

The Dream Poem: Qays Ibn Al-Khateem's Poem "Anna Sarabti"

Ahmad Hilal Bani Issa

Department of Arabic Language and Literature, Ajloun University College, Al-Balqa Applied University, Jordan

Ali M. A. Al-Tawalbeh

Department of Arabic Language and Literature, Ajloun University College, Al-Balqa Applied University, Jordan

Ismeel M. M. Al-Gayam

Department of Arabic Language and Literature, Ajloun University College, Al-Balqa Applied University, Jordan

Baker Mohammad Jamil Bani-Khair

Department of English Language and Literature, Faculty of Arts, The Hashemite University, Zarqa, Jordan

Mahmoud Ali Rababah*

English Language and Literature Department, Irbid College, Al-Balqa Applied University, Jordan

Abstract—This study analyzes Qays ibn Al-Khateem's poem "anna sarabti" to show the complexities of dream and its impact on the artistic structures and literary aesthetics of the poem. The study adopted the literary psychoanalytic approach as a theoretical framework. The analysis of the study revealed that the poet was hunted by his dreams that served as an outlet allowing him to evade his bitter life. Also, it showed that the poet succeeded in employing dream in his poem as an appropriate medium through which he was able to achieve his daydreams, desires and endeavor for the redemption of the reality of his bitter life.

Index Terms—anna sarabti, Arabic poetry, dream poems, Qays ibn Al-Khateem

I. INTRODUCTION

This study examines the dream poems in Arabic poetry in general, and that of Qays ibn Al-Khateem's poem "anna sarabti wa kunti ghair sarooobi" (How did you visit and you were not a visitor). The study stems from three considerations: The first is literature in particular poetry, as poetry is considered an effective and appropriate means used to deeply explore and reveal the personal spirit secrets. The poet usually seeks to maintain his spirit and achieve his desires. Overall, the poet's vision shows that he is a dreamer or a narcissist person who seemingly resorted to his writings of love and flirtation in order to find his soul mate. The second consideration is the literary text itself in which the poet introduces himself and tries creating a rich and fertile atmosphere through which the reader can recognize the poet's contradictions and his relationship with the other components of the universe. Finally, the third consideration is devoted to those critics who think that ibn Al-Khateem is the first poet who opened the door for imagination and creativity. Perhaps, the critics' belief and perspective towards ibn Al-Khateem's creativity was constructed upon his verse in which he says:

أَئِيسَيْتَ وَلَقِيتَ غَيْرَ سَرُوبٍ وَتَقَرَّبَ الْأَحْمَرُ غَيْرَ رُوبٍ

Anna sarabti wa kunti ghair sarooobi Wa toqaribu al ahlamu ghair qareebi

"How did you visit and you were not a visitor... dreams bring every distant close"

II. METHODS

This study employs the qualitative approach, therefore it is not constructed based on experimental method, instead it adopted the descriptive method based on already existed data. Further, the data was discussed and analyzed based on the literary psychoanalytic approach which is underpinning the theoretical framework of the study. The purpose of employing this approach is to interpret the data and explore the psychological dimensions of the study and further to see how much the poetic excerpts opted relevant to the study. In specific, the aim is to display how dream and its complexities are employed in the poetic representations selected in the study. Based upon that, this study is keen to shed light on the reasons and motivations behind the poet's creativity from a psychological outlook. It explains the relationship between imagination and dream, and discerns the role of instincts in constructing and developing creativity.

* Corresponding Author

The study uses the lens of psychology to highlight the meaning of sublimation and its role in achieving the poet's need and creativity alike.

III. ANALYSIS

A. *Reasons Behind Creativity*

In general, the relation between psychology and literature is as old as the emergence of literature itself. As written text is considered a reflection of the author's psych, this study tackles the Arabic literature, and that of ibn Al-Khateem's poetry, in the lens of psychology. The link between Arabic literature and psychology has not been observed by critics over several years, in spite of some attempts to highlight such a link in some works such as Abdul-Qaher Al-Jurjani's studies. Yet, these attempts are insufficient to be considered as psychological studies.

Critics believe that poets have an exceptional impact on the reader as they are able to evoke the reader's emotions and sympathies. Long time ago, critics likened poets to "devil" because they believed that a poet's personality is characterized with ambiguity and has secrets differentiated them from other writers (White, 2020). Whatsoever, it is a fact that people are liable to have traumatic events. Some of those have the ability to assimilate and accommodate with trauma, whereas some cannot cope with their traumatic experience. Usually, those who failed to assimilate are liable to live the rest of life suffering their pain. In the same vein, most poets who succeeded to accommodate with their pain were able to reflect it in their writings and got pleasure instead of giving up to their sufferings. As such, poets used their pain as a way of redemption. They indulged in their suffering until they got into ecstasy and then cured themselves by themselves. Pain is paradoxically seen as illness on one hand, and medicine on the other hand. At the sum, pain is counted as the reason of poetic creativity (Korangy et al., 2017).

Poet's creativity is considered by several critics as a devil creation as it is featured with vague and extraordinary attributes. Hence, it is claimed that every poet has devilish inspiration which enhances his poetic capacity and creativity. Over the years, poets' creativity has undergone several debates and investigations. This yielded the emergence of several methods that were integrated to find out the secret of text aesthetics. However, literary psychoanalytic approach is one of those methods used to shed light on poets' creativity and explore text aesthetics. This approach is concerned with detecting the unconscious thoughts and ideas. The credit is given to some Arab writers who played a vital role in employing scientific methodical approaches in literary studies. One of the most influencers in Arabic literature was Taha Hussein who employed his linguistic experience gained from Western schools in Arab educational institutions such as universities. Hussein pointed out that students should learn scientific methodology and know how to use it in interpreting and analyzing literary texts. Nowadays, literary psychoanalytic approach, alongside with some other approaches, has become vital and effective method used in literary analysis. Literary psychoanalytic is an apt approach used in literature interpretation in general and in poetry in particular because poetry is considered as a spontaneous flow of feelings and somehow featured with ambiguity which made the matter more attractive and influential. Anyway, using psychoanalytic approach contributes to put readers into the panoramic scene of a given literary text. It eventually deepens reader's knowledge and allows the reader to mitigate the difficulties and reveal secrets of the text.

Generally, employing psychology in poetry allows to invest in language capacities in a stunning outlook and detect the relationship between the writer and the external world. Psychology helps in shedding light on the language aesthetics through showing poetic imagery, fantasy, rhythms, and rhymes. It detects the relationship between writers and their childhood, societal traditions, and habits and ultimately explores the societal censors or otherwise.

Nikolajeva (2005) stated that in addition to the literary aesthetics, text shows various aspects of the life and explores its latent components deeply. Therefore, writers have the opportunity to show their desires and life's ambiguities and translate their wishes, sentiments, and even sexual desires in their writings. Yet, reflecting the stuffs of life is not easy as some people imagine, rather consistently repeated reading is needed. Upon that, the use of literary psychoanalytic approach contributed to interpret and uncover the meanings of a text and help readers to identify the life fact and its complexities (McCulliss, 2013).

One of the techniques employed in psychology is dream. It was firstly coined by the psychologist Freud (as cited in Sharpe & Khan, 2018), as a mechanism used to detect an individual's psychological needs and desires. It is produced in one's unconscious and gives insights into the depth of psych. In terms of literature, dream is used to reflect the psychological latent of a text and writer alike through images and other figures of speech (Hill, 2019). It is believed that Freud later developed a dream theory as a response to suppressed sexual needs. The sexual needs are suppressed in one's conscious because they are prohibited to be practiced in common due to religious and societal restrictions, then these needs emerged unconsciously in a form of images and symbols. Nevertheless, literary work is considered as a mirror to its author's psych, thus it might be interpreted through dream technique just in the same way the other repressed desires achieved (see Freud as cited in Jung, 2014). Freud's philosophy implicitly indicates that any literary work is like a dream and has motivations and reasons that are controlled by suppressed desires that are consequently achieved in the unconscious. Through images, symbols and any other figures of speech, different associations and relations are built between text components to uncover the original meaning acquired and produce the pleasure of reading a text (Fromm, 2013).

