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The dream in the poetry of Fadhil Al-Azzawi

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Abstract

The technique of dreaming is one of the means to which the poet resorts to disclose his innermost feelings and anxieties that he tries to conceal. It is an implicit system that makes him explicit with clear intentionality and full awareness. It is a safe refuge that provides freedom of speech and space for expression. In Fadhil Al-Azzawi's work, it appears in several forms that simultaneously imitate the self and society. These vary between the subjective, which is directly related to him, the collective, which is related to society and his generation, and the fantastical, as a form of rebellion that cannot be accessed without a mask to hide behind. Al-Azzawi's dreams thus imitate the modernist thought of contemporary Iraqi poetry. It is a conscious process of the brain and mind linking talent and awareness. It relies on condensation, masks, and revealing meaning in a new way, a different mechanism from the subconscious to the existential poetic space.

Keywords: Dream technique, modernist poetry, Fadhil Al-Azzawi, Iraqi poetry, poetic masks, subjective dream

Introduction

Preface

Fadhil Al-Azzawi is considered one of the most prominent poetic voices in the Iraqi modernist movement since the 1960s. His poetic experience is distinguished by its bold approach to exploring human existence and social and political reality through a visionary language. One of the key semantic concepts shaping his poetic structure is the concept of the dream. Just like life, poetry holds invisible worlds that the self may conceal or materialize into concrete reality through dreamlike visions. The literary world itself is very close to the dream world compared to the waking world in evoking feelings of mystery, confusion, and wonder. The poet of the dream makes us live through the atmospheres of fictional dream scenes that he presents^[1].

The artistic structures of poetry for Fadhil Al-Azzawi are represented by the dream and scenes that writers and poets themselves create to escape to distant worlds formed according to their aspirations and ideas. Through these, they embody their visions and present perspectives on issues they could not experience in reality^[2]. The dream is defined as "the vision; it is said: he dreamed if he saw in sleep, and it is pluralized as dreams, and the doer is the dreamer^[3]." There is a conscious aspect in the formation of dreams, so they can be included in intentional conscious perception phenomena. Dreams offer a free space for the self to express the hidden depths of its thoughts and mature visions that depict what the poet has lived as concrete reality, but in a different style than other selves. When studying the dream as a creative conscious intention, it has two faces, ((On the one hand, to explore what the dream means from a psychological viewpoint and its place in the constellation of psychological phenomena; on the other, understanding whether the dream can be interpreted and if its content, like any other psychological production, tends to have meaning.))^[4]. In the system of self-awareness and awareness of the other, dreams are written as an artistic pleasure that the self-achieves by entering new worlds. On her part, Ghada Al-Samman said, "I do not believe there is any extraordinary scientific, literary, or political work except that it was created by a dreaming man. But he is a dreaming man who does all the great works. In the history of humanity, it all started with a dreaming man. The dream is the substance of our healthy life, not something added to wakefulness."^[5]. The dream is something completely cut off from the reality we know in wakefulness, taking us back to what we have distanced ourselves from in the distractions of wakefulness^[6]. Hilda Brant points out that dreams are

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connected to reality and says, "There is a stream of dreams linked to the reality of wakefulness, which indicates that the independence of the dream from wakefulness is not complete. Some scenes and images in the formation of dreams are made up of what our eyes have seen or what has crossed our minds while we engage in conscious activity" ^[7]. The meanings represented by dreams occupy a space between reality and contain an emotional aspect. Thus, the poet resorts to incorporating symbolic concepts and signals to interpret and explain these dreams. In the *Al-Waseet Dictionary*, the entry for (observe) states: "He sees it, and he sees it (rarely) as a vision, and the sight is perceived by the sense of sight, and he believed it. He saw so-and-so as a vision and saw in his sleep a vision: a dream" ^[8]. What distinguishes vision from a dream is that the former is associated with wakefulness while the latter pertains to sleep, with "vision" being synonymous with "dream.". Poets have turned to employing dreams as a material for poetry, making dreams a means to reach the self, existence, and reality. T.S. Eliot linked poetry with vision and prophecy, asserting that poetry expands the boundaries of human consciousness to inform about unknown things and to express what cannot be articulated ^[9]. A dream is an aesthetic experience dependent on the reader's interpretation of the dream or vision, as it transcends what exists to reveal what is hidden and to discover relationships for constructing new poetry. The ultimate aim is to merge completely with the poet's self, making dreams a comprehensive perspective rather than an overarching philosophy. For creativity to be achieved, the poet must detach from reality, using the mechanisms of poetic expression imagination, dreams, and vision which have diversified into three main axes ^[10].

First: The Subjective Dream

The self draws its dreams in a hidden, unconscious manner if the dreams are witnesses to the self's vision, existence, consistency, and to standing on the dream vision within conscious awareness and unknown metaphysical anxiety. The discourse rebounds by revealing elements of the restless self and its existential state ^[11]. Bachelard argues that every poet invites us to take a journey into a world created by the poet through the interweaving of the worlds of reality and dream, creating a third world between reality, contemplation, and truth that melts in the fog of the mind, forming a mixture of images that embrace the imaginative reality. Things perceptible transform into phantoms, as the dreamer assigns being to existential things ^[12]. The poetic ontology is shaped through the dream as a homeland for the feeling of safety, peace, and inner stability, he says
It is the sea from the desert when it comes with a caravan of ships

With a constellation of knights, their ribs like wooden planks, and idols of stone
The heart lights up with longing
So, I dream, this is my homeland
And we camped at the harbour, where Mary the Virgin
Was talking to her crucified child in sorrow
Sprinkling his waxen forehead with prayers and narcissus
And we listened ^[13].

The text describes the poet's dream merging with his realistic ambitions, illuminating his heart full of darkness. It

portrays the homeland as a mother, symbolised by Mary the Virgin, who mourns her crucified child. This creates an unconscious mimicry where the homeland is the mother lamenting her son with sorrow. The dream becomes a long journey, diving into the suffering of the Prophet Jesus (peace be upon him) and the issue of his crucifixion, forming a mysterious journey marked by the emotions of a sorrowful and remorseful heart. The dream fuses with the poet's self, pleading to his dream in a subjective dream discourse ^[14]. