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		Title of research article 	
		The Poetics of Narrative Configuration: Reconsidering Mahmoud Darwish's Mural as a Modern Aesthetic Dialogue between Life, Death, and Poetic Form	
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Abstract This paper undertakes a critical re-examination of the narrative and configurational poetics in Mahmoud Darwish's long poem <i>Mural</i>, a work that exemplifies the convergence of lyricism, narrative, and visual imagination. The study explores how Darwish's poetic discourse embodies a multilayered field of signification, where aesthetic form becomes a site of resistance, memory, and metaphysical contemplation. Through the interplay between the lyrical self and narrative fragments, <i>Mural</i> constructs an intricate web of voices that disrupts traditional poetic boundaries. The poem's fluidity reveals a modernist vision where fragmentation and dialogism express existential tensions between life and death, identity and exile, presence and absence. By employing a configurational approach, this research interprets Darwish's poetic text as an evolving visual and narrative canvas. The study investigates the symbolic and chromatic dimensions—particularly the recurrence of the color green—as metaphors of renewal and spiritual transcendence within the Palestinian struggle. Moreover, the paper analyzes <i>Mural</i> as a transgeneric artwork that merges painting, music, and theater within its poetic syntax, thereby transforming Darwish's text into a dynamic field of interartistic communication. Ultimately, the study situates <i>Mural</i> within the broader context of modern Arabic poetics, emphasizing its aesthetic innovation and cultural depth as an emblem of the Palestinian consciousness and its enduring defiance against Zionist oppression.			
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1. Introduction

In Mahmoud Darwish's *Mural*, we encounter a distinctive literary practice that embodies the spirit of modernity in Arabic poetry. The poem transcends the limitations of conventional genre boundaries by weaving together dramatic,

epic, and visual-plastic modes of expression. One of the defining features of this evolution in literary art is the gradual dissolution of the rigid barriers that traditionally separated genres, thereby facilitating the migration of artistic techniques from one domain to another.

Darwish's linguistic configuration in *Mural* penetrates deeply into the poetic body, destabilizing its pattern and giving rise to a complex network of voices and narrative fragments. Through this transformation, the poem evolves into a dynamic structure where dialogue, dramatic tension, and the poetic voice merge in a fluid interplay of meaning. The polyphonic nature of *Mural*—with its scattering of dialogues and secondary figures—adds dramatic density to the lyrical landscape, foregrounding the dialectics between creation and mortality, exile and belonging, silence and articulation.

This study unfolds across three interrelated axes. The first part examines the **configurational poem**, a concept that illuminates the aesthetic convergence between painting and poetry. The second part interprets the **symbolic and chromatic dimensions** of color—especially the omnipresent “green” that symbolizes rebirth and divine vitality within the Palestinian consciousness. The third part explores the **narrative configuration** of the poem and its representation of the struggle between life and death through the metaphors of earth and clay, revealing Darwish's lyrical inscription of the homeland in both existential and artistic terms.

2. The Configurational Poem

The concept of *configuration*, with its multilayered theoretical implications, constitutes one of the essential components in shaping literary discourse. No critical study can fully grasp the power of poetic language without delving into this dimension of form and meaning. Configuration serves as a field for observing and analyzing how artistic language achieves aesthetic effectiveness through interaction with other expressive systems.

The interweaving of poetry and visual art in Darwish's *Mural* gives rise to a new aesthetic paradigm grounded in the imaginative reconstruction of perception. In this way, new writing becomes simultaneously poetic, narrative, and theatrical, incorporating techniques from painting, music, sculpture, and cinema. This interartistic openness reveals Darwish's persistent drive toward modernity—his refusal to be confined by the representational and his aspiration to make poetry a living canvas of visual and emotional resonance.

As critics such as Park (drawing on Baudelaire) have argued, poetry and painting share a visual impulse, uniting the speaking word and the silent image. Darwish's *Mural* embodies this union through its vivid imagery, symbolic chromaticism, and rhythmic structure. The poem thus becomes a painted mural of existential vision—an inscription of the Palestinian experience through narrative rhythm, symbolic color, and spiritual transcendence.

Ethical Considerations

This study adheres to the principles of academic integrity and ethical scholarship. All sources cited have been properly acknowledged, and the interpretations presented are original and grounded in scholarly methodology. No human or animal subjects were involved in this research.