Ka'b ibn Zuhair's poem "al-burdah" (the cloak) is an instance of dream poem through which the poet's desires were unconsciously achieved. Ka'b had a brother called Bajair who in the 6th Hijri had followed Prophet Mohammad

(PBUH) religion and converted to Islam. Ka'b was so angry of what was done by his brother, and in response he sent his brother a poetic fragment in which he blames him, the Prophet Muhammad and even the Muslim women in whole. When the Prophet knew about that, he got irritated of Ka'b and said to his companions: "Whoever among you finds Ka'b, he should kill him". Whatsoever, Ka'b opened his poem with a long Ghazal (flirtation), although his purpose was not Ghazal, but to convey a message of apology to the Prophet. Nevertheless, it seemed that Ka'b was happy in his Ghazal prelude as he prolonged it. To tackle the matter in the lens of psychology, the poet might find himself achieving his love dream through the prolonged prelude as it involved expressions and images portraying his beloved (Su'ad). It was as if the poet took his apology to the Prophet as an excuse to remember his beloved and thus fulfill his love dream.

Another example is Dhu Ar-rimmuh's (the poet of love and desert) verses. The poet wanted to celebrate the glory of the Caliph Abdul-Malik ibn Marwan and he began his celebration saying:

ما بال عينك منه الماء ينسكب كأنها من كلي مفرية سرب

Ma balu aynika minhu al ma'a yansakib... ka annaha min kila mafriyatu sarib

"What's wrong with your eye, the water spills as if it were from a torn kidney leaking out?!"

When the Caliph heard that verses, he misunderstood the poet's intent and thought that the poet was mocking him because of Caliph's teary eye. As a response, Caliph got angry and expelled the poet. The superficial meaning of the verses implied that the poet was attacking and mocking the Caliph whereas the poet's goal was to let the Caliph know about the miserable stance the poet experienced in the desert. Once and while the poet was in the middle of the desert, he felt so thirsty, so he rushed to his water canteen, but unfortunately he found a leak in the canteen. The purpose of the poet's verse was to tell about that situation happened to him in the desert so he said:

وفراء غرفية أثأى خوارزها مشلشل ضيعته بينها الكتب

wafra'a ghurfiyah atha'a khawarizuha.... mushalshalun dhaya'athu bayna al kutubi

"Plentiful and tanned spoiled by its beads... its water drip between its parts"

The stance of the water shortage happened to the poet in the middle of the desert made him sad, and felt with despair. He was seeking a help there, but could not find any support. He had a belief that the only one who was able to help him was the Caliph. So he wrote these imaginative dreamy poetic verses in an attempt to achieve what he could not do in reality.

B. The Relationship Between Imagination and Dream

Freud stated that there is a close relationship between the artistic work and the dream. This relationship stems from both the artistic work and the sexual desires achieved by dream (as cited in Person et al., 2018). Sexual desires are suppressed due to several reasons and then they are unconsciously reflected by dreams in different forms of symbols. The matter is same in the artistic work as it is produced due to various motives suppressed in the memory and then haunted by the dream to be fulfilled in the unconscious. The artistic work also adopts different symbols and images that help in detecting the suppressed desires. The symbols and images are associated together to create the pleasure that the author finds in bringing his work into existence.

The dream language also coincides with the poetry language in general because in the daily contact, away from the language of poetry, people try to avoid the verbal contact, so they create various means to avoid duplication of meanings. Dream language has no limit of meanings that a dream image can bear, and this is what Freud called the phenomenon of condensation in meanings. At the sum, dream language is grammatically poor, no order of events, rather, it is rhetorically rich, and morally condensed (Freud & Strachey, 1996; Jenkins, 2017). Although Freud's focus was on dreams interpretation, he allocated a space to dreams and their relationship to poetic images as they were employed rhetorically in dreams interpretation, especially the use of metaphor. As such, the use of rhetoric images, metaphor or metonymy is probably a way to evade censorship.

The poet's creativity resides in his ability to transform the familiar to unfamiliar, the overt to covert, the explicit data to metaphor, the use of symbols, images and the utmost investment in the creative thinking. Therefore, to go beyond the superficial meaning, detect the poets' personality and identify the secrets of their life, more analysis of the unfamiliar and cover aspects are needed. This also would help in clarifying the exact intent of a poet in a purpose not to get misunderstood by the recipients like Dhu Ar-rimmuh's verse.

