Dialogue Patterns in Mahmoud Darwish's "Mural"

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Abstract

This study aims at reading Mahmoud Darwish's collection of poems "Mural" through an artistic technique, which is the dialogue with all its different patterns and types. The study will clarify the development of Darwish's poem and his dramatic and epic lyrical spirit, and introduce a definition of these patterns and the way the Darwishian poem extends through them, as well as how its artistic and thematic discourse matures through them, reaching the level of universal poetic experiments in form and content.

After that, the deals with defining dialogue as the central element in the dramatic structure and in the research, by defining it and connecting it with the other dramatic elements such as action, event, conflict and the interactive relationship among them theoretically and practically. The study introduces the three dialogue patterns, which are: the external dialogue, the internal dialogue, and the plurality of voices.

The study has deduced, through studying and analyzing the poem, the role of external dialogue in demonstrating the poet's quotes and his poetic speech through "the other," with its different images, in the text. By using internal dialogue the poet reveals his inner feelings and his internal conflict, and this deepens the single dialogue, rescues it from simplification and leads to plurality of track, as well as, artistic and aesthetic complexity. Using plurality of voices, the poet introduces death as a third party, with which he engages in dialogue, as death seems to be the central character in the poem which enriched the text with an attempt to confirm the ego and the self in death's conflict with them.

INTRODUCTION

Mahmoud Darwish did not give up the lyric that haunted his poetic experience all along its track, but he grew through and by it, and kept developing and expanding its framework, seeking the assistance of new poetic devices every time, in addition to the ones used by his predecessors and contemporaries, or change the way these poetic devices are and renew it. He went off course from reported and direct speech since the beginning of his experience, and benefited from different modern techniques; such as intertextuality, poetic narration, dramatic dialogue and others. In addition, he benefited from the overlap of literary genres, internalization of theatre, story and drama techniques to his poem, so "that the most significant ways to enrich poetry is to benefit from other types of literature like story, drama and the novel, in the event, problem, heroes and reality" (Etmish, 1982, p.18). In doing this he was trying to answer the big questions of poetry that cannot be answered unless new, subjective and objective questions were asked. Each time, Darwish was attempting to charge his poem to ensure its survival, modernization and transcendence at the same time.

In "Mural" there is a special and individual experience that reflects the conflict with death, at the same time however, it is a human and generic experience. Even though reading this poem / collection of poems is what makes us sense personal pain, it is the artistic and aesthetic

techniques employed in the poem, that raises it to the level of human pain, and to the limits of grand epics. Perhaps the different forms of dialogue in the poem in addition to the rest of the dramatic elements are the reasons behind transferring the poem from the limited circle of the ego in the personal experience, to the ego that interacts with the other.

Thereupon, it should be indicated that "Mural" had been written in 1999, and was basically related to cardiac surgery, and the struggle with disease and the collision with the wall of death. This first wall seems personal, but it also poses open-ended questions about the relationship with the past, which inspired the idea of using ancient odes and epics, but this time on a wall. The wall symbolizes harshness and hardness on one hand, and immortality and survival on the other. Darwish also grapples with the current moment of his self-experience with death and disease, but at the same time, he does not separate himself from the group and the Palestinian conflict. He enters into a dramatic relationship with himself and the community, that seeks to immortalize him and the community in an epic and dramatic form that is dominated by dialogue, through which he presents himself and others, without being separated from the lyric that characterized all of his experience.

> The limit to which reality reached was clear in introducing voices other than the poet's lyrical ego, whether implicitly through the conflict of the idea, or explicitly through the conflict of characters. The entry of these forms to the lyrical poetic text with the linguistic combinations they indicate, impose some sort of conflict or controversy at the very least on the poetic language and its lyrical style, which displaced both the poetic language and the other language - dramatic and narrative - from their formal determinants, and built a set of textual relations among them. (Al-Jazzar, 2001, p.300)

The modern critical class had provided different solutions to read the modern poetic text, as well as different methods for dealing with it. The overlapping of genres in the creative work enables the critic to deal with poetry using prose devices like the story, the novel and the play, as the modern poem has abandoned its old rhetorical loads and its direct traditional devices.

> Poetic content started discovering its own significance with its dramatics and minute specificity of the event, in which the reader can live with a unified atmosphere, obtaining a new vision of it, adding something different to its outcome, or stirring in him motives of meditation, reflection, understanding and comprehension. (Khayat, 1975, pp.86-87)

Meanwhile, the modern critical lesson had abandoned description, explanation, and content with what the text provides, to set out to the narrative, poetic and other modern critical terms, and devices of viewing, reading, receiving and analysis that dialogue with the text and not only review it and surrender to its discourse.

It can be said that Mahmoud Darwish in this poem / collection of poems blends the lyric with drama and epic at the same time, as each of these genres has its special characteristics that distinguishes it from the other. The lyrical poem

> in its simplest definition is one of the literary mediums that portrays a certain experience, lived by a certain poet, and its most important characteristic is that it personifies one humanitarian stand, and expresses the psychological and emotional state of a poet. (Ashmawi, 1994, p.42)

Skovzniskov (1986, p.18) says: "The world can be revealed in lyrical poetry only through the ego's attitude towards it", perhaps these two simplified definitions refer to one of the most significant characteristic of the lyric and that is subjectivity, which relies on the poet's experience and his mere voice in the poem. Drama or what Ezzedine Ismael called the dramatic thinking is:

> That color of thinking that does not go in one direction, but always takes into account that every idea is matched by another idea, and every exterior conceals an interior, and that contradictions even if they were negative, the exchange of action between them creates a positive thing. (Ismael, 1978, p.279)

Nicoll Allardyce believes that drama is "a representation of a man's will be in the struggle against the mysterious powers of the natural factors that surround us and disparage our power." (Allardyce, 1992, p.34).

In realist drama "the event should move forward in each part of the dialogue, even narrating a past event should play a role in inducing an action or event" (Lukács, 1986, p. 184). Having said that, surface differences between the lyric and drama become clearer. This does not necessarily mean antagonism between them; however, these differences between the lyric and drama illustrate their relation and connection with Darwish's poem. Drama adds new horizons his lyrical poem as well as additional spaces for articulation through dramatic features and characteristics, so that "the combination between the lyric and drama in the expressive form of the poetic structure is considered a poetic modernism that succeeded in omitting the distance between the subjective and objective" (Abadi, 2014, p.24). In that sense, the lyric is not the antithesis of drama,

> as some people might think that the transition from the lyric to the drama is like the transition from one phase to another, like a butterfly in its first growth transformations, every phase produces a new creature that is completely different in its qualities from its predecessor. But the lyrical poem's growth process is not the same at all; the poetic genre remains as it is, preserves its original qualities, yet it grows and develops and becomes more complicated. (Ehtob, 2014, p.42).

Its relationship with the epic seems clear from the reliance on the epic of Gilgamesh, which is mentioned only once. The poem / the collection of poems, however, is based on this intertextuality, which dissolves the original text in the new text, so that this epic seems like it is Darwish's epic, where the poet concludes the words from others' intentions, and uses some words and forms in a way to make them lose their linguistic connotations and context. The words of a poetic work should not convey

the typical images of expressive genres (except the genre of poetry), or worldly visions (except the poet's sole and unique vision), nor to convey the typical or personal faces of the speakers, their way of speaking and their distinguished intonations" (Bakhtin, 1987, p.66).

The poet's use of Gilgamesh's mask, which dominates most stanzas in the poem, as well as Enkidu's mask, is what makes the masks of this ancient epic one of the forms of writing his story and his people's story. Darwish says in one of his dialogues: "So farm we did not tell our story and this is what explains a stanza in which I said that he who writes his story, should inherit the land of the story" (Beydoun, 1995, p.86). In this dialogue, Darwish himself confirms that after his poem collection "Why did You Leave the Horse Alone," he wants to grow in the epic context, and prepares himself and his poem for that, and that this would require him to read for years to accomplish (Ibid., p.86). Through that, Mahmoud Darwish aspires to develop and formulate a lyrical, epic, dramatic discourse.

In this collection of poems, Darwish is not satisfied with the mask of Gilgamesh and the direct and indirect reference to the epic, instead, he builds his collection of poems epically, starting from the title, for "naming the collection 'Mural' immediately refers to the mural of Gilgamesh where the text of the epic was in the form of panels and murals" (Naseer, 2010). Also, the beholder

> of the relationship between the two titles (the Epic of Gilgamesh, Mahmoud Darwish's "Mural") notices the extent of commonality in the linguistic formation of the two titles, as well as the exclusivity in their probabilities in terms of reference to the immortality of the text after its owner's death. (Al-Jaber, 2009, p.27)

In drafting his poem, Mahmoud Darwish is not satisfied with the intertextuality between the poem and the epic only, as he makes the epic the basis in the construction of his poem, so that "Mural" could be his contemporary epic, and to battle death using art and immortality through art. So

> even though the epic had come to a sad ending, which disappointed Gilgamesh and mankind, it was not, on the other hand, a dark and draconian ending because it offered an alternative, even though it was undoubtedly not what Gilgamesh had hoped for, yet it seemed logical. If immortality is impossible for the human beings because it is exclusive to the gods since the first moments of creation, then Gilgamesh as well as any other human being can be immortalized through his deeds and legacy, so that he will be remembered till the end of time. (Ali, 1985, p.36)

Mahmoud Darwish combines between the lyric and the epic in the dramatic structure of his poem / collection of poems, and Hegel believed that "the lyric is pure subjectivity, and the epic is pure objectivity, while drama is the combination of both" (Wellek, 1987, p.393). It should be indicated that dialogue is the key element in poetic drama, "and the drama portrays the character

and the event through dialogue, and is only concerned with what is technically viable in terms of dialogue" (Lukács, 1986, p.184). Dialogue in its forms and patterns has artistic and aesthetic functions and roles, "as the characters' dialogue is not only a means of expression, but it is also a symbol of the inner feelings of a character, as well as the human psyche during its collision with facts and real-life events" (Ashmawi, 1994, p.12).

On the other hand, it should be emphasized that not every dialogue serves as a dramatic one. Dialogue as I have already mentioned, is not intended for itself, in the sense that it is not enough to see the literary form of a dialogue to say that this is a dramatic dialogue (Hamouda, p.159), "for a dramatic dialogue should include the overall objective or the overall impact, as well as the emotional and intellectual unity that controls the struggle, that the dialogue depicts from beginning to end" (Ibid., p.164).

1. DIALOGUE PATTERNS IN MAHMOUD DARWISH'S MURAL

Dialogue patterns can be divided into three types: Internal dialogue, dialogue and plurality of voices which indicate that there is more than one voice in the poetic dramatic scene. This is what Elliot calls the three poetic voices

> the first voice is the poet's voice talking to himself or to nobody; the second voice is the poet's voice talking to the listeners, whether they are several or few; the third is the poet's voice trying to invent a dramatic character that talks in verse, for he says not what he wants to say as a poet, but what he can say within the limits of one fictional character speaking to another. (Elliot, 1991, p.114)

2. EXTERNAL DIALOGUE

External dialogue is divided into direct and indirect dialogue; it is a dialogue that can only be in the present and requires the present tense, for it indicates that the speaker is speaking through his voice" (Eid, 1990, p.109). It is the poet's dialogue with others and their dialogue with him in an attempt by the poet to offer his vision and depiction of the world through those others, and an attempt to stir the course of the poem, preventing it from going in one direction and on one level of speech. Through dialogue, drama creates several courses and the poem is elevated from simplification of the horizontal level of the complexity of the vertical level. He introduces himself through the other, so rather than presenting his argument in one pronoun; the pronoun of the speaker, he creates a stage, and lets the characters dialogue with him and with each other, emphasizing his discourse and vision. In this way, he creates a multiplicity of pronouns and verb tenses.

The poem / collection of poems begin with an undefined woman addressing the poet. She appears on the

poem's stage and she is associated with absence, however, she says the first and most central phrase of the poem:

"This is your name, she said
And vanished into the spiral corridor…"
(Darwish, 2009, p.441)

This beginning perhaps is the first intensive scene, which paves the way for the poem and the poet's argument, and reduces this central argument to three phrases. The name is the poet's obsession, and it is also his identity that proves his presence in the absence of the woman and in his struggle with death. The intonation in this scene seems calm and unemotional, and the speech precedes the speaker: "This is your name," then comes the speaker: "she said," then the third sentence comes to confirm the presence of the name and absence of everything else: "And vanished into the spiral corridor." In the next stanza the action and transition from a scene to another, from a saying to another and from an artistic technique to another becomes more apparent.

This physical action is followed by another type of action represented in the transition from the third person pronoun in the first scene to the first person pronoun (the speaker) in the second scene, in addition to the transition in the verb tense from the past tense in the first scene to the present tense in the second scene. The woman introduces his name to his first, and then he expresses the name, his view and vision in the next scene. That is why the next scene, as well as later scenes, starts with: "I see," for seeing expresses Mahmoud Darwish's and his humanitarian presence and the formation of his identity through poetry which cannot be achieved except by vision.

What grants poetic vision its appeal and effect is the fact that it does not go in one direction. One does not see the foot of the mountain that is facing them only, but one should constantly seek to see the thing and its opposite. Much of the poetry of this vision, and what disclosure and effectiveness, lies in its opposition, comprehensiveness and concern. It is not an assured and comforting stand for ready answers; however, it is a constant yearning, questioning and seeking in the direction of more disturbing answers (Al Allaq, 1990, p.22).

The discourse of the poem / collection of poems revolves around the presence of the name at the moment of struggle with death and absence, which is revealed through dialogue, discourse is born "inside the dialogue as its answer, and it is generated inside a bilateral dialogue with the word of the other within the theme. The theme of the discourse is understood through dialogue" (Bakhtin, 1987, p.54).

The same woman appears in another stanza, and at another scene, where her presence expands and her image becomes clearer:

"This is your name, she said
And vanished into a corridor of her whiteness.
This is your name. Learn it by heart and don't dispute with it.
Disdain tribal banners. Be a friend to your recumbent name.
Try it out on the dead and the living.
Practice its correct pronunciation with strangers.
Write it on the stone wall of a cave"
(Darwish, 2009, pp.447-448).

This name / existence is worthy of survival and immortality, as it was plucked from its history and roots: "your recumbent name," it contains in itself and its in horizontal not vertical components what guarantees its survival and immortality: "Write it on the stone wall of a cave," on a wall worthy of the name and the poem, guaranteeing its immortality. Perhaps Mahmoud Darwish's woman here is similar to a self split into two archetypes in ancient poetry, where the poet stood on the ruins of calling her and saying: stop to cry. In this poem, Mahmoud Darwish stands on the ruins of himself, and makes his other self a woman standing opposite him talking to him, so he addresses her:

"-And take the ode if you wish. I have nothing in it but you.
Take your "I," I will complete my exile in your handwriting.
Who among us is "I?" For "I" will be its end"
(Ibid., p.450).

In this stanza, he reveals this woman, with which he began the poem detached from her, and then returns here to talk to her, to emphasize his confusion with her and his desire to return from her to his exile. She is the woman / the poet, a male completed by a female. Perhaps she is his poem, his feminine presence in the world as a mature poet with complete devices and vision. His dialogue with her reveals one of the aspects of the poet's spirit that are torn by disease and struggle with death.

Also, this woman who is detached from him may be his name. Through this poem he is attempting to express his existential struggle with and for her, as he says:

"O my name, you will grow when I grow.
You will carry me and I will carry you.
Strangers are also brothers.
We'll enchant the woman with the weak letter dedicated to the flute.
O my name, where are we now? Tell me:
What is now and what is tomorrow?
What is time and what is space?
What is old and what is new?" (Ibid., p.448)

He is having a conversation with his name, with which he suffers an internal conflict about running out of time and the loss of place. He battles against the ancient and the modern and is bewildered by them both. This fractured self, from which two characters emerge so far: the woman and the name, splits to form a third character to dialogue with, and that is the echo:

"The echo said: Only the past of the mighty comes back climbing
The obelisks of that expanse.
Their relics are made of gold.
The least of them address tomorrow:
Give us this day our daily bread and make bearable our present time.
The transmigration of souls, incarnation, and eternity
Are not for us" (Ibid., pp.452-453).

In this stanza, the echo reveals the struggle with the strong other, which confirms that the strongest remains and leaves an impact and a presence on the obelisks as an immortal, historical heritage, while the weak is satisfied with daily bread and is preoccupied with the present, and not with endurance and immortality. It also predicts the existential struggle between the Arab / the Palestinian and the other / the occupier, and the performance of each in the past and present, then the text moves from the outside to the inside, for the echo to express the Darwishian self, which seeks immortality through poetry:

"The echo, utterly tired of my incurable hope
And of arguments about the nature of beauty, asks:
Who is next after Babylon?
Every time the road to heaven becomes clear,
Every time the unknown discloses a certain end,
The song shatters, prayers decay and turn into prose"
(Ibid., p.453).

This movement from the outside to the inside, complements the pronoun movement from the third person in the first stanza to the first person in the second stanza, as well as from expressing the external conflict in the first stanza to the internal conflict in the poet himself between poetry and prose. It also expresses Mahmoud Darwish's concern in poetry and by poetry, and his fluctuation between lyrical poetry and prose poetry, for the sacredness of poetry which is preserved by music and the lyric is disturbed by prose and the rhythm that has long accompanied poetry and the poet is broken. This is what mystifies him and poses poetry questions at him consistently.

This kind of dialogue reveals the poem's discourse through the poet's dialogue with others and their dialogue with him. It presents the aesthetics of the poem through the diversity of pronouns and verb tenses, and reveals the poet's fractured and split self into characters, each character of which reveals an aspect of the poet's attitude towards the world, as well as his poetic and humanitarian vision.

3. INTERNAL DIALOGUE

The internal dialogue offers another aspect of the poet's personality and the personality of his poem; it reveals the poet's depths and the depths of his poem, and reveals the internal conflict in the poet himself. It is a "unicast dialogue where one character expresses the movement of its inner consciousness; in the presence of one several recipient, real or imaginary, silent non-participant in the reply" (Abdul Wahab, 1997, p.52). The recurrence of three verbs in this type of dialogue had been indicated before, namely: I see, I know, and I want. These verbs are dominated by the present tense and the future tense; this reflects his presence, strength, and existence in the face of illness and death that he is battling:

"As if I have died before I know this vision,
I know that I am breaking through to the unknown,
That is likely I am still alive somewhere
And I know what I want.
One day, I will be what I want to be"
(Darwish, 2009, pp.443-444).

Death is what shakes him from within, and pushes him towards this existential experience in his battle with the disease. It also pushes him to his poetic, dramatic experience, which is almost complete in this poem / collection of poems unlike all previous experiences. Death scares him, but it delivers him from fear at the same time, as he declares his triangle of presence in life between vision, will, and action, and fluctuates between the present and future tense, to confirm that he would be what he wants to be one day:

"One day, I will be a thought that no sword
Nor any book will bear to the wasteland.
A thought like rain on a mountain opened by a blade of grass.
There will be no victor, neither might nor justice, that fugitive!
One day, I will be what I want to be" (Ibid., p.444).

He is liberated from the material, and from the conflict between the sword and the book considering Abu Tammam's Poem:

"The sword speaks more truthfully than books
In its blade is the boundary between seriousness and play" (Tabrizi, 1994, p.32).

He reveals conflict and hesitation which accompanied his experience between the role of the poet and the role

of the politician, and many people's confusion between both roles. He liberates himself from the conflict between power and justice, and paints a charming poetic image as he likens himself and his fate to rain on a mountain of cracking from grass bloom. Even though Darwish's internal poetic dialogue is lyrical for the most part, he uses additional artistic techniques, so as not to drift behind the self, and surrender to the lyric and so enriches the text and internal dialogue with mythical intertextuality, as he says:

> "One day, I will be a bird, and will snatch my being out of my nothingness.
> The more my wings burn, the more I near my truth and arise from the ashes.
> I am the dreamer's speech, having forsaken body and soul
> To continue my first journey to what set me on fire and vanished:
> The Meaning. I am absence. The pursuit of heaven.
> One day, I will be what I want to be."
> (Darwish, 2009, pp.444-445)

He is a phoenix, that is revitalized and brought back to life from the ashes. He wants to be a survivor on Noah's ark; he wants to survive, to know what will become of the fate of his people, who suffer exile and diaspora:

> "I want to live… I have work to do aboard the ship.
> Not the work of rescuing the bird from our hunger or seasickness
> but to be eyewitness to the flood: what comes next?
> What are the survivors to do with the old land?
> Will they repeat the story?
> What is the beginning? What is the end?
> No one came back from the dead to tell us the truth."
> (Ibid., p.480)

This internal dialogue is confused in narration and dialogue, as the internal dialogue is confused with the external. He narrates and dialogues with himself, and suffers from internal conflict caused by disease, and sparked by a succession of unanswerable questions, and reveals the pain of the land, the homeland and the exile in him. And at the same time, his self cracks into "selves" that inhabit him and are inhabited by him, and dialogue with him and he dialogues with it, "for voices intermix inside the poetic structure in an attempt to gain access to the complex network of the poem beyond the immediate emotions and the clear yelling in an attempt to move away from the subject, as an introduction to consider it as an integrated whole" (Khoury, 1979, p.163). Darwish (2009) says:

> "O self, who are you?
> On the road, we are two. On Judgment Day we are one." (p.476)

The poet also evokes Gilgamesh, who does not unite with the poet alone, but with all the Palestinian people, so he goes to use plural pronouns:

> "We- who are capable of remembrance
> -are capable of liberation.
> We follow the green steps of Gilgamesh, time after time." (p.512)

It is in all the myths used that he emphasizes life and persistence, and continuation of the triangle of life that is linked to him personally: the vision, will and action. Here, he transfers to the Palestinian plural pronoun to emphasize the aesthetic journey travelled by the Palestinian in search for the plant of immortality without despair, so he describes the footsteps of Gilgamesh as green ones, as he did before in describing the land in his poem as green. But this scene immediately comes back and refracts in the following sentence, and the pronoun changes to the first person once again, and Enkidu enters the scene. Enkidu could be "considered as the physical part of Gilgamesh or the poet as there is no difference" (Almasawi, 2009, p.67).

> "A complete being of nothingness…
> Like a small jar of water, absence breaks in me.
> Enkidu went to sleep and never woke up.
> My wings also went to sleep, wrapped in a fistful of Enkidu's clay feathers." (Darwish, 2009, p.518)

Therefore, when he addresses the sick and feeble Enkidu, he is actually addressing himself and expressing his personal weakness and illness and his conflict with death:

> "Let there be tears, Enkidu, to help our dead mourn the living.
> To which I belong?
> Who sleeps now, Enkidu? The man I am, or you?"
> (Ibid., p.513)

It is after cohesion with Gilgamesh the symbol of strength, youth, immortality and the plural pronoun, that he gets back to the singular pronoun that expresses the conflict and ambivalence in him, and declares his weakness, pain, sadness and weeping. The poet addresses Enkidu and is confused by him as he had addressed Gilgamesh and was confused by him too. As he emphasized his presence and his immortality through art, poetry and mural, through Gilgamesh, he comes back sad and vanquished, admitting his human weakness, through Enkidu. In drafting his poem, Mahmoud Darwish is not satisfied with the intertextuality between the poem and the epic only, as he makes the epic the basis in the construction of his poem, so that "Mural" could be his contemporary epic, and to battle death using art and immortality through art. He also multiplies the paradox

and irony by remembering King Solomon who died leaving nothing to remember him by, except his gilded name that parallels Darwish's gilded name, in addition to the Song of Songs and Ecclesiastes that parallels Darwish's poem in this mural:

"Nothing abides but my name in gold:
Once upon a time, Solomon…
What may the dead make of their names?
Does gold shine into my vast darkness
Or the Song of Songs
Or Ecclesiastes?" (Ibid., pp.522-523).

The question seems cynical, as the internal conflict and tension reaches a climax, as the poet considers the Holy Book after that, repeating the words of King Solomon's son in Jerusalem, and repeating their meaning. The Holy Book: The Old Testament: Chapter one, and on his arrival to this fact after all of the individual, collective, internal and external conflict:

"Vanity, vanity of vanities… vanity!
All that lives on earth is bound to pass" (Ibid., p.523).

Here he breaks the rhythm with this verse that he repeats up to the end of the poem, as if he had stopped internal and external conflict since the beginning of the poem by colliding with this experience and deducing this wisdom at the end of the poem. Repetition here plays an aesthetic and artistic function, and confirms the result that Mahmoud Darwish and humans in general have reached.

Internal dialogue reveals the poet's meaning behind the poem, and in order for the discourse not to be unilateral and subjective, Darwish deepens the internal dialogue by employing intertextuality with different myths. So that "the singularity of voice requires from the aesthetics of speech means to break this unilateralism so as not to become didactic, or a vision surrounding self-experience and overflowing with awareness of the world" (Tawfiq, 1995, p.113). He wears Enkidu's character once again and Gilgamesh's character another time, and presents elevated artistic images by extending the myth to include the poet with his personal pain and battle with death, and also represents the Palestinian, in general, in his strife for survival. In addition to the aesthetics of the other myths with which he intertextualizes like Anat and Solomon, and so he broadens through myth the limits of his personal pain, and emphasizes his immortality and survival through art and poetry.

4. PLURALITY OF VOICES

Darwish was split into a woman once, an echo of another time and to an apparition in as well, in the external dialogue. He was also the same person that disguised himself behind the masks of mythical heroes and Kings in the internal dialogue: Gilgamesh, Enkidu, Solomon and Aanat. He looks in the mirror and each time he sees a new person and a different character in his image, and so the internal and external dialogues seem to overlap, but they are one voice against another voice. But when the poet reaches to the discourse of death, voices intermix and multiply "making the multiplication and overlapping of voices what ensures the deepening of the voice of the epic and the symbol, and building a superior structure in the world of the lyrical epic" (Yaghi, 1998, p.116). The multiplicity of voices here reveals the ideological and psychological dimensions of the characters, which contributes in the completion of the event's image and its development" (Al-Ziyadat, 2010, p.54).

The two voices also become one, and the third is death which blows up the conflict till it reaches its climax:

"I am he who talks to himself and tames memory-are you me?
The third one of us is fluttering between you and me:
Don't ever forget me, O death."
(Darwish, 2009, p.469)

Even though he begins the stanza talking to himself, he is uniting with himself, and the singular pronoun transforms into the plural pronoun:

"O death.
Lead us on our path to you, that we may know illumination." (Ibid, p.469)
He repeats this dialogue again in another scene:

"Death, O my shadow who leads me, O my third person,
Emerald and olivine's irresolute color,
Blood of a peacock, sniper of the wolf's heart,
Sickness of imagination, have a seat." (Ibid., p.484)

Here the elevated artistic images slip away, and Mahmoud Darwish presents wisdom and art together in a cluster of poetic images, where each one reveals the other:

"O death, all the arts have defeated you, all the Mesopotamian songs.
The Egyptian obelisk, the Pharaoh's tombs, the engraved temple stones,
All defeated you, all were victorious.
You cannot trap the immortal.
So do with us and with yourself whatever you wish." (Ibid., p.486)

The poet admonishes death once, asks it to wait and addresses it as if he would address a friend, but at the same time, he challenges it, believes that he defeats it with poetry and art and guarantees himself immortality with

this mural and with his poetry. Here Mahmoud Darwish poetically faces death making it the other face of poetry and language. Death here becomes the ember of the long poem and its hidden fire that flames the secrets of the experience (Wazen, 2006, p.52).

At the end of the poem / collection of poems, the conflict rages, scenes and events overlap, and we see new characters break into the scene of the poem:

"Where I left myself, a happy child,
I say to that self: Good morning.
(I wasn't a happy child at that time,
But distance is a skilled blacksmith
Who can turn worthless iron into moonlight.)
-Do you know me? I asked the shadow near the rampart.
A girl dressed in flames saw me, and said: Are you speaking to me?
No, I said, I was talking to a ghost that haunts me.
Another Majnoon Laila roaming the ruins, she said,
Then went into her shop at the end of the Old Souk.
Here we are…." (Darwish, 2009, pp.524-525)

In this scene, the girl / enemy enters, her dialogue here represents the confrontation between the Palestinian and the enemy. The girl wears fire, he wears nostalgia and speaks to the shade near the wall, conversing with the child he was and his childhood. She is busy in the Souk, and she criticizes his preoccupation with ruins. This scene becomes deeper through another dialogue that follows it directly, between him and the child he was on one side, the prison guard and his father this time, on the other side:

"-Are you the son of my old prison guard?
-Yes!
-Where is your father?
He passed away years ago, he said.
The boredom of keeping watch exhausted him.
Then he bequeathed his daily work to me and begged me to save the city from
Your song.
I asked: How long have you watched me and imprisoned yourself within me?"
                    (Ibid., pp. 526-527)
Then he says:

"He said: I have time and I have eternity,
I want to live like an American
But also within the walls of Jerusalem.
I said: Be yourself. As for me, I have gone.
The man you see is no longer I!
I am my ghost.
I told myself: I am alive.
And I said: When two ghosts meet in the desert, do they walk on the

Same sands?
Do they compete to overpower the night?"
                    (Ibid., pp.527-528).

In this dialogic scene, the image of the relationship with the other goes sour. In the first scene, the poet was in opposition with a woman, he converses with his memories, while she mocks him and continues to work in the Souk. There are numerous characters in this scene; the child poet and the elderly poet, the prison guard and his father, the ghost of the poet and the ghost of the prison guard. He looks at the past of the relationship with the other, where the prison guard is imprisoned in the poet's poem and the poet is imprisoned in the prison of occupation, but they both lived and endured. They were both prison guards and prisoners, and past goes on and life goes on between them. Because of that, he raises the question at the end of the stanza:

"If two ghosts meet in the desert, do they walk on the
Same sands?
Do they compete to overpower the night?"