The Chromatic Poetics of White and Red in Mahmoud Darwish's *Mural*

The colour **white** in Mahmoud Darwish's *Mural* constitutes not merely a visual or aesthetic element, but a **distinctive psychological and ontological mood**, one that interacts profoundly with the poem's linguistic fabric. Darwish demonstrates an acute awareness of the **keys to visual perception**, mobilising creative sensibility as a vehicle through which colour transcends mere chromatic value to embody the psychic tension, spiritual anxiety, and suppressed desire that haunt the poetic self.

*“...And I fly. I shall be that which I shall become
in the final orbit.
Moreover, all is white,
the sea suspended from the ceiling of a white cloud.
Moreover, nothingness is white in the absolute white sky.
I was, and I was not. Alone am I
in the precincts of this white eternity. I came before my appointed hour,
yet not a single angel appeared to me to say:
‘What have you done there, in the world?’
Nor did I hear the cries of the righteous, nor
the groans of the sinners. Alone am I in whiteness,
alone am I...”*

This passage reveals how **whiteness dissolves the opaque layers** enshrouding the poem’s language. It becomes a chromatic field of *psychic transfiguration*, expressing the self’s passage through death as an act of transcendence and voluntary surrender. White, in Darwish’s symbolic lexicon, is not a neutral or innocent hue. It **embodies terror and metaphysical awe**, a trembling before the abyss of self-awareness. Whiteness expands not through radiance that excludes all colour, but through its **ambiguity and negation**—its capacity to evoke both **presence and absence, light and void**.

Darwish’s poetic universe thus situates white as an **absolute field of being**, encompassing the colours of air, sky, and sea, all suspended in an ethereal cosmological rhythm. The poet transforms this chromatic neutrality into an expressive fabric for existential questioning. In this context, white becomes a **spiritual texture**, a mirror of the soul’s lacerations, associated with death, shroud, and the infinite silence of the divine. As a **visual metaphor**, whiteness embodies absence—the “visible invisibility” that contains all potentialities of colour. It is both the sum and the negation of all hues, a paradox that produces what Gaston Bachelard termed *le silence lumineux*—a luminous silence brimming with meaning.

Philosophically, if we consider the speculative reflections of natural philosophers, **all earthly pigments appear as deceptive artifices**, mere masks imposed upon the true nature of matter. Within this symbolic logic, white emerges as the **pure origin of light**, the **source of all chromatic existence** and the *ultimate spiritual principle* through which the self seeks its final illumination.

*“Whence does poeticity arise?
From the intelligence of the heart, or from the instinct of humankind?
From the instinct of sensing the unknown? Or from a red rose
in the desert? Neither is the personal mine,
Nor is the universal mine.
Poeticity dwells in the white darkness of linen.
I did not know entirely who I was within us or who my dream was.
I am my dream,
as if I were, and as if I were not.”*

Within these verses, the **“white darkness of linen”** becomes a metaphor for poetic genesis—a threshold where meaning is both concealed and revealed. Poeticity, in Darwish’s vision, resides in the **paradoxical space between illumination and obscurity**, between the purity of vision and the fragility of human mortality.

The poem’s chromatic trajectory then **shifts from white to red**, marking a new phase of emotional and existential intensity. The **colour red** detonates a surge of metaphysical interrogation. It evokes life, blood, desire, and rebellion—the pulse of vitality against the stillness of death. Red, in this sense, operates as both **eros and thanatos**, a site of collision between creation and dissolution. It propels the reader into a sensorial realm where Darwish explores the recesses of human consciousness and the **psychic sedimentations** of exile and resistance.

This transition from white to red symbolises a **movement from transcendental silence to embodied passion**. The crimson hue, sovereign among colours, bears within it the rose of pride and pain—an emblem of the poet's wandering spirit in the desert of memory. "For red," Darwish suggests, "permeates the soul with its force, the colour of life, of every pulse and anxiety, the very blood of fervour, tumult, and violence." The poetics of diction in *Mural* fuses with the **radiance of crimson**, where emotional saturation meets symbolic density.

Here, the **crimson light merges with the yellows of desert sands**, an image of impermanence where the rose blooms, withers, and sinks into oblivion. Through this chromatic symphony, Darwish celebrates the *mute eloquence* of colour—the way suggestion and silence, hue and emotion, converge into one expressive act. The red in *Mural* thus becomes a language of revelation and concealment, translating anguish into form and silence into vision.

