THE DIALECTIC OF REALITY AND ARTISTIC CREATIVITY THROUGH THE DECLARATIVE AND INJUNCTIVE STYLES IN THE POEM "*SIRHAN DRINKS COFFEE IN THE CAFETERIA*" BY *MAHMOUD DARWISH*

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Abstract. The poetic discourse of Mahmoud Darwish constitutes a mercurial universe within which meanings orbit visions, and where styles and ideas fuse in its depths, shaping the poet's intentions, purposes, desires, and aspirations that he seeks to convey to the reader. Among the stylistic configurations he adopts to express his concerns and those of his society- since the human being is a product of his environment- is the combination of the declarative and the injunctive modes. Through this combination, he seeks to merge reality with artistic creativity, proclaiming and affirming the fragmentation and rupture experienced by a people under brutal Zionist colonization. This is what the present study aims to reveal and clarify by examining the declarative style (negation) and the injunctive, request-based style.

Keywords: Declarative and injunctive styles; Mahmoud Darwish; reality; artistic creativity

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ДИАЛЕКТИКА ДЕЙСТВИТЕЛЬНОСТИ И ХУДОЖЕСТВЕННОГО ТВОРЧЕСТВА ЧЕРЕЗ ДЕКЛАРАТИВНЫЙ И ИНЪЕКТИВНЫЙ СТИЛИ В СТИХОТВОРЕНИИ МАХМУДА ДАРВИША «*СИРХАН ПЬЕТ КОФЕ В СТОЛОВОЙ*»

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Абстракт. Поэтический дискурс Махмуда Дарвиша представляет собой изменчивую вселенную, в которой смыслы вращаются вокруг видений, а стили и идеи сливаются в ее глубинах, формируя намерения, цели, желания и стремления поэта, которые он стремится передать читателю. Среди стилистических приемов, которые он использует для выражения своих взглядов и взглядов своего общества - поскольку человек является продуктом своей среды - он сочетает декларативный и предписывающий стили. Посредством этого сочетания он стремится объединить реальность с художественным творчеством, провозглашая и утверждая фрагментацию и разрыв, переживаемые народом в условиях жестокой сионистской колонизации. Именно это и стремится выявить и прояснить настоящее исследование, изучая декларативный стиль (отрицание) и предписывающий, основанный на просьбе стиль.

Ключевые слова: Декларативный и предписывающий стили; Махмуд Дарвиш; реальность; художественное творчество

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MAHMUD DƏRVİŞİN "ŞİRXAN YEMƏKXANADA QƏHVƏ İÇİR" ŞEİRİNDƏKİ BƏYAN VƏ GÖSTƏRİŞ ÜSLUBLARI VASİTƏSİLƏ GERÇƏKLİYİN VƏ BƏDİİ YARADICILIĞIN DİALEKTİKASI

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Abstrakt. Mahmud Dərvişin poetik diskursu, mənaların orbital görüntülərinin olduğu və üslub və ideyaların dərinliklərində birləşdiyi, oxucuya çatdırmaq istədiyi şairin niyyətlərini, məqsədlərini, istəklərini və arzularını formalaşdırdığı bir civə kainatını təşkil edir. İnsan öz mühitinin məhsulu olduğundan, onun və cəmiyyətinin narahatlıqlarını ifadə etmək üçün istifadə etdiyi stilistik konfiqurasiyalar arasında deklarativ və əmr tərzlərinin birləşməsidir. Bu kombinasiya vasitəsilə o, reallığı bədii yaradıcılıqla birləşdirməyə çalışır, qəddar sionist müstəmləkəçiliyi altında olan bir xalqın yaşadığı parçalanmanı və parçalanmanı elan edir və təsdiqləyir. Bu tədqiqatın məqsədi deklarativ üslubu (inkar) və əmr əsaslı, xahiş əsaslı üslubu araşdırmaqla ortaya çıxarmaq və aydınlaşdırmaqdır.

Açar sözlər: Etiket və əmr üslubları; Mahmud Dərviş; reallıq; bədii yaradıcılıq

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1.Introduction

Literary discourse constitutes a dense space radiant with ideas and visions, glowing and concentrated with meanings and suggestions, within a bold linguistic architecture that transcends the limits of the familiar and the conventional. It is further colored by surprise and displacement, which take shape in the mind of the recipient who engages with the Darwishian text through the dual channels of the injunctive and the declarative. As a result, the reader is unsettled while reading a text laden with secondary semantic loads that move away from primary meanings in order to truthfully express the poet's aims and objectives that he seeks to realize in the reader's consciousness. This entails the adoption of the declarative and injunctive styles as a mask through which a coded message is conveyed- one that affirms and translates the bitter reality worn by a people stricken by calamities and unceasing pain, neither soothed by a sedative nor alleviated by a dose of medicine.

Within the framework of this study, which is divided into theoretical and procedural dimensions, we seek to lift the veil from the dialectic that emerges between aesthetics and reality in the depths of this Darwishian poetic tableau. Hence, we pose the following question:

How do the declarative and injunctive styles express reality? And what aesthetic value is articulated through them?

2.1.The Concept of the Sentence:

a.Linguistically:

In *Lisan al-ʿArab* by **Ibn Manẓur**, under the root (j–m–l), it is stated: "*Al-jumla* is the singular of *al-jumal*, and *al-jumla* refers to the totality of a thing: its collection after dispersion. One says: *ajmala lahu al-ḥisab* (he summed up the account for him), and likewise with speech. *Al-jumla* denotes the entirety of everything, whether in calculation or otherwise; and it is said: I summarized for him the account and the speech." [Ibn Manẓur, 1991, p.503].

b.Terminologically:

Many grammarians and rhetoricians have addressed the concept of the sentence. It has been defined as "speech that is composed of two words or more and conveys a useful and independent meaning" [al-Rajḥi, 1988, p.77]. By contrast, **Ibrahim Qall**ani considers it to be "every predicative construction in speech, whether it conveys meaning to the listener or not" [Qallani, p.11]. In the present study, we will focus on two types of sentences: the declarative sentence and the injunctive sentence.

2.1.1.The Declarative Sentence:

Speech is termed declarative "if it admits truth or falsity in itself, such that it is valid to describe its speaker as truthful or lying" [ʿAbd al-Salam Harun, 1989, p.13]. By "truthful" is meant "that in which the propositional relation

corresponds to reality," while by "lying" is meant "that in which the propositional relation does not correspond to reality" [ʿAbd al-Salam Harun, 1989, p.13].

In this declarative section, our discussion will be limited to the style of negation, which emerges prominently in the poem.

2.1.1.1.The Style of Negation:

Negation is the opposite of affirmation. A negated statement is one into which one of the particles of negation enters, whether it be a verb, a noun, or a particle. The most prominent negation particles appearing in the poem are: *(la, ma, lam, laysa)*. Accordingly, the negation particles that appear in the poem have been counted and are presented in the following table:

Particle	Frequency	Percentage (%)
la	27	52.94%
ma	14	27.45%
laysa	07	13.72%
lam	03	5.880%
Total	**51**	**99.99%**

Table representing the frequency and percentages of negation particles in the poem.

From the table, it becomes clear that the negation particle *la* constitutes the highest frequency of occurrence in the poem compared to the other negation tools, with a repetition of twenty-seven (27) times, representing a percentage of 52.94%. The negated sentence introduced by *la* appears in different forms, oscillating between the nominal and the verbal, as exemplified in Mahmoud Darwish's verse:

You do not know today. No color. No sound. No taste.

أنت لا تعرف اليوم. لا لون. لا صوت. لا طعم.

No form… Sirḥan is born, Sirḥan grows up.

لا شكل.. يولد سرحان، يكبر سرحان،

[Darwish, 2005, p.97]

In this example, the poet resorts to the phenomenon of semantic condensation through negation by repeatedly using the particle *la*. The negation particle *la* is "the oldest negation particle in Arabic; it enters both nouns and verbs" [al-Samarraʾi, 2003, p.175]. Through this repetition, a recursive structure is formed that negates knowledge. The poet denies Sirḥan knowledge on this very day, and the repetition of the negating *la* preceding the words *(color, sound, taste, form)* contributes to reinforcing the force of negation and the absence of awareness of even the most basic features of human life. He negates sensory attributes such as sound, color, taste, and form, as if Sirḥan were a being devoid of cognition. Thus, the poet employs negation to elucidate a state of

marginalization and the absence of the most elementary conditions of life and freedom in Palestinian society.

Meanwhile, the particle *ma* occupies the second rank after *la*, occurring fourteen (14) times, with a percentage of 27.45%. This is illustrated in Mahmoud Darwish's lines:

Ma qala jurḥi qandil zayt, ma qala…

ما قال جرحي قنديل زيت ما قال..

Ṣadri shubbak bayt, wa ma qala…

صدري شباك بيت وما قال...

[Darwish, 2005, p.108]

In this example, we observe the negation particle *ma* appearing three times, in addition to the same particle that was omitted before the word *ṣadri*, giving the full sense: *(ma qala ṣadri shubbak bayt wa ma qala…)*. Here, *ma* negates the speech and words of this character. Similar to the other negation particles, it reinforces the experience of suffering and the absence of normal life features for every Palestinian individual, whose existence has turned into a hell devoid of color, sound, and form.

We conclude that the poet does not employ this style arbitrarily; its significance is central to the poetic text. He invests it artistically to emphasize the state of negation experienced by the Palestinian people and the negation of life stripped of its value in this homeland. By employing negation intensively, the poet expresses his passionate feelings and emotions toward his country and the dreadful circumstances endured by every Palestinian individual. The depth of negation mirrors spiritual suffering, giving it profound psychological significance in his poetry.

2.1.2. The Injunctive Sentence:

Speech is termed **injunctive** "if it does not admit truth or falsity in itself, and it is not valid to describe its speaker as truthful or lying, due to the fact that its meaning is not realized in reality and depends on its utterance" [Harun, 1989, p.13]. Injunctive speech stands in contrast to the declarative; for example, when one tells a person "Stop," this is a command that cannot be judged as true or false. The injunctive style is divided into two categories: request-based (ṭalabi) injunctive and non-request-based injunctive.

A close reading of the poem reveals a significant presence of the request-based injunctive, which manifests in its three main forms: interrogation, vocative, and imperative, unlike the non-request-based injunctive, which appears minimally in Darwish's text. In this study, we will focus on the request-based injunctive in order to highlight its value and its role in constructing meaning.

2.1.2.1. Request-Based Injunctive:

Ibn Faris defines the request-based injunctive in his *Muqayis al-Lughah* as follows: "The letters Ṭaʾ, Lam, and Baʾ share a common origin and indicate the seeking of something. It is said, 'I requested something' (*aṭlubuhu ṭalaban*), and this is my request (*maṭlabi*), and this is my request (*ṭalabati*). I requested someone with what he sought, meaning I assisted him with it. Sometimes it is said, 'I requested him,' if one put him in need of the request. And I requested the fodder (*al-kalaʾ*), meaning it was kept away from water until people sought it, and it is water that is sought (*maʾ maṭlub*)." [Ibn Faris, pp.417-418].

Rhetoricians maintain that the request-based injunctive entails a desired outcome that is not realized at the time of the request, and it is classified into nine types: imperative, prohibition, interrogation, supplication, offer, encouragement, wish, entreaty, and vocative [Harun, 1989, pp.13-14].

When these request-based forms "enter the fabric of the text, they indicate more than mere stylistic need; they involve the recipient, who shifts from a passive observer to an active participant" [al-Ṭarablusi, 1981, p.349].