C. Unconscious and Instinctive Motives

(a). Sublimation and Poetry

Through his elaboration on psychology, Freud assumed that there are instinctive and aggressive motives in the unconscious, which are often suppressed due to moral, religious and social restrictions in which an individual grows (Freud, 1977, as cited in Jenkins, 2017). The question emerges here is that: "Are most psychological processes subjected to sexual instinctive motives controlled by moral criteria?". However, there is no doubt that the poet aspires to turn his goal towards noble values and lofty meanings rather than emptying the repressed sexual and aggressive instincts. From this point, Freud assumed that there is a process of sublimation in poetry to highlight the human activities that have no association to sexual instincts. In brief, by sublimation process, one's immediate goals should be firstly replaced with other goals that are of higher social value, and secondly the goals should not be sexual (Freud, 1977, as cited in Jenkins, 2017). Literature is not a mere game and it should be seriously tackled, so writers should be

smart and show the culture obviously to get the aesthetics they want. In the same vein, Freud and his followers view that to get the sublimation, poets should not surrender to the criticism directed at them and ignore others' thought towards them.

Literature is a serious process of creativity which imposes a lot of continuous and constant complex efforts. It is about the unconscious part of the psych which is often full of paradoxical thoughts. Therefore, writers should focus on their main ideas, otherwise they will miss the primary thoughts through mixing them with secondary ones. So, by the virtue of sublimation, people possessed by their feelings that highlight the actual endeavor of showing the core of their activities that are unrelated to sexuality as Freud believed.

(b). *Qays Ibn Al-Khateem's Poem "Anna Sarabta Wa Kunta Ghaira Saroobi" as a Model*

There were events in the life ibn Qays ibn Al-Khateem's that might have affected his poetic maturity. So, a briefly stands on the poet's biography will be useful to see how some events in his life had contributed to bring his poem to light. However, the poet's childhood was so hard because he witnessed the murder of his father by a man from Khazraji tribe. When he grew up he killed his father's killer and this yielded to an emergence of a war between the poet's tribe and the Khazraji tribe. The poet experience in the war was so bad and his memory saturated with sufferings and revenge at the same time. Although he revenged his father, he was not satisfied. Therefore, his response was to pursue another way to revenge which was represented in writing poetry to achieve what he wanted.

Ibn Al Khateem's poem "anna sarabta wa kunta ghaira saroobi" is deemed similar to the Pre-Islamic poetry. Its construction shows that each line is divided into two main parts: the first half revolves around the Ghazal introductory, and the second in turn incarnates the poet's desire. Whatsoever, this study views that the whole poem revolves about dream and poet's desires. Psychologically, the poem could be a mirror of the poet's psych as it reflects his bitter childhood phase when he witnessed his father's murder, so the poem stems from the poet's desire to reprimand his adversary and revenge his father. The poet did not surrender to the feelings of oppression, despair and frustration, rather he sought to satisfy himself, and achieved his desires and at the same time his creativity. In this context, readers should assume the responsibility to conclude the poet's goal, otherwise the poem will not be more than a traditional and ordinary work; and it will not go beyond the general explanation of its vocabularies and images.

It is claimed that imagination usually visits poets at sleeping time. Consequently, poets stay alone with their imaginative spectrum which takes them to a realm of dreams in which the poetic creativity is created. Poets reach to a moment of sublimation in which they transform the dream into an artistic work. In this study, it is noted that the poet seemingly reached that point of sublimation as he stunningly described his beloved through invoking his memory and conducted an awesome dialogue with her. Then he consistently moved to his main goal and tried to clarify his dream which revolves about his revenge from his father's killer (Jenkins, 2017).

Al-Amidi, the author of "The Balance between Al-Tayyin" considered ibn Al Khateem the person who opened the door to imagination using his powerful expressions when he says:

أنى سربت وكنت غير سروب وتقرّب الأحلام غير قريب

anna sarabti wa kunti ghair saroobi ... wa toqaribu al ahlamu ghair qareebi

"How did you visit and you were not a visitor... dreams bring every distant close"

Several scholars are interested in ibn Al Khateem's poetry and they found it the best through which the dream is described away from temporal, spatial and social restrictions. We think that no one has preceded ibn Al Khateem in describing the imagination as he could imagine his beloved in sleep and wake. The paradox in ibn Al Khateem's verse is exceptional and apparently added more aesthetics and beauty to the poem. It is known that dreams show during sleep, but the verb used in the poem "sarabti" (snapped in) implies that the dream paradoxically showed during wake. This confusion made the poem more attractive and a master poetic piece. Anyway, the poet's purpose to revenge his father and fulfill his other desires was controlled by various reasons prohibited him to achieve them in reality so he resorted to dream to overcome such these restrictions.

