of human life from childhood to adolescence, then old age or even death than life all over again. This temporal pursuit of minds is the same of which Darwish is occupied with where the land lives and resuscitates through spring; it is a wedding where the scent of plants diffuses to let the legend rise again, July, Ishtar and Adonis, Al-Zo'abi (1995).

Openings all over again, so Darwish takes the same opening; there it is, April, and there in March. It is noted that March is between brackets to demonstrate the importance of poetry in the realm of the poem and to refer to the absent text. We are in the behold of a dramatic conduction of a restless case rich with intertwining landmarks. Thus, Darwish has to contain these elements and procedures, curing a homeland that is occupied and unproductive in life in front of unlimited arrogance. He also has to contain the oppression that stands in the way of the immersion of elements & plants, mentioned in the same poem:

Oh land, my lady please hide my staggering age.

between two questions, How & When?

and this is my Taa'ie spring, and this my final spring

and in March, the land wedded its trees.

Playing the same melody for it is the lady/land is the one and March in these verses is the bloody-March, the revolution and the wedding of the flaming and quavering land. Meanwhile, March, July, Ishtar and Adonis are the absence of the fertilising elements at present and a resurrection that brings life back into the body of the land. Also, a celebration of existence quality for the creatures and beings from personification to embodiment into Fragmentation is based on an expression that says time is not an external frame that runs through the human age. Rather, it is the fabric of the limited human life with births and death, Alhaji (1980).

March of the sensible, the erotic, the cruellest of the months is the being of majesty, presence, and majesty of the greats. Then, the poem returns back to the sentence and text as usual. (The martyrs of the five girls) as they are in a strange situation in front of their present to enter into the consideration of the stage. As the mental state of the poet searches for a moment of serenity in the midst of a roaring, terrifying surrounding and an anxious present.

(c). *Ellipsis*

The critics divided the ellipsis technique into nominal, verbal, and rhetorical, and we often find a dervish devoting a poetic form. This may be affected when he represents the absent texts; the poetic breath needs more vast spaces which are narrowed by the limited frames. So, the connotations, meanings, and physical, psychological, historical, religious and mythological signs are all linked to absent times that are evoked in the present. Accordingly, there is a great charge for memory, a great mission and a heavy burden that the poem bears the time through which the way to the memory and the sadness becomes associated with it. Then, the land of Darwish becomes a language, an epic, a case, and then a conscience. Thus, Gilgamesh's language and dream don't follow the same path. The Darwishian land is an absent reality, while the Gilgamesh dream is stuck in the imagination as a prisoner. Now let us take a look at what we have said as an inference:

March comes to the land, it comes from ... The bottom of land.

Here, he actually uses (comes) and deletes a text related to what was before it that related to land, fertilisation, revolution and wishes. Then, march comes with a heavy burden and a promised and expected hope. All of this gives rise to a reader responsible for getting the text back as an objective value, and he repeats that many times:

Ma father was in the grip of English occupation

And my mother is growing her braids

And my extension is the people.

In front of us, real and imaginary circles consist of English people, my mother, the braids, the people, and the extension. He found the circle of English close to the social time where the mother is an image of the stolen homeland, and the braids are symbols of beauty. Chastity is also reflected in an increase of the illumination and dramatic support in front of the image of confiscation to narrow the circle that dedicates reality. The extension does not extend to the English people rather, it colluded with them, so the extension is on the people. He lifted a void in a roaring and loud voice as if he was crying out the old meanings: resurrection, celebration, and revolution.

(d). *The Conjunction Techniques*

1. *The Reversal Conjunction*

The striking tool was probably the most suitable in such a personification. For Darwish, he has another point of view, i.e., why not while he is the son of the land and language, as he used the last to serve the first. When the language announces that the land of languages is the land of the lady:

They searched his chest

They found nothing but his heart
 They searched his heart
 They found nothing but his people
 And they searched his voice
 They searched his voice
 They found nothing but its part
 They found nothing but his imprisonment
 So, they searched his imprisonment
 They found nothing but themselves in chains
 Beyond the hills
 The sense of sleep alone
 And in March
 The shadows are missed

We notice that the negative tool (nothing) was the opposite of what they wanted or expected. In addition, another artistic technique, which is the repetition that gives the sentences a musical bell, greatly intensifies the significance and implication of the image.

2. *The Additional Conjunction*

“and/then” are conjunctive words filled with the poem as they increase its glow. Also, they charged its connotations with a rhythm derived from a tightly chosen and employed musical bell. Here are some examples:

Neither the check room remain
 Nor the choke of the Chinese
 Niron died, but Roma not
 This is my agrian hug in the peak of love,
 This is my starting to the moon
 Oh, plants, intertwine and contribute to the surprise of my body and the retrieval of my dream into my body,
 the land will burst.