In this study, we focus on three forms: interrogation, imperative, and vocative. The frequency of each form in the poem is presented in the following table:

Request-Based Form	Frequency	Percentage (%)
Interrogation	28	40%
Imperative	06	15%
Vocative	06	15%
Total	**40**	**100%**

Table showing the frequency and percentage of request-based injunctive forms in the poem.
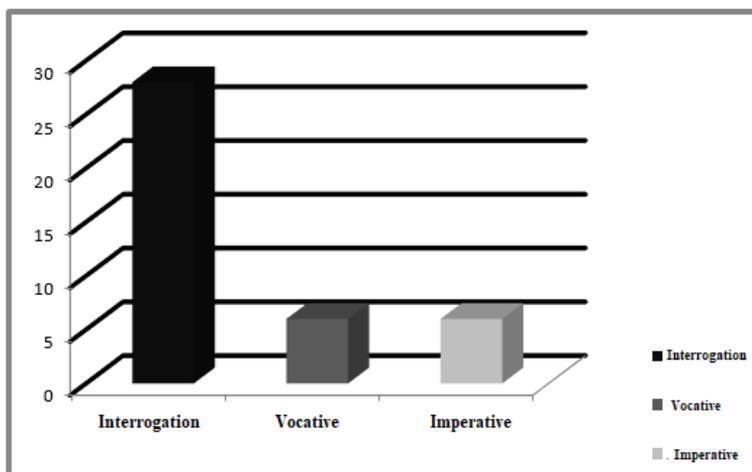
2.1.2.1.1.Interrogative Style:

Interrogation represents a stylistic phenomenon in the modern poetry of Mahmoud Darwish, as he focused on it in constructing his poetic text. This is because interrogation is one of the most prominent compositional styles, fulfilling the demands of the context, accommodating varied situations, exhibiting clarity and strength of meaning. It appears that expressing meanings through interrogation often conveys them more effectively than direct statements [Qutbi, 1994, p.66].

The primary function of interrogation is "to request clarification and inquiry in order to know something unknown to the interrogator or questioner" [Ayman Amin Abdul Ghani, 2011, p.221]. It serves to seek knowledge of something previously unknown using one of its tools, which include: the hamza (أ), **am**, **hal**, **man**, **ma**, **mata**, **ay**, **kayfa**, **'am**, **kam**, **'ayna**, **'anna**, and **'ayan**. Interrogation may also serve other rhetorical purposes, which can be understood from the context of the speech [Abdul Ghani, 2011, p.222].

From the previous statistics, it is evident that interrogation was highly present, and the poet varied the interrogative tools. The repetition and frequency percentages of these tools are recorded in the following table:

Interrogative Tool	Frequency	Percentage %
Hal	07	24.13%
Ma	06	20.68%
Mada	04	13.79%
Kayfa	04	13.79%
Hamza (أ)	04	13.79%
Limaadha	02	06.89%

'Ayna	01	03.44%
'Amma	01	03.44%
Total	29	99.91%

Table showing the frequency and percentages of interrogative tools in the poem

From the table, it is clear that the interrogatives **"Hal"**, **"Ma"**, **"Kayfa"**, **"Hamza"**, and **"Mada"** occur with comparable high percentages, while the other tools appear only a few times, not exceeding twice. The tool **"Hal"** appeared seven (7) times, exemplified in Mahmoud Darwish**'s** lines:

"Sarhan! Hal anta qaatil?" [Darwish, 2005, p.98]

<div dir="rtl">

سرحان! هل أنتَ قاتلْ؟

</div>

and also:

"Wa hal namta laylat al-ams?" [Darwish, 2005, p.99].

<div dir="rtl">

وهل نمتَ ليلةَ أمسٍ؟.

</div>

These interrogations reflect the poet's confusion and his desire to affirm the accusation directed at the character Sarhan, rather than seeking the truth. The intended purpose of the question itself is denial and mockery, since Sarhan is not a killer but accused, not an actor but a figure to whom actions are unjustly attached. Here, an aesthetic value is realized in the shift from the original meaning toward a secondary meaning that emphasizes the insufficiency of superficial phenomena. The request for knowledge through questioning attempts to penetrate the deep structure to infer the content of this suffering.