The poet attempted to achieve his suppressed unconscious desires just as they were done in dreams; therefore, he created symbols and images to refer to his desires and concurrently bridges them to get his pleasure in producing his artistic work. At the sum, it is urged that poetic image is unreal, even if it is extracted from reality. Yet image is a mental construct that belongs in its essence to the world of the thoughts but not to the realm of reality. As such, it seems that the poet was playing with images as toys. So, the poet's elaboration on his beloved spectrum is acceptable and palatable although spectrum was originated from dream poem (anna Sarabti). We view that the best imagination ever seen in ancient poetry, refers to Ibn Al Khateem.

Undoubtedly, the poet's focus was on his dream through which he tried bringing his desires to light. The following first three verses of his poem show how dream is employed by the poet as he says:

أنى سربت وكنت غير سروب وتقرّب الأحلام غير قريب

ما تمنعني يقظي فقد توتيتنه في النوم غير مصرّد محسوب

كان المني بلقائها فلقيتها فلهوت من لهو امرئ مكذوب

anna sarabti wa kunti ghair saroobi --- wa toqaribu al ahlamu ghair qareebi

ma tamna'i yaqda faqad tu'teenahu.... filnawmi ghair musaradin maHsoobi

kana al muna biliqai'ha falaqituha.... falahawtu min lahwimri'in makdhoobi

The first half of the verse is marvelous in which the poet astonishingly describes how his beloved approached his bed like spectrum and came to put her head on the same pillow. A wonder is originated due to the poet's belief of that the spectrum probably emerges during sleep, yet in the second half of the verse, this wonder is quickly vanished when the says "dreams come close". It is noted that the verse is stuffed of contradictions or binary oppositions such as in "sarabti and ghaira saroobi (visited and did not visit), toqaribu and ghair qareebi (close and distant), tamna'i and tu'teenahu (prevent and give), yaqda and filmanam (wake and sleep).

The observed binary oppositions in the poem go in harmony with each other due to the dream power, which played a role of reconciliation between the poet's desires and at the same time allowed to achieve these desires. If the poet used the verb "sarayti" (went early) instead of "sarabti" (visited), the meaning would refer to a night time visit knowing that the visit during the day time was somehow impossible due to the societal restrictions. Yet, logically the night time visit was also difficult but it was facilitated through the dream. So the visit was not physical but an imagination probably achieved through the dream.

The poet suggests that the dream unconsciously allows him to achieve his daytime dreams and desires in the nighttime dreams, so he says in the first half of the second line, "فقد توتينه" (faqad tu'teenahu) (You may give it to him). Through this, the poet shows that there is a chance to achieve the desires through the dream. Dream is a way to achieve the poet's desires, as he reads the verse in his way when says "ما تمنعي يقظي فقد نولته" (Ma tamna'i yaqda faqad nawwaltihi) "What you prevent during awake, you gave it". This implies that the poet was satisfied when he met his beloved in the dream. The poet's meeting with his beloved was obviously a mere hope, as when he says "كان المني بقلتها" (Kana al muna biliqai'ha) "the hope was in meeting her" but this hope was fulfilled and become real through the dreams.

