

The Dialectical Constant and Variable in the Poem of the Statue (Elia Abu Madi) Structural Reading

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The linguistic structure consists of thirteen houses built on a well-structured linguistic system in which linguistic intent is evident, and is based on a regular vertical structure in the presentations (Long Sea) that have been judged in the rhyme of indicating belonging, identity and stability. The poetic structure is divided into two structures: the first is the structure of dialogue and spans four verses, based on the pattern of mutual dialogue and prevarication between the parties of the individual narrator and the group. This structure has been dominated in the past (82%). As time refers to stability, the past cannot be changed. Consistency emerges in the structure of the grammatical structure. Throughout the dialogue, the structure begins with the following system: conjunction, past verb and actor. The narrator starts from stillness to rhetoric. The structure of a set of dichotomies is revealed including strong / weak, constant / variable, rich / poor, benefit / damage, night / morn, sun / moon. The statue is embodied in the person of the cleric at a time when the clergy have been exemplary. The poet Elia Abu Madi wanted to invalidate the prevailing idea in an attempt to break the continental cultural system.

Key words: *Structure, Fixed Format, Variable Format, Dialogue Structure, Confrontation Structure.*

Introduction

Read the Poetic Structure

To dismantle and read the text structurally requires systematic steps endorsed by the founders of the structural approach in their view of the methods of artistic construction and their serious search for (dominant value) regulation methods and confer their identity (Artistic Trends).

Each structure has levels to be detected and hidden, and levels can be defined as phonetic, grammatical, lexical, symbolic, and musical, taking into account the existence of a reciprocal and coherent relationship that gives the overall meaning of the structure and determines its continental format (Michel, 1989). This includes the writer and the circumstances surrounding the production of the text. In particular, this understanding represents a major shift in critical thinking from normative to textual. Text is the structure based on a set of interactions between letters and words within a holistic vision absorbed by a specific musical structure, and this reading is described as a 'comprehensive analysis' (Elijah, 1995). In it, the reader knows the inside of the text as it reads outward to reach the formats and functions that the reader, not the creator, becomes a real father, and this is the effectiveness of the correct structural reading (Mohammed, 2003). We present a poem (the statue) of the poet Elia Abu Madi and read it according to the rules of the structural approach to the central structure.

Elia Abu Madisaid:

From the alabaster of the elderly they shaped his example they roamed him from every
side of Zomor

They said: We made it to perpetuate his painting I said: not perish as an artistic effect?

They said: We set him up in recognition of him I said: So the credit for the mole for the
stone

They said: A rich man was full of money I said to them: Was it more generous than
rain?

They said: A strong lived protects our fruits I said to them: Was it stronger than fate?
A rich or strong it with your money dispensed and in your strength

Zafar

He did not adore you and did not care about him as you conclude but it is benefit and harm

You did not raise the statue of bass and dew but for weakness in your souls settled

You will not love the rich if he lacks you do not like the strong if he is defeated

I saw you not limping kindergarten if there is no kindergarten in Rawd

Do not seek the sheep only to be fattened you can only buy horses for travel

If this credit and credit your business you have not sinned with sense, hearing and

sight

Why not honor the night and sacrifice and did not erect the statue of the sun and the moon?

Dismantling Structure - Detect Formats

The text is constructed from thirteen houses composed of a regular poetic structure with a musical parallel mechanism, in the number of words, letters, movements, dwellings, and the poem from the long sea, which has regular activations that ends every house of the poem. Rhyme is not a purely phonetic phenomenon, but it stems from the semantic network in the text and contributes to the formation of this network (Ahmed, 1960). The rhyme in the composition of the structure represents a consistent pattern that ends every poetic house. The external form of the structure consists of a vertical poem, regular verses, regular presentations (long sea), regular rhyme (vision), and this refers to the system and belonging and identity and stability; because the system (Elijah, 1952) serves the purpose of conservation, and another important purpose is the embodiment of identity cultural expression. A well-established system tends to signify consistency in the title and body, as the title (statue) refers to the sign of uncertainty and lack of movement and depth. The pattern of stability also appears in the outer (formal) component of the structure and will be more clear in the interpretation of the overall structure because the format is more defined when the relationship to the structure. The texture of the poetic structure consists of a reciprocal discourse (Mohiuddin, 1981).