As if he deplores the everlasting conflict, and talks about sharing the sand to sustain life, and he raises the thorny, existential question of the fate of this thorny relationship between the Palestinian and the Zionist. As if he emphasizes the boredom of both parties of being the prisoner and prison guard for each other, like he is pushing the next aesthetic moment after the end of the conflict, transforming the real and metaphorical prisons to space and freedom to both parties. Darwish distinguishes himself here for "his continuous dialogue with the absent text which interferes with the poet's text, and the absent text that intensifies in its presence in an implied way, which is the political discourse. The poet converts this text into its possible forms in the daily life of the Palestinian people, making it a composite dialogue between texts that embody numerous pictures of the self with several absent texts, devoid from this political discourse" (Mohammad, 1995, p.42). The plurality of voices has highlighted a new and important aspect of Mahmoud Darwish's poetic modernity, for it led to collecting the singular, fragmented self into selves to encounter death on one hand, while trying to collect the Palestinian society's self in encountering the enemy, to aesthetically build the self, and to gain freedom from its real authority on the other hand.

CONCLUSION

This study aims at reading Mahmoud Darwish's collection of poems "Mural" through an artistic technique, which is the dialogue with all its different patterns and types. The study will clarify the development of Darwish's poem and his dramatic and epic lyrical spirit, and introduce a

definition of these patterns and the way the Darwishian poem extends through them, as well as how its artistic and thematic discourse matures through them, reaching the level of universal poetic experiments in form and content.

After that, the deals with defining dialogue as the central element in the dramatic structure and in the research, by defining it and connecting it with the other dramatic elements such as action, event, conflict and the interactive relationship among them theoretically and practically. The study introduces the three dialogue patterns, which are: the external dialogue, the internal dialogue, and the plurality of voices.

The study has deduced, through studying and analyzing the poem, the role of external dialogue in demonstrating the poet's quotes and his poetic speech through "the other," with its different images, in the text. He is once the woman, whom he begins the poem with, who is perceived most of the time in different forms, revealing the feminine side of his personality and his poem. The woman who prompts him throughout his experience, he recites poetry by her and for her. Then he is the echo that reveals his critical discourse -if true to say- and the conflict in the poem between prose and poetry, and the aesthetic fluctuation between the modern and the historical. It also reveals the poet's conflict with the other / the enemy and the dialectic relationship between them. The poet also dialogues with his name that expresses his identity and his poetic existence on one hand, and the Palestinian Arab on the other hand. The aesthetics of poetic images is revealed through the transformation of pronouns and verb tenses, which expresses the transference of the speech from one party of the dialogue to the other.

By using internal dialogue the poet reveals his inner feelings and his internal conflict, and this deepens the single dialogue, rescues it from simplification and leads to plurality of track, as well as, artistic and aesthetic complexity through deep intertextuality with myth, basing the structure of the poem on the epic of Gilgamesh, and the intersection with the overall speech represented in the human collision with death and the inevitable fate waiting all human beings on the one hand, as well as to the artistic and aesthetic immortality through poetry and art in general. This reveals his personal fate, and the collective fate of the Palestinian people, who resist occupation with art and the search for an alternative to death by constructing life on the basis of proving its aesthetic presence and resisting reality.

Using plurality of voices, the poet introduces death as a third party, with which he engages in dialogue, as death seems to be the central character in the poem which enriched the text with an attempt to confirm the ego and the self in death's conflict with them. Different enemy characters enter the scene of the poem; as the enemy is once real against the imaginary poet, and another time he is the illusory who has imprisoned himself in the other, as the other imprisoned himself in him. The poet raises existential and thorny questions about the fate of the relationship with this enemy.

Mahmoud Darwish's "Mural" presents an elevated, artistic discourse, and raises aesthetic, realistic and existential questions, all through a professional poetic text using mature devices and vision, constructing the text / the whole collection of poems as one long poem without falling into weakness and decline, by expanding the horizon of lyric, enriching it with a dramatic structure, and presenting the theater of life on the poetic and artistic theater, using dialogue with its different forms to introduce the poet's discourse and the collection from different artistic and thematic angles.

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