In this interplay between the white of eternity and the red of passion, Darwish constructs a **poetic ontology of colour**, where light and darkness, life and death, are no longer opposites but **mutually reflective conditions** of being. Through this aesthetic synthesis, painting and poetry merge into one field of transcendence. As Darwish himself declared,

"Painting liberates us from the noise of expression into silence."

In this liberation lies the essence of *Mural*—a work that surpasses linguistic confinement, transforming poetry into a **visual metaphysics**, a mural of life, death, and the eternal return of light.

The Poetics of Green and the Narrative Configuration in Mahmoud Darwish's *Mural*

*"Green, the land of my poem is green, lofty ...
I record it slowly, slowly,
to the rhythm of seagulls in the Book of Water, I write it,
bequeathing it to those who ask: for whom do we sing
When does salinity scatter in the dew?"*

The **chromatic presence of green** permeates the pictorial expanse of *Mural*, unfolding as a dominant resonance that integrates the symbolic, emotional, and spiritual registers of Darwish's poetic vision. Distilled from the blending of **yellow and blue**, green encapsulates both terrestrial fertility and celestial vastness. Through this **chromatic orchestration**, Darwish configures a poetic space that stretches upward toward luminous heights, charged with affective energy and natural rhythm. The freshness of this tone, suspended between earth and sky, evokes both **continuity and renewal**, positioning the poem as a landscape where **language, colour, and rhythm converge** in aesthetic unity.

Within this vast visual field, Darwish weaves a dialogue between **poetry and painting**, where the craft of metaphor becomes inseparable from the migration of meaning across linguistic and pictorial registers. The *Mural* thus evolves as an **inter-artistic discourse**, in which the painter's brush and the poet's pen collaborate to capture semiotic fragments of the human and the divine. The **language of pigments, colours, and forms** becomes a new syntax, one through which the image achieves sensual and intellectual integration.

The utterance of *Mural* arises from the **fusion of inscription and depiction**—the written word and the painted gesture. This interplay of **colour's heat and language's rhythm** generates a movement between the *self* and the *non-self*, between the tangible and the abstract. In this fusion, **green functions as the emblem of peace, openness, and endurance**. Its cool luminosity resists the blaze of destruction, suggesting the persistence of life amid the ashes of war. Darwish situates green within the "Book of Water," the fluid register of origins, posing a metaphysical question: *does water possess colour?* His reflection implies that water, like poetic language, **absorbs the hues of its surroundings**, reflecting multiplicity without altering its essential purity.

“Its appearance differs according to the vessel containing it, the soil beneath it, and that which reflects upon it... water has no inherent colour; it assumes the hue of what surrounds and reflects upon it... for one sees the sea black, yet when scooping a handful, finds it as clear as shallow water.”

This reflection on water mirrors Darwish’s **poetic epistemology**, where meaning, like colour, is contingent and relational. *Mural* thus becomes a field of luminous interaction in which the visible world and linguistic imagination coalesce. The green of the poem—“the land of my poem is green”—is not merely descriptive but ontological: it embodies the vitality of Palestine, a **symbolic homeland of memory and resurrection**.

Green, as the poet declares elsewhere, is written “upon the prose of the ears of wheat,” inscribed into the cyclical temporality of sowing, decay, and rebirth:

*“Green I write it upon the prose of the ears of wheat,
the book of the field, arched by a pallid fullness
within it and within me... I am the grain of wheat
that died to turn green again. And in my death lies a life.”*

This recurrence of green signifies the **rhythmic pulse of regeneration**, intertwining **lyrical tone and musical resonance**. In *Mural*, colour and sound move in synchrony toward the truth of existence, the **crater of being**, where the Palestinian subject affirms identity through continuity and renewal. The poem’s fragmentation and self-dispersal transform into eternal echoes of fertility emanating from the green earth—a metaphor for both the **land and the poem** as indestructible repositories of life.

Darwish’s creative synthesis echoes the classical dictum that “*painting is silent poetry, and poetry is invisible painting*.” Both arts imitate nature not through replication but through **moral and emotional intensification**, attaining a transcendence that fuses perception and imagination. Colour, in this sense, becomes a **thinking art**—a vehicle for consciousness itself. Darwish’s sensitivity to colour reflects his belief in its **existential potency**, as it carries the density of signifiers and embodies the **aesthetic manifestation of being**.