The verses have some ambivalences in terms of verb tenses. The tense in the first two verses is present "تقرب / و فقد" ('toqaribu' and 'tu'teenahu') ('bring it close' and 'you may give it') and past tense in third verse "ولقيتها" (falaqituha) (I met her). The use of the present tense in the first two verses implies that the goal of the dream was achieved although both verbs linguistically bear the meaning of possibility and doubt alike whereas, the third line implies that the goal of the dream was confirmed. Nevertheless, it seems that the poet was pleased and he reached the sublimation phase. Further, the poet's dream and pleasure were aesthetically achieved through his exaggeration of his beloved image which emerged openly in the following verses:

فرأيت مثل الشمس عند طلوعها	في الحسن أو كدونها لغروب
صفراء أعجلها الشباب لداتها	موسومة بالحسن غير قطوب
تخطو على برديتين غذاها	غدق بساحة حائر يعيوب
تتكلم عن حمش اللثام كأنه	برد جلته الشمس في شؤبوب
كشقيقة السيرا أو كغمامة	بحرية في عارض مجنوب

fara'aytu mitla al shamsi inda tuluiha...fi al Husni aw kadonuwih lighoroobi
 safraa a'jabaha alshababu lidatiha...mawsoomatun bilHusni ghaira qatoobi
 takhto ala bardiyatayn ghidahuma...gadqun bisaHati Ha'irin ya'boobi
 tanakala an hamshi al-lathati ka'nahu...bardun jalathu alshamsu fi sha'boobi
 kashaqeeqatu alsayra'a aw kagamamatun...baHriyatun fi aridin majnoobi

The verses show that the poet converted his dream to be a real thing and he achieved the sublimation in his meeting with his beloved. The poet lived an imaginative moment with his beloved which made him shining the poem literary aesthetics and thinking that he is living a real moment and not a mere imagination or spectrum. The poet emphasized his beloved image when he resembled her to the sun at rise time, reflecting the shiny yellow color and charming original beauty as if he wanted to convey a message of that his beloved was young and beautiful.

The poet moved from the color image to dynamic and kinetic images as he described his beloved walk, smile, and resembled her to clouds and silk. As such, the poet portrayed his beloved beautiful legs, smile, and resembled her white teeth to the white strobe of lightning. The poet was not sufficient with that denotation, but he proceeded in resembling her to a beautiful and soft piece of silk, and he also likened her to a white cloud checking out from the sea, laden with rain. Thus, the poet gathered between the kinetic, color and sound images in his portrayal of his beloved and he overcome the so-called "dream breaking". Ultimately, he achieved his artistic and subjective goals in terms of pleasure, sublimation and instinct.

The question emerged here is that "How is the poet attitude understood?". The answer is that the poet got acquainted with his beloved meeting and familiarized with her shadow and spectrum. Then he skillfully employed his imagination to describe and flirt with his beloved. He seized the opportunity to exceed the spatial, social, and even temporal restrictions which implied that the poet was creative. Although he lived under his thoughts pressure, he released his imagination and produced a stunning poetic masterpiece through which he got his suppressed thoughts flew spontaneously.

Indubitably, the poet devoted his poetic capacity to show the role of imagination and dream in his poem. It seems that the poet was so content and confident in his capacity to achieve his desires through dreams. In the following stanza, the poet employed the utmost linguistic and artistic knowledge to achieve his desires as he says:

أني يكون الفخر للمغلوب	أبني دحي والحناء من شأنكم
غتم تغبطها غواة شروب	وكانهم في الحرب إذ تعلوهم
أبدا بعالية ولا بذنوب	إن الفضاء لنا فلا تمشوا به

أشبه نخل صرعت لجنوب وتفقّدوا تسعين من سرواتكم
 عمّن لكم من دارع ونجيب وسلوا صريح الكاهنين ومالكا
 ibni daHi walHan sha'nikum...anna yakoonu alfakhru lilmagloobi
 wa ka'anahum fi alHarbi ith ta'luhum...ganamun taghbituha guwatun sharoobi
 inna al fada'a lana fala tamshu bih...Abadan bialiyatin wala bithunoobi
 watafqidu tise'in min sarwatikum...ashbaha nakhlin sara'at lijanoobi
 wa salu sareeHa alkahinain wa malikan...aman lakum min dari' wa najeebi

As shown in the verses, the poet was keen to revenge his father and attributed his enemy with weakness. He felt that he defeated his enemy and reached the ecstasy of his triumph achieved by the dream. Nevertheless, the poet's ego was dominant in the poetic verses. It heroically emerged and bared the courageous, and the revolutionary dreamy spirit with constantly assaulting the enemy and he never gave any space to have dialogue with the opponent.