The response comes from the other party, the group who made the statue. They explain why they erected the statue and confess thanks to it because it is rich in wealth, courage and strength (Al-Ain). The narrator or individual then begins to question the erection of the statue and the way it is glorified, but the group tries to put forward arguments in an attempt to persuade the individual to form an existing dialogue structure between the parties.

In addition to the opening of the nominal wholesale structure that confirms the pattern of stability (Adel, 2009) and the announcement of the raw material from which the statue (aging alabaster) is made, it is important to refer the person of the statue who is absent in the text, evidence of conscience (distraction) and conscience absent in narration as it protects the narrator from the sin of lying, and makes it just it tells, not an author compose, or creative creator. It is just a literary medium; convey to the reader what he learned (Hassan, 2002).

The opening of the structure with knowledge refers to a deep connotation that represents a central pattern in the formation of the poetic structure. Knowledge refers to the fact that the narrator is knowledgeable about the events he presents. The structure of speech by the narrator or individual refers to the fact that he knows the particles and faculties of discourse (Abdul, 2006).

The format of the dialogue extends from the group with corrupted sentences in an attempt to emphasise the importance of the statue (we set it to perpetuate its drawing) and the response comes from the narrator or individual (not perish as an artistic effect). The mole of the stone and interjecting another evidence that he (rich with money), an unconvincing argument for the night of reply (was it more generous than the rain?) to get the text from the real question to the metaphor for the purpose of exile. That is, it was not more generous than rain.

The group completes the format of the dialogue in an attempt to convince the narrator of the importance of the statue, but to no avail. He says to the group (strong lived protects Dhamarna) and the response (was stronger than fate?)

The four-verse structure of the dialogue ends, and we can dismantle the structure of the structure and reach the following:

1. It is a simple language that is not complicated, and it was not a language of suggestion or symbols.
2. The parties to the dialogue have a fixed vision that does not change in their belief, and contrary to each other, through the means of persuasion without reaching satisfactory results for both parties.
3. Structure of the linguistic text is the parallel based on a regular geometric structure, between the speech of the individual and the group, and ends with breaking the parallel format through the individual narrator as explained:

They said: We made it to perpetuate his painting	I said: not perish as an artistic effect?
They said: We set him up in recognition of him	I said: So the credit for the mole for the stone?
They said: A rich man was full of money	I said to them: Was it more generous than rain?
They said: A strong lived protects our fruits	I said to them: Was it stronger than fate?
A rich or strong it	with your money dispense and in your strength a yield

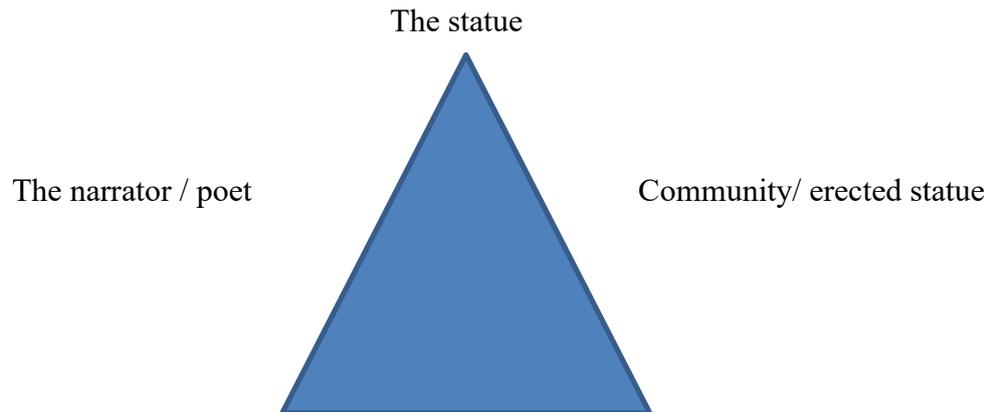
After the structure of the dialogue we find the individual narrator breaks the parallel format, and receives the reins of speech by 100%.

4. Observed on the group's speech based on news sentences by 100%, while the narrator of the individual form in the speech sentences constructional is 90%. Here shows the dichotomy and constructional sentences, and refers us to the depth of semantic is represented in the fact that the news tolerates honesty and lying while the constructional sentences are unbearable honesty and lying. The words of the group need to examine the facts to confirm the truth or lie. The individual narrator's speech does not need to examine the facts.

Shaping the Structure of the Dialogue

The pronouns form the structure of the dialogue and are divided into three pronouns (T/ speaker - narrator) (F / speech of the group) (e / absent / statue). These pronouns make us put a trinity in search of his missing pyramid:

Figure 1. Illustrates the speech space in the structure



The use of the conscience of the absent in the text has a particular characteristic. The time of dialogue is constant (the past), and we note the consistency that is a pattern that dominates the composition of the grammatical structure. As shown in the following chart:

Community Voice Format

First conjunction (f) + past verb + actor of conscience connected (f) + (:) {Sentence consisting of} past verb + actor of conscience connected (na) + effect of conscience connected (e) + neighbour and entrapped + he.she.it. Second} conjunction (f) + past verb + verb conscience (f) + (:) {+ Sentence consisting of} verb past + verb conscience (na) + verb with conscience connected (e) + verb for it + {Neighbour and entrained + conscience absentee {The third} conjunction (and) + past verb + actor conscience connected (and) + (:) {+ sentence consisting of:} news beginner omitted appreciation (is) + past verb incomplete + verb present tense + neighbour and tugged + absent conscience. Fourth} conjunctions (and) + past verb + actor conscience connected (and) + (:) {+ Sentence consisting} News beginner deleted discretion (is) + past verb + present tense + verb for him + speaking conscience (The tongue of the Arabs).

Narrator / Individual Voice Format

The first} conjunctive (P) + past verb + actor conscience connected (to) + (:) {Sentence consisting of} question character + verb present + neighbour and entrapped + verb past +

actor {Second} conjunction (q) + past verb + actor of conscience connected (T) + (:) {+ (envelope estimated questioning letter + beginner + neighbour and tugged in the place of raising the news + neighbour and tugged). The third} conjunction (q) + past verb + actor conscience connected + (T) + neighbour and entrapped + question character + verb past minus + verb preference (news was) + neighbour and entrapped?

Fifth} conjunctive (P) + past verb + actor conscience connected (T) + neighbour and tug+ question character + verb past minus + verb preference (news was) + neighbour and tug. The linguistic structure of the sentences shows the pattern of repetition, which dominates at the beginning of the sentences, and then begins with a small change, and soon to return to its usual system. The syntax of the linguistic system shows a pattern of consistency, affirmation and repetition. The conjunctions were repeated nine times, five of them in O, which stated that the two things were shared in one sentence, and four times that the fulfilment of the order had to be arranged. In addition to arranging and sharing the sentence, the conjunctions give the text communication between events without cancelling one of them. The repetition of the verb constitutes a clear pattern in the structure of the dialogue (Abdul, 2010).

The previous statistic indicates the dominance of the past action and events do not tolerate transformation or change; the past represents a time of proof. We will find an explanation for this after the completion of reading the overall structure (Abbas, Hassan).

The repetition of pronouns is a function of linguistic structure. Conscience in all its uses allows the speaker to overcome the time, and intensify the image. Using technical language to become a rhetorical beautiful language and using pronouns as a knowledge gives rhetoric a wide extension in the significance, as well as hoarding the task of specialised definition (Abdul, 1998).