Throughout history, colour has fascinated humanity for its capacity to mediate between **sensation and meaning**. In *Mural*, chromatic expression deepens the emotional field of the text, transforming the accumulated pain of **Palestinian memory** into a palette of resistance, hope, and remembrance. The poem’s “green” therefore operates simultaneously as **a natural, spiritual, and political signifier**—a chromatic metaphor of homeland and immortality. Within Islamic culture, as Darwish subtly invokes, green also symbolises **paradise and sanctity**; the shrines of saints draped in green embody eternal life “in gardens beneath which rivers flow.”

Darwish’s mastery lies in the **fusion of poetic rhythm with chromatic harmony**. Through rhyme, cadence, and repetition, he sketches the **dialogue between the spoken and the unspoken**, where sound and colour resonate to articulate the ineffable. This luminous aesthetic energy, rising through the verses of *Mural*, transforms the poetic act into an act of **spiritual resistance** against the occupation that stripped him of his homeland—the very “*green land of his poem*.”

The fusion of the **pen’s opacity and colour’s transparency** gives rise to a unique *chromatic poetics*, in which word and pigment compose figurative rhymes. These rhymes, as Darwish suggests, “echo and complement one another, generating harmony through affinity of shape, space, and symbol.” Through such resonance, the poet constructs a **visual-musical symphony**, an aesthetic bridge uniting the **majesty of painting** and the **grandeur of poetry** within a shared search for truth.

The Poetics of Narrative Configuration

In *Mural*, the **poetic field expands beyond lyricism** to embrace **narrative mechanisms**, through which Darwish reconfigures the spatial and temporal dimensions of verse. Poetry becomes a **hybrid art**, a site where visual, musical, and narrative energies converge. The incorporation of dialogue, monologue, and fragmented storytelling **breaches the structural boundaries of poetic discourse**, enabling a dynamic interplay between **figuration and narration**.

The inclusion of narrative discourse serves multiple aesthetic and ideological functions. It reflects the poet's **stance toward reality**, allowing him to reimagine experience through the **syntax of temporality and sequence**. Darwish employs narrative techniques—**characterisation, event progression, and spatial delineation**—not to construct a story but to **intensify poetic revelation**. These narrative incursions, found throughout his oeuvre in works such as *Sarhan Drinking Coffee in the Cafeteria*, *What Was Will Be*, *Ahmad al-Za'tar*, and *The Land*, reaffirm his ongoing attempt to reconcile **the lyrical "I" with the collective "we"**.

Thus, *Mural* emerges as a **narrative poem of self-and-nation**, where colour, sound, and voice intertwine to configure a **poetics of memory and transformation**. The poem becomes both a **mural of existence** and a **testimony of being**, where Darwish's aesthetic innovation mirrors the perpetual struggle of the Palestinian consciousness—its yearning for wholeness amid fragmentation, for harmony amid exile.

The Narrative Green: Lyrical Movement and Fragmented Time in Mahmoud Darwish's *Mural*

*"Green, the land of my poem is green,
carried by the singers from time to time, as it is in its fertility.
From it, I have: the contemplation of a narcissus in the water of its image;
from it, I have the clarity of shadows in synonyms;
and from it I have: the resemblance in the words of the prophets
upon the surfaces of the night."*

In this lyrical passage, Darwish configures the **radiance of the green poem** as a sculptural vision—an edifice of renewal that breathes through the cosmic vastness of sky and air. The *green* here assumes both a **material and metaphysical presence**, sculpted from the continuity of nature yet animated by the language of transcendence. Its texture is tender yet eternal, carried "by the singers from time to time," a symbol of **collective endurance**. Green glimmers across darkness as "a sudden shimmer upon a black cloud illuminated by the sun," affirming an aesthetic of **hope and regeneration amid ruin**. The narcissus flower—floating in the reflective water—embodies harmony, while "the clarity of shadows in synonyms" evokes the *musical symmetry* between the seen and the said, between poetic diction and its echo.

Darwish's *Mural* thus collapses the boundaries between **lyric and narrative**, achieving what may be termed a *configurational unity*. The lyrical movement fuses with narrative sequences in a fluid continuum—at times so intertwined that distinction becomes impossible, at others separating momentarily to reveal their dialogic duality. This **alternation of fusion and separation** articulates the poet's intentionality: meaning arises through tension, through a dynamic background that resists the stability of fixed interpretation. As Bakhtin's notion of dialogism suggests, such *polyphonic layering* complicates the trajectory of discourse, defying objectivity and closure.