We notice the poet's increasing curve of perplexity through the accelerated pace of interrogative questions. The successive interrogatives in this poem reflect human confusion and a passionate desire to search for truth and uncover the secrets of false life, "as it heightens the intensity of human conflict on multiple fronts: the struggle between compulsion and choice, motion and stillness, old and new, freedom and slavery, leadership and subordination, survival and destruction, and the conflict of time and place" [Yousef Khalifa, 2005, p.31].

The poet used the interrogative tool **"Ma"** six (6) times, as in *("Wa ma al-ard? Wa ma qimat al-ard?")*. Mahmoud Darwish interrogates his homeland and land, which no longer hold any dignity or value. The enemy has destroyed it, leaving it worthless, due to its being tossed between politicians, economists, and Western powers. It has become like a media advertisement where businessmen compete to satisfy their interests and privileges. Through this interrogation, the poet aims to highlight the marginalization of the Palestinian people and depict the destruction and terrorism used to impose control over this region.

Meanwhile, the poet employed the other interrogatives to reveal the lived human reality, marked by suffering, marginalization, pain, racial discrimination, and colonial arrogance. Interrogative tools appear in the poem in multiple forms: **"Mada"**, **"Ma"**, **"Kayfa"**, **"Hal"**, **"Hamza"**, and spatial **"Ayna"**, the latter of which the poet uses to search for a place where every individual in Palestine could live in peace, since each time, he experiences oppression. The interrogation translates the suffering of each Palestinian individual, with no way out except turning toward the unknown, i.e., exile, to survive torture, bloodshed, and killing.

These interrogative structures collaborate to weave a semantically coherent architecture that communicates and engages the reader in interpreting the poetic meaning. Interpretation works through connecting elements, filling aesthetic gaps, and uncovering nuances and aims within the poem, which, in its unity and in filling these gaps, produces meaning. Interpretation is therefore linked to connecting parts to each other and completing the aesthetic and implicit absences identified in the poem, ultimately leading to the poet's intention through the intention of the text.

2.1.2.1.2.Vocative Style:

Vocative is defined as "raising one's voice to call someone to come, which is why the vocative letters serve as substitutes for the verb 'I call'" [Amin Abdul Ghani, 2011, p.240]. The vocative tools are eight: **'A**, **'Ay**, **Ya**, A, A**y**, **Ayy**a, **Hayy**a, and **W**a. The function of the vocative is to attract attention, prompt arrival, and focus, as in: *"Ya talib aqbil"* ("O student, come forward"). Vocative may also serve other rhetorical purposes, which can be inferred from the context of speech [Abdul Ghani, 2011, p.257].

In the poem *"Sarhan Drinks Coffee in the Cafeteria"* by Mahmoud Darwish, vocative occurs six times, representing 15% of the stylistic devices, sharing second place with the imperative style. Most of the vocatives appear with the tool **"Ya"**, followed by the words: *(woman, my homeland, my country, our identity, comrades).*

Here, vocative forms a striking stylistic effect in the poem. It is a purely linguistic phenomenon that transforms into an emotional phenomenon, intensifying the poet's feelings as he struggles in a world of loss, deprived of all the meanings of life in a homeland whose children remain passive under oppression and crimes committed against them. The poet resorts to using the vocative tool to alert his companions, his people, and his brothers to the imminent danger, emphasizing the need for caution and vigilance against this merciless colonial enemy who disregards the most basic human values.

2.1.2.1.3.Imperative Style:

Imperative is defined as "a request to execute an action in a manner of obligation, compulsion, and superiority" [Amin Abdul Ghani, 2011, p.222]. All of **(Ittaqu, Ibtaghu, J**ahidu**)** are imperative verbs. Here, the imperative is literal, not rhetorical. There are four forms of the imperative:

- Imperative verb, e.g., *Ihriṣ 'ala al-khayr* ("Be keen on goodness").
- Present tense preceded by the imperative *lam*, e.g., *Lataḥriṣ 'ala al-khayr* ("Let you be keen on goodness").
- Verbal noun substituting the imperative, e.g., *Ḥirṣan 'ala al-khayr* with the implied meaning *Ihriṣ ḥirṣan* ("Be keen in seeking goodness").
- Noun of the imperative, e.g., *'Alayka bil-khayr* ("Commit yourself to goodness") [Abdul Ghani, 2011, p.221].