The poet demeaned his enemy from "Bani Dhahi" and attributed "alkhanna" (obscenity and pests) to them. Further, the poet excluded his enemy from pride traits because they demeaned people but in war they were like sheep (weak). The poet hoped to find a competent knight from his enemy to rival him but he was not able to see any competent, strong, and courageous knight to fight and kill. Consequently, the poet and his people got the privilege and victory as he says "إذ تعلوهم" (idh ta'luhum) (when they are above them) to show that the result was the victory of his people.

In the last three verses, the poet purposely attributed the features of pride, dominance and transcendence to him and to his folks and he saw that the whole space was possessed by them. Therefore, he was able to use the language at its utmost limits through confirming and emphasizing his victory, such as "إنّ / فلا تمشوا به / أبدأ: تأييد / بعالية: أعلى الوادي، ولا / يزنوب أسفل الوادي" (up the valley, nor with sins: the bottom of the valley). Indeed, the poet has instilled stunning and beautiful artistic scene in the reader spirit as a sort of reward due to the end state he wanted and indeed he achieved that through striking imperative forms "watafqidu, wa salu / وتفقّدوا/ وسلوا" (and check / and ask).

IV. CONCLUSION

Although the prelude of the poem was devoted to the poet's dream and to the description of his beloved, the poem structure as it is divided into two halves, might make the reader wondered about the purpose of writing it. The reader might ask whether the poet dedicated his poem to highlight his pride and demean his enemy, or to describe and flirt with his beloved. Nonetheless, the poet succeeded to link diverse images in a phenomenon of the so-called "crowded images". All of this took place and produced in the unconscious part of the psych. That is, the "crowded images" may mean that there were several interfered images at the same time. In this case, the poet draws the reader's attention to a specific image and then quickly changes his attention to another image. In brief, all images that the poet dwelt upon were produced in the unconscious which the poet's imagination indulged in.

At the end of the poem, another different interpretation may emerge. This interpretation stems from the poet's immersion in the unconscious or the dream. For instance, the poet's creativity is potentially to be a reflection of bad matters he expected, especially since the poet himself (Ibn Al-Khateem) was murdered as shown from his biography. Therefore, the image at the end of the poem may refer to the poet's fear. So, it is found that the poet was urging his enemy to move away as seen in 'watafqidu' and 'salu' / وتفقّدوا/ وسلوا ('and check' and 'and ask'). Finally, it is argued that if people were able to unconsciously achieve their endeavors without shame or fear from the censors represented by reality; then the poet who devoted his literary artistic capacity was also able to revenge his father, won a great glory and praise and implicitly asked question, that of, "why did not my enemy pursue their revenge as I pursued mine?". The interpretation is potentially the poet might have reached sadism.

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Ahmad Hilal Mohammad Bani Issa is an Assistant Professor at Al-Balqa Applied University, Ajloun University College - Department of Basic Sciences - Arabic Language, Literature and Modern Criticism. He holds a PhD in Arabic language, majoring in modern literature and criticism, from Yarmouk University in 2014. He is interested in modern criticism, ancient literature, and modern poetry and prose.



Ali Mahmoud Ali Al-Tawalbeh holds a PhD in Arabic language, majoring in literature and criticism, from Yarmouk University in 2013. He is an Assistant Professor at Al-Balqa Applied University, Ajloun University College, Department of Basic Sciences/Arabic Language, Literature and Criticism. He is interested in modern criticism and ancient poetry and prose.



Ismeel Mahd Mnazel Al-Gayam is an Associate Professor at Al-Balqa Applied University, Ajloun University College, Department of Basic Sciences/Arabic Language, Language and Grammar. His areas of interest are linguistics, discourse analysis, and pragmatics.



Baker Mohammad Jamil Bani-Khair is an associate professor of English literature at the Department of English Language and Literature, Faculty of Arts, The Hashemite University, Zarqa, Jordan. He received his PhD in English literature from Texas A&M University. His areas of interest are Gothic literature, the American and British novels, cultural studies, and films. He mainly focuses on the 1960s and 1950s American films and history.



Mahmoud Ali Rababah has a PhD in Applied Linguistics from UUM Malaysia. He is a senior lecturer at Al-Balqa' Applied University, Irbid University College, Jordan/Department of English language and literature. His areas of interest are socio-pragmatics, sociolinguistics, applied linguistics and translation.