Fragmentation and the Polyphony of Voices

*"I saw my French doctor
open my cell and strike me with a cane.
I saw my father returning
from pilgrimage, unconscious,*

*stricken by a Hijazi sunstroke.
Put me out!...*"

*"I saw René Char sitting with Heidegger;
The dialogue was a ray."*

These fragmentary visions constitute **cinematic flashes** within the text's narrative field, moments of revelation scattered across a landscape of broken memory. *Mural* operates as a **linguistic migration**, employing techniques of rupture, omission, and fragmentation that dissolve traditional narrative linearity. The story flows "like a river from which broken passages pour," moving beyond causality and sequence to evoke a **spiral temporality**—a whirlpool of overlapping scenes, images, and voices.

The poem's **primary narrative**—the existential dialectic of *life and death*—multiplies into numerous subnarratives, producing a mosaic of reflections that mirror the fractured consciousness of the poet. The result is what may be described as a *centrifugal narrative structure*: events and characters emerge and vanish, appearing as spectral fragments, "flashes resembling cinematic shots within a continuously running but incomplete filmstrip." The text advances without resolution; its **movement is ceaseless but non-teleological**, mirroring the **condition of exile and incompleteness** that defines the Palestinian experience and the human condition at large.

Temporal Dissolution and the Hallucinatory Narrative

The **semantic reservoir** of these narrative fragments accumulates around the fertile symbol of *Mural* itself—a repository of moist memories and fluid meanings. Between the *living present* and the *pliant past*, Darwish constructs a shifting field where **time dissolves and reality bends** into dreamlike distortions. The narrative becomes **hallucinatory**, unbound by logic or chronology. Two threads intertwine within this field: one external, linked to **spatial displacement** and worldly experience; the other internal, resounding within **consciousness** as metaphysical reverie.

Through this interplay, Darwish liberates the narrative from realism, reorienting it toward **imaginary and spiritual dimensions** where meaning is constructed according to desire rather than law. The poetic voice thus traverses the boundaries of the self, oscillating between **material imprisonment and metaphysical freedom**. In this sense, *Mural* anticipates postmodern narrative aesthetics, where **fragmentation, multiplicity, and discontinuity** become strategies of self-articulation in the face of existential uncertainty.

The Lyrical Narrative as Human Testament

Darwish employs **lyrical narration** to confront the **crisis of contemporary humanity**, the loss of meaning amid perpetual conflict. The scattered impressions, voices, and glimpses within *Mural*—though seemingly disparate—are **meticulously interwoven** into a coherent aesthetic design. Beneath their surface diversity lies an architectural unity, sustained by the rhythm of repetition and the gravitational pull of the poet's vision.

*"I saw al-Ma'arī expelling his critics from his poem:
I am not blind to see what you see,
for insight is a light leading
to nothingness... or madness."*

In invoking classical voices such as **Abū al-ʿAlāʾ al-Maʿarī**, Darwish situates his poem within the continuum of **Arab intellectual history**, transforming personal suffering into a universal dialogue on the nature of insight, mortality, and artistic truth. Similarly, in another passage:

*"I saw lands embracing me with morning hands:
be worthy of the scent of bread. Be
fit with the flowers of the pavement,
for your mother's oven still burns,
and the greeting is warm as fresh bread!"*

The imagery of bread, earth, and maternal warmth collapses the distance between **homeland and body, memory and survival**. Through such narrative moments, Darwish articulates a **poetics of return**, where the act of writing itself becomes a ritual of resurrection.

Death as Dialogue and Revelation

Mural unfolds as a **dialogue with death**, not as negation but as continuity. Death becomes a **character**, a listener, and a companion—a mirror to the poet's meditation on existence.

*"Oh, death, wait for me outside the earth,
Wait for me in your land until I finish
a passing conversation with what remains of life
near your tent; wait for me until I finish existence."*

This conversation with death signifies the **culmination of Darwish's existential poetics**, a synthesis of faith and rebellion, despair and affirmation. The poet's allusion to Ṭarfah ibn al-ʿAbd and existentialist thinkers such as Heidegger underscores his intellectual hybridity: the ancient Arabic ode and modern European philosophy converge within the same discursive space. The poet stands at the threshold between **pre-Islamic fatalism and modern metaphysical anxiety**, transforming both into aesthetic meditation.