We read by the pattern of conscience that the group is in control of the format of dialogue; the fact that consciences occurred actor, and the presence of the collective actor made the narrator singular format atrophy and weaken his presence, but the voice of the group did not last long in the other structure we called structure confrontation. The pattern of change begins with a large proportion and the dominance of the narrator's singular voice in the language of superiority and concentration. This is why we have to divide the text into two structures, one dialogue and the other the structure of confrontation, one of which leads to the other and combines to explain the overall structure.

Confrontation/ Superiority Structure

The structure of confrontation starts from House VI, and the metaphorical questioning is at the forefront of this structure, with a change in the sympathy that dominated the structure of

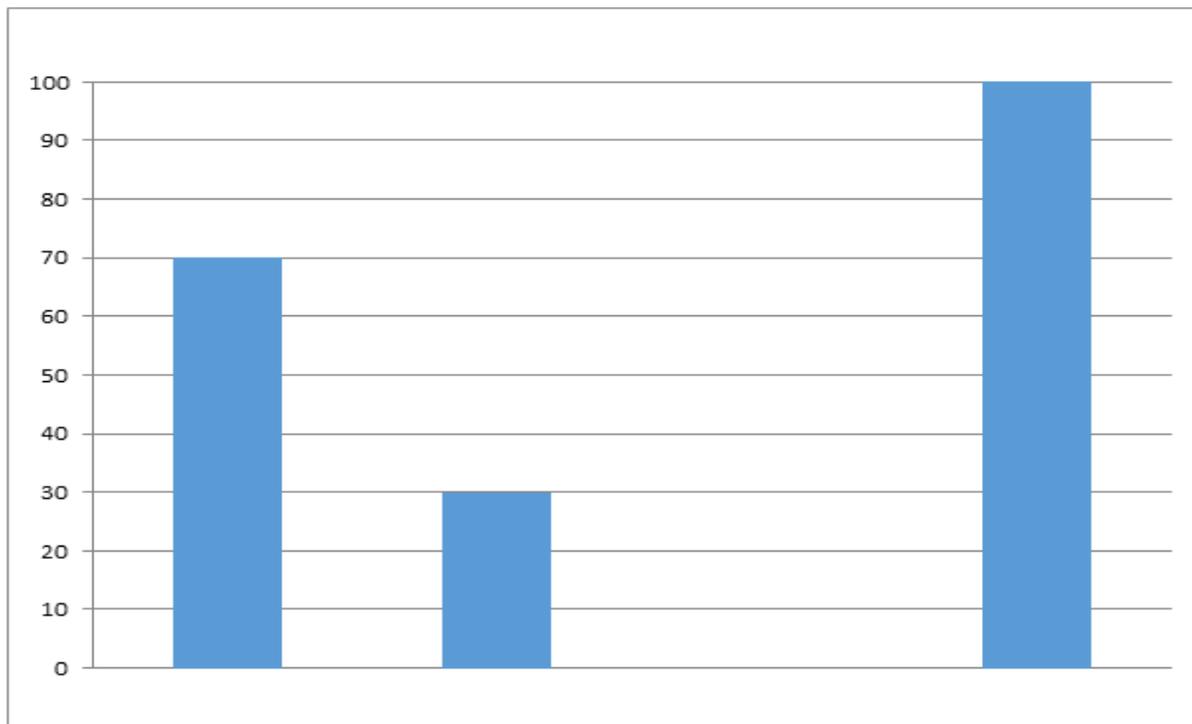


dialogue. This is the first attempt of change by the individual narrator against the pattern of the group and we note this in the formation of the overall structure of confrontation / superiority:

A rich or strong it with your money dispensed and in your strength Zafar
He did not adore you and did not care about him as you conclude but it is benefit and harm
You did not raise the statue of bass and dew but for weakness in your souls settled
You will not love the rich if he lacks you do not like the strong if he is defeated
I saw you not limping kindergarten if it is not in Rawd Fei and fruit
Do not seek the sheep only to be fattened you can only buy horses for travel
If this credit and credit your business you have not sinned with sense, hearing and sight

Why not honour the night and sacrifice and did not erect the statue of the sun and the moon?
After the dominance of persistence in the structure of the dialogue, which we revealed its format, including the commencement of nominal sentences and the control of past actions on the speculation and the format of parallelism and repetition, etc., we note that the format changes and changes from a rhetorical structure and mutual dialogue to confrontation and arrogance by the narrator / individual. Embedded formats are centered in the structure of the confrontation until they control the structure 100% entirely. The narrative begins with the narrator / individual, who is 100% in control of the structure without the presence of the voice of the group. This indicates that the narrator was able and informed of the details of the events, which allowed him to shift from a static language to rhetoric and domination in a serious attempt to reveal the true statue. We note in the linguistic composition of the structure of confrontation the emergence of dual conscience (addresser/ absent) has repeated the conscience of the discourse (K) coupled with group seven times, and the repetition of this conscience is a sign referring to the depth of semantic, because the use of discourse in the text is relevant to direct confrontation The narrator dominates the format of the speech, the group takes the role of the recipient of the role of dialogue and we will clarify this in a graphic showing the distribution of rhetorical areas in the structure of the poetic text:

Figure 2. Illustrates the areas of speech in the textual structure



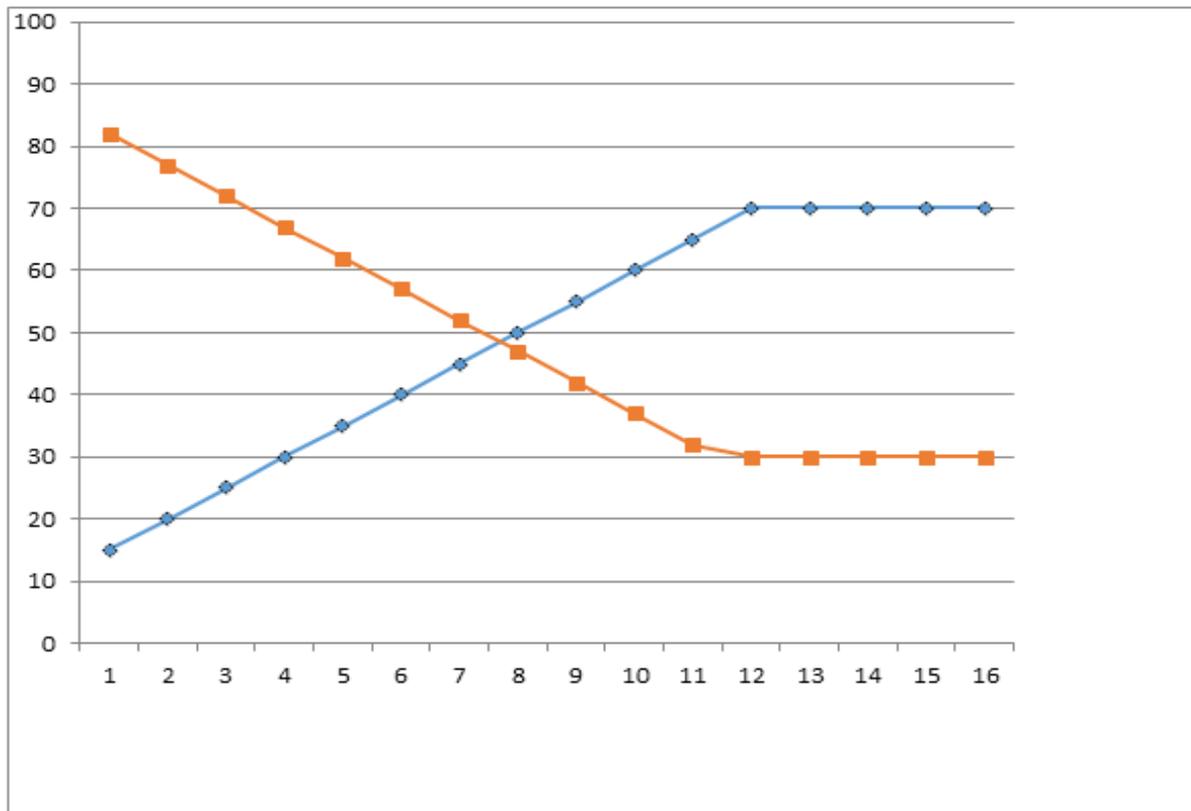
Divided into two structures: the structure of the dialogue in which Figure A represents the area of the group dialogue by 70% and Figure B represents the proportion of individual narrator dialogue of 30%. The second structure (the structure of confrontation) in which c represents the area of the narrator's individual speech by 100% and the group does not have a rhetorical space in this structure. There have been opposing dichotomies in the structure of confrontation, including (strong / weak), (rich / poor), (benefit / damage), (night / morn) and (sun / moon) to be a structure of philosophical meditation was able to dive into the depths of the soul humanity is about a set of doubts about the origin of man, his fate and his past, in which he attempts to change the constants.

Read the Syntax

After the sympathy and past actions coupled with its actor dominated the structure of the dialogue, we observe the change inherent in the structure of confrontation, where the verbal and exasperating acts appear twelve times (70%). They did not, do not feed, do not acquire, do not sin, do not honour, do not erect. These acts constituted a pattern that dominated the structure of the structure compared to the past actions, which only responded five times after dominating the structure of dialogue (82%).

Statistical refers to a clear shift in the time format from the past fixed to the time of the case and reception where the event changes and the significance grows towards new concepts far from the past. The graph shows the indicator of the expansion of the past time in the structure of dialogue and its inclusion in the structure of the confrontation and against it the index of speculative acts that indicate the situation and the reception we find atrophied in the structure of the dialogue and extended in the confrontation:

Figure 31. Illustrates the movement of verbs up and down in the structure of the text (dialogue and confrontation)



We have mentioned that the narrator / poet wholly dominated the course of the speech, and that all grammatical formations attributed to him (his speeches) is the one who initiated the change of events from pronouns and actions to tools. The format of the assertion appeared seven times to perform the semantic function of exile, assertiveness and heart. The narrator overturned the scales, denied what they believed, and asserted that they were the basis of the grave error, relying on a double carrot and intimidation. The concepts of the text show that the congregation erected the statue because it is the basis of their existence. But the irony is that the person of the statue has acquired his presence and perfection from the group while they are in heedless (Ibrahim, 1982); (Todorov).

The group is weak and in need the power of the statue, and they are poor need his money, but with your money dispensed and in your strength Zafar and he did not love you nor you love him as you think, but (benefit and harm) is the basis of reconciliation and the cause of mutual love. You love him for believing in him that he is the cause of your strength and your money. He loves you because you are the cause of his power and existence. The statue raised you it was not for evil and dew but (or weakness in your souls settled, for example all the habits, traditions, principles and doctrine established in your souls and all that contributed to the formation of the group (society) and determined its destination, movements and actions. It is these weak souls that have led the congregation to "do not limp in kindergarten, as there is no loyalty or fruit in the kindergarten." Kindergarten means the place is good seat, soft footstool wide. And faith denotes safety, and fruit as good. The erection of the statue was not arbitrary, but defined by a person with qualities possessing the vast land, strong and rich) but did not receive it for free, but thanks to the community. The narrator continues to narrate the events in the language of confrontation and a short sentence influential, the fact that the minors were heard in the ears, and wandering in the forums (Abdul, 2006). And resort to daily metaphors to deepen the significance, including recall saying:

Do not seek the sheep only to be fattened and do not acquire horses only on travel