3. *The Causal Conjunction*

Darwish used such expressions as so that, in order to, in limited use. However, they are efficient in the context if we consider that each word is a sign that its roots and relationship go deep. Here are some examples:

This is the possibility of going to a lifetime behind Khadija, they did not
 plant me, in order to harvest me
 The glorious air wants to talk about me but he falls asleep near Khadijah
 The glorious deer want to crush my jail today but he guards the shadow
 of Khadijah when she leans on her fire

(e). *The Lexical Cohesion*

1. *The Repetition*

It is the repetition of a tool, a name, a verb, or a sentence. In other words, it is a repetition of one of the lexical elements either by the name itself or its synonym or close to it in the text. The poet says:

Before thirty years ago, I saw a girl on the beach
 They said: I am the wave so be away, in the erosion I saw
 Two martyrs listening to the sea: Acre comes with wave
 Acre goes with the wave, go away in the erosion

In front of the Palestinian wound, a levity irks the memory, and Darwish finds no escape other than that distant memory. He is gathering what was left of his blood, dressing his wound with a mythic tendency linked to a reciprocal relationship based on the present and to a dream of rebuilding and restructuring it. That's to gain a moment of attendance and renew in a way that helps to face the repercussions of many of the aesthetics of language and its extensions. Thus, acre goes with the wave and returns also with it:

Did they chain you: with our dreams you descended to our wound in winter, and did they know you to kill you?
 Did they chain you with their dreams?
 So, you ascend to our dream in spring

The restored memories are a strip that is not entirely white and not completely black, despite the atrocity of the enemy. In addition, the restored case engraves its light, old and new. Then, it is a reality despite what feeling tries to present prominent vocabularies to avoid defeat and falling into the trap of fate despite its crossing through time:

As if I go back to the past
 As if like I'm walking in front of me, I am the child
 of simple words and the martyr of the map
 O you, who hold on to the edge of the impossible

From the beginning till AlJaleel
 give me back my hand
 give me back the identity

2. *The Unit*

The relationship arising from the contradiction and antagonism, in its entirety, constitutes a linguistic system due to the link, which is governed by a relationship (Khatabi, 1991).

We are in a poetic state surrounded by sadness, despair, misery, the settlement of pain and the absence of hope. Then obviously, we are in front of a constant fear and anxiety that is matched by ecstasy, longing and a possible and imaginary victory that is evoked by way of discourse to extend a bridge to cross and ensure survival:

As if I go back to the past
 As if like I'm walking in front of me

So, returning back to the past is a journey that helps him survive. Also, this return carries him with a heavy heritage that leads him forward:

I am the child
 of simple words and the martyr of the map
 O you, who hold on to the edge of the impossible
 From the beginning till AlJaleel
 give me back my hand
 give me back the identity

The memories are present, vivid and piercing together like a pharaonic inscription so that the memory of the evening when he left his village remains present in his imagination. He also remembers with that memory the bullets, shells and the sound of explosions. After thirty years of the series of displacement, there must be an end, and there must be a birth from the womb of suffering and the waist of pain as well: the death of the wheat stalk is a symbol of rich significance that leads us to the scene of explosion if not voluntarily then forcefully by the authority of language.

I am the land
 And the land is me
 Khadijah Do not close the door
 Don't go into absence

Here, the time is the ally of the right, which hides the wheat stalk and fruits for resistance and struggle despite the fact that the body is in the open and who fights is the world's sword. The power of poetry is in the heart of the equation of reality when martyrdom shakes off the dust of death to resurrect again and give birth to hope from the womb of suffering, Abu-Haqqa (1997).

B. *The Coherence*

The Darwishian text generally consists of multiple lines, directions, and extensions, just as its land and language are. Also, it is about his cause and revolution, and it is renewed and just-given in writing, which expresses pain to emerge from a siege and enter into another one (Sabahi, 2012). Here, the importance of the mechanisms used in the search for the consistency of the text emerges. These elements include the overall structure (the subject of the discourse), awareness of the world, dispersion, emptiness and discontinuity.

(a). *The Overall Structure*

1. *The Title*

The interaction between the poet and the world is continuous, active and present. Thus, the idea is stored, fermented, reduced, and presented with a linguistic template that accommodates all contradictions and inconsistencies. In bringing productivity back to the world through private, which is the text - the language, as it is the tool of communicating with the poet's language who sailed deeply until arriving at the deepest point and flew far away until arriving at the majestic high peaks. The idea comes from an inner world in which visions ripple, converge and move away despite the internal/external blockade in a discourse characterised by humanity and fluidity. However, he has nothing but escape to the realms of the individual and collective unconscious, for today (Earth Day) has its impact and its effects. It also has its motives, causes, temporality, tenses and extensions so that the poet finds himself planted in the land of poem, identity and language, exhausting all his capabilities in flight: mythical, historical, and religious (Al-Rawashdeh, 2006).

Perhaps the addition of (day) to (the land) opens the text to countless fields and connotations, both individual and collective. So then, the expectation widens, and the distance increases when the poet breaks this expectation and sends the text a vitality of great influence by describing the title as a parallel text (Al-Ghathami, 1994).