The **autobiographical resonance** of this dialogue is unmistakable. Composed after his cardiac surgery, *Mural* is both an **elegy and an act of defiance**. Between anaesthetic delirium and creative lucidity, Darwish reclaims authorship over his mortality. The blank page becomes a **metaphysical canvas**—a white space that absorbs pain and converts it into fertility. Through writing, he bestows life upon the "dense earth," transforming his physical suffering into an **epic of beauty and endurance**.

His language migrates toward the **repositories of nature**, drawing from the inexhaustible sources of **philosophical, mystical, and poetic contemplation**. The poem becomes a sanctuary where **death is aestheticised**, a spiritual phenomenon through which the poet contemplates the possibility of eternal renewal. The reader, in traversing this configurational landscape, perceives not merely a personal confession but a **universal meditation on existence**.

Darwish's *Mural* thus stands as an **aesthetic testament of modern Arabic poetics**—a work where the lyrical and narrative, the visual and metaphysical, the historical and existential, all converge into one profound act of creation. The poem does not end in death but **in the breath of meaning**, a resurrection through language that transcends the limits of body and time.

The Metaphysics of Death and Rebirth in Darwish's *Mural*

The climactic scenes of *Mural* reach a transcendent synthesis where death and life no longer stand as opposites but as **interdependent movements within the cosmic order**. To convey the significance of this existential moment, Darwish entreats death to **grant him the majesty of final awareness**, to postpone annihilation long enough for him to complete the act of poetic articulation. Death becomes a **dialogical interlocutor**, not an enemy but a partner in the creative voyage: a "sea voyage aboard a ship" through the turbulence of being.

The poet imagines himself **sailing through the storm**, accompanied by the cries of the dead and the fragile flutter of a bird beneath the tempestuous sky. The flood that drowns the ship evokes not only catastrophe but also **purification**—a symbolic immersion through which the self attains renewal. The survivors who “swim away in the sea as if defying death” embody the poet’s faith in **art as resurrection**. The scene is reconstructed as a process of **metamorphosis and fusion**: the human subject, rooted in the “scent of the ancient earth,” confronts both the horror and the sublimity of extinction. This confrontation yields a new metaphysical insight—the **resurrection of annihilation**, wherein existence reveals itself as continuity within transformation.

At the centre of this cosmic vision stands **Palestine**, both *origin and telos*, the axis upon which life, death, and memory converge. It is the **sacred geography of rebirth**, “a tale recited upon the wings of the cosmos,” where the truth of existence refuses concealment in tombs. In this philosophical frame, Darwish’s invocation—“*My hope in you, O death, is to make a truce in your land...*”—illustrates a profound dialectic: a **truce with mortality** that paradoxically affirms life. Here, Darwish reconciles **the metaphysical with the political**, merging existential freedom with national destiny.

For Darwish, **existence equals freedom**, and freedom signifies the **realisation of possibility**. The poet’s self-consciousness becomes an *act of choice*, an assertion of individuality amid historical erasure. In this sense, freedom is not mere resistance but an **ontological awakening**, the awareness of the self as both finite and infinite—“belonging to and embodiment of the ‘I’ in its individual form as consciousness and intention.”

The Classical Elements and the Semiotics of Being

The triad of **fire, water, and earth**—three of the four primordial elements of pre-Socratic philosophy—serves as the **metaphorical foundation of Darwish’s cosmology**. Each element functions as a **semiotic node**, generating rhythm, symbol, and meaning within the text’s architecture. These natural elements, recurrent throughout *Mural*, construct a **poetic ecology** in which life and death interpenetrate, as they have since the earliest mythopoetic imaginings of humankind.

In this schema, **fire** becomes the flame of consciousness and passion; **water**, the medium of purification and transformation; **earth**, the embodiment of origin and permanence. The poet’s invocation—“*You have been defeated, death, by all the arts*”—transforms these substances into **signifiers of transcendence**. Through “the clay of humanity,” Darwish asserts the **creative victory of art over mortality**: a continuity that defies decay through the permanence of inscription.