The collective actor here is hidden and the sheep is a metaphor for the person of the statue. The group only benefits them if they provide individual benefit to the sheep / statue. They do not acquire horses except for personal benefit and not for trade (the acquisition of horses: he takes for himself not to trade) (Mohammad, 2003). They do not immortalise the statue only for personal benefit and this is an affirmation of their weakness and the degradation of their P (if this credit and credit your business did not mistake sense, hearing and sight) presented the sense of depth semantic. A person is a mass of sensations, but hearing is limited to what is heard with the ear and the sight that the eyes see. If the three (sense, hearing and sight) meet, the significance deepens, and the results are correct. That is why the narrator asks wondering (Adel, 2009); (Al-Ain); (Mayor); (Tongue of the Arabs); why not honour the night and the sacrifice and do not erect the statue of the sun and the moon. The narrator declared his revolution, rejecting the past in trying to change. The objection is not to the monument but to the person representing the statue. He must be bright day and night like the sun and the moon.

Interpret the Overall Structure

We can interpret the overall structure through the structural forms that have become apparent in the structure of the text. It is necessarily essential in the text and not an external template (Diwan al-Jadawal, 1952). Based on the pattern of stability that dominated the overall structure, starting with the title, the statue is immovable, the presentations are constant, and the rhyme is fixed, as well as the opening with the nominal sentences that say "to prove the

meaning of the thing without requiring it to be renewed one after another” (Ali et al., 2019). We also note the predominance of past actions in the structure of dialogue, which indicates the stability of its time and action before uttering the word. It is noteworthy that the acts were associated with the group (the actor), which indicates that the group represents the pattern of stability in all its actions. It is fixed in a pattern extending from the past with all its qualities of customs, traditions, concepts and values.

Stability represents the beginning of the structure that we called the structure of dialogue, and then complete the structure confrontation and change the format from persistence to change and renewal where the structures of sentences (MN); (The use); (Al-Wafi); (M, N); (Hassan, 2002) change from the past to the dominance of the speculative verbs of the case and the reception and all the narrator's individual letters 100%. It also changed the format of the opening in order to make the metaphorical questioning an alternative to the kindness that was a constant in the structure of dialogue. Among the manifestations of change we find and binaries indicating the revolution and confrontation and mention of them (rich/ poor), (strong/ weak).

The narrator wanted to move past the past and rise to the destruction of the statue, which was embodied in the character of a man who will expose and announce the patterns of language. The person of the statue has the qualities mentioned in the structure of the text, namely that he is a male person, possessing the predominance of position, opinion, power and money, has an impact on others / group or community, by hearing (having direct or indirect speeches with the community) and by sight (such as having meetings with the community directly). Has kindergarten meaning he has a large place to receive the community through which they think they are safe and is the source of their access to good and fruit. The statue person from the faith of the community acquired all of these attributes and he originally had nothing.

If we put this data in person we would find either a man of power or a cleric. But the man of power does not meet in a wide directly with society, as well as we find that his money was obtained from his authority and not the role of others in giving it. It is only the second option that determines the inevitability of the statue (Abdul, 2010). The entire structure is based on a struggle between the dialectics of the dialectic of the past, firmly entrenched in the concepts of the cleric, which has instilled in them weaknesses and derived their strength from them and the present that it aims to change. The text of Elijah Abu Madi was based on the language of the hint to be “a way to attack the clerics who have reached the 'despicable' to take the statues as a refuge that they recognize thanks to those who immortalized and celebrate these statues". (Ahmed, 1960); (Arabic tongue); (Abdul Malik Murtad); (Jewels of rhetoric); (Jewels of rhetoric) The old and new is the qualifications of his person published a tip overflowing from the inventory of yesterday, to the ears of his readers to unveil the course of his step in which it was, to scenes admire his companions around the window of tomorrow, in seeing what will



be through the subjective element that emerged in the attempt to renew well (Ahmad, 2007). The poet came with a persuasive character as a narrator who aims to destroy the statues of Za. It is time to expose its falsity and prepare for the present and future revolution in which the mind triumphs over the emotion and the apparent domination of the masked hidden sneaker dominates (Jewels of rhetoric); (Artistic Trends); (Elijah, 1995). The statue will be erected for those who act as the sun at the height of the day and the moon deep into the night.

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