Imperative may also serve other rhetorical purposes, which can be inferred from the context of speech.

In the poem, imperative occurs six (6) times, representing 15% of the stylistic devices. Five instances appear in the form of the imperative verb, e.g., *(Iḥtariqi, Tadajjaj, Idhhabu, Kun, Intafikhi)*, while one instance appears as a present tense verb preceded by *lam al-amr*, as in *(Faltatarajjal)*.

Mahmoud Darwish employs imperative verbs to call for steadfastness, resistance, and persistence in confronting the enemy. These verbs signify action and the maneuvering against the colonizer, as reflected in the lines:

"Tadajjaj bi-a'mud al-khaymah. Iḥtariqi ya huwiyatuna – ḥaṣ laji'." [Darwish, 2005, p.108].

تَدَجَّجْ بأعمدةِ الخيمةِ. احترقي يا هويَّتنا ـ صاح لاجئ.

Darwish uses imperative verbs throughout the poem to express urgency, the desire for confrontation and steadfastness, and the rejection of defeat, aiming to achieve independence, freedom, and a normal life free of slavery, humiliation, and degradation.

These imperative verbs also convey the poet's optimistic tendency through advice and guidance embedded in the commands, through which he seeks to lead the Palestinian people from darkness into the light of the sun again. It is notable that these verbs collectively produce a sense of guidance and counsel, aligning with the poet's vision of life.

Mahmoud Darwish also relies on the second type of imperative- the present tense verb preceded by *lam al-amr*, exemplified in:

"Faltatarajjal kawakib ta'ti bila maw'id, wa al-ẓuhur allati

فلتترجل كواكب تأتي بلا موعد، والظهور التي

istanadat lil-khanajir muṭṭara lil-suquṭ." [Darwish, 2005, p.97].

استندت للخناجر مضطرة للسقوط

Here, *lam* is combined with the present tense verb *tatarajjal*, and the imperative conveys belittlement and mockery of the colonizer, whom the poet sees as possessing false masculinity unworthy of real strength.

3.Conclusion

In conclusion, these three requestive styles enliven the text when they enter it, as they express the speaker's need for the recipient's participation within the structure of the text and in producing meaning. This allows the reader to engage with the intricacies and depths of the poem, which, in its unity, completes the text's structure and generates meanings and signification. As Mohamed Al-Hadi Al-Tarabulsi notes, these forms: *"enliven the text when they enter it, and they express the speaker's need for the recipient's contribution; they are most pressing in what the Arabs called the 'requestive composition'"* [Al-Tarabulsi, 1981, p.350].

Negation emphasizes the fragmentation that touches the poet's spirit, the sense of defeat, and the pain enveloping the wounded Palestinian homeland and its people, who erupt in sighs and suffering, deprived of the simplest means and conditions of human life.

Interrogation highlights the painful reality experienced by the accused and oppressed people. Through interrogation, the poet conveys a secondary layer of meaning that confirms the extent of oppression and deprivation inflicted upon them.

Vocative occurs to underscore helplessness and humiliation, revealing the elimination of defiance, courage, and pride, leading to continued decline and concealment imposed by the acting force- the Zionist colonizer.

Imperative itself represents powerlessness rather than revival. For the most part, it serves as a warning against oppressive practices rather than as a means of defiance or control, expressed in a linguistic form from which freedom is absent and stripped away. The word is employed to demonstrate fall, not ascent, decline rather than life. The inevitable fate of the Palestinian individual is thus annihilation and disappearance from the homeland in which they have been exiled.

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