*“You have been defeated, death, by the songs in the land of the Two Rivers,
by the Egyptian obelisk, the tomb of the pharaohs,
The inscriptions on the stones of a temple have defeated you
Moreover, they have triumphed, and immortality has escaped from their traps.”*

Here, Darwish reclaims the legacy of ancient civilizations, integrating Mesopotamian, Egyptian, and Palestinian memory into a single **continuum of human creativity**. Through art, inscription, and monumentality, humankind transcends the contingency of death. The *Mural* becomes both an **epitaph and a resurrection**, an aesthetic defiance of oblivion.

The recurrent imagery of **clay, stone, and temple** crystallises into an **iconic image of Palestine**: a land both wounded and sacred, whose soil retains the trace of divine breath. The ascending rhythm of the language, embroidered with fragments of invocation and resistance, transforms the earth itself into a **scriptural medium**. This ascending structure intensifies the “**stimulation of signifiers**”, affirming fragmentation as an act of creative rebellion—a “meteor-like eruption” that disperses images across the page, producing a mosaic of sanctity and pain.

Longing, Transcendence, and the Aesthetics of Danger

Through the echo of “*You have been defeated*,” Darwish’s text articulates a **chorus of voices** rising from the genetic depths of the earth. Death, paradoxically, becomes an impetus for **human transcendence**, calling upon humankind to “exert effort to transcend its natural condition.” This effort is expressed through *longing*—the desire for **adventure, heroism, and love**, all of which carry the risk of destruction.

In *Mural*, the encounter with death becomes an aesthetic adventure, a dangerous passage through which the poet redefines greatness as *the courage to imagine beyond mortality*. The danger inherent in facing death transforms into the very condition of artistic creation. Thus, Darwish’s longing is both **erotic and ontological**—a yearning for beauty that coincides with a yearning for freedom, the essence of being itself.

Conclusion: Toward a Poetics of Configuration and Freedom

This research has sought to illuminate the **interrelation between poetry, narrative art, and visual imagination** in Mahmoud Darwish’s *Mural*. The poem functions as a **hybrid aesthetic structure**, where lyrical intensity converges with narrative progression, and visual imagery merges with philosophical meditation. Through this interweaving, Darwish constructs a **poetics of configuration**—a mode in which painting, music, and storytelling coexist as manifestations of one creative consciousness.

The findings of this study reveal that Darwish’s work operates on multiple levels—**semiotic, aesthetic, and metaphysical**—each reinforcing the other in a unified artistic vision:

1. The **integration of visual art** within the poem reflects Darwish’s cosmic discourse, addressing the existential condition of the Palestinian subject, whose erasure is resisted through **aesthetic multiplicity and polyphony**.
2. The **fusion of poetic and narrative modes** reveals a complex semiotic architecture that transforms meaning through rhythm, fragmentation, and recurrence.
3. The **lyrical “I” dissolves** into a narrative consciousness that transcends the personal, speaking instead from a collective memory inscribed in the language of exile and return.
4. The **migration of painting into the architecture of poetry** represents a distinctly modernist strategy that contracts time and expands spatial imagination, situating *Mural* within the aesthetics of global modernism.
5. The **dialogical interplay of colour**, particularly the symbolism of white, red, and green, exposes the emotional and philosophical depth of the self, reflecting Darwish’s engagement with the **visual grammar of modern art**.
6. The **dialectical experience of life and death**, dramatized through narrative form and chromatic imagery, transforms suffering into an instrument of revelation and meaning.
7. The **poetic language itself** becomes a pictorial act—a brushstroke of consciousness that merges the symbolic with the material, the local with the universal.
8. The **text’s open temporality** invites the reader to participate in its completion, transforming interpretation into a creative act of co-authorship.

Ultimately, *Mural* emerges as a **philosophical epic of existence**, an open text inscribed upon the threshold between mortality and immortality, history and dream, matter and spirit. Through a luminous interplay of word and image, Darwish transforms the inevitability of death into an affirmation of life’s aesthetic permanence.

In this way, *Mural* achieves what may be called the **freedom of poetic being**—a liberation through art that transcends the boundaries of nation, body, and time. Darwish’s final poem thus stands not as an elegy but as an **eternal mural of human consciousness**, painted upon the sky of language, where the poet continues to live, to breathe, and to sing beyond the reach of silence.

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Conflict of Interest

The author declares **no conflict of interest** related to this publication.

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