The time of the topic, which is the month of March, has its extensions that lead to mythological dimensions far-reaching for the current situation in an ontological access reality. It is noted that time passes and crouches at the action indicating its kinetic quest, which grows and expands if it is saturated with the emotions of that action. This verb goes beyond borders, even the narrow framework of the concept of social time to align with the cognitive/mythical/historical time in a new vision that contains most of the times fused within the entity/homeland/bag, bag/homeland, and the

poet/Palestinian. As the homeland becomes knowledge composed of bridges of the past, present, and future and place/homeland. Not in its content and the limits of topographical engineering knowledge, rather it is a system consisting of those and a great addition poetically and emotionally based on mental abstraction and psychological fragmentation of assets in a link between language and its sensory origins. Then, imagination enters its metaphorical space using language, transcending those crusts, and interrupting all distances to the point of contradiction with reality.

2. Repetition

It is an element of cohesion with its rhythm, affirmation and stabilisation of meaning with the textual parts of the text. On the other hand, it is an element of coherence with the filling of blanks by leaving the textual inconsistency. Since the month of March becomes a recurring and necessary meaning which can't be achieved without it.

In March in intifada's year, the land told us it is the bloody March, the march of the intifada, the march that is the land wedding, the birth, and liberation, so the poem celebrates it intensely. Also, it is the fertility's journey, the absent/present text, and what is inferred and evoked. Additionally, it is an absent sign, lives in myths, and is interrogated to denote the present, which is the initiation.

In March we fell in first love
and we enter a first jail
And in the night, memories come out from the Arabic language

(b). Dispersion, Emptiness and Interruption

For Darwish, the coming time turns into a painful past in a blur that hinders the vision, hinders consideration from following its perspectives, and obstructs vision when he delivers accumulations and frustrations. As the past of the Nakba is connected to the presence of injustice and tyranny, the future remains composed of intertwined images. The past and the present are a built-in picture of expressions of pain and sadness in the emergence of the philosophy of alienation. This eventually leads to a dismal reality surrounded by barbed wire, such as those that surround parents, hopes, and ambitions, and even bury their dreams to raise the question of the present and its fates. The Palestinian question is to restore what has been missed while he focuses on his relationship to things with a tense and often abhorrent reproduction because of the lack of concept of a homeland at the waiting table. The citizen is divided between the national authority and the Israeli occupation. The confusion and suspicion of the moment require asking questions, and the act and the actor are far away from the land of return and the language of poems. Thus, the whole scene becomes a moment of human confusion and inertia except for the act of waiting, which is a form of pushing death amid the stalemate, attrition and fatalism to relax its emptiness over the near and distant present.

The invisible emptiness in the Darwishian text is that identical extension. Because of that identification, the colours are absent at the edges of the sentences; therefore, everyone passes through words to break the bonds of the text in order to reach the desired meanings. It is a path towards the innermost part of the text in an attempt to illuminate the new product and the new form of a marriage that is millions of years old; it is also a path of combination. The closely observing poet leaves enough distance to see the scene in all of its details. These details inevitably get with him, the conscious reader as the target for Darwish is those who have: awareness and will.

With a survey, horizontal and vertical vision, Darwish draws his painting, all of which is accompanied by assistance and contact with the heritage through the bridge of language/March. Also, what is in common with the human/existential experience from a divisive philosophical perspective which says that we are generally behind an ancestor to embody the dimensions of absence? This appears through the vocabulary of the presence summoned from the human/mythical, religious/historical heritage, and remarkable images of nature: with its stone, human, mud and all its assets:

I am the child
of simple words and the martyr of the map
O you, who hold on to the edge of the impossible
From the beginning till AlJaleel
give me back my hand
give me back the identity

V. CONCLUSION

After this investigation, it can be proposed that this poem is a creative text that leads to pursuing the semantic connotations. What we are looking for is not accessible to pass or exceed without discussing each lounge in it. That is why the study came up with a set of results, the most important of which are:

- A. The conversion elements become active in their performance representations in conjunction with the creative artistic process. It also forms a tributary of sentence components employed in creative works.
- B. The mental activity was mostly achieved in creative artistic growth, as the creative process is strongly connected to the internal mental processes. In addition, the efficiency of employing imagination and metaphors in the creative process can be attributed to the activity of meaning and connotations in the profound structure.

- C. Despite the destruction, interruption, and the fact that there are many cases of ellipsis in the poem, the text was consistent and cohesive in an artistic way, considering the other side of the text, which is coherence.
- D. The text, i.e., the largest functional unit of any language, becomes a hotbed for cross-fertilisation that leads to expanded and not narrowed circles through a set of linguistic means that contribute to the total text's unity that creates its textuality.
- E. Darwish was able to achieve that hopeful balance in linking motives, tendencies, and affiliations between the aesthetic messages. Within that are in-depth dialogues that are rooted in depth that go back to distant sediments. So, through his poetic experience, he has succeeded in staying away from directness and employing it simultaneously. This needs artistic work that is incapable of those of short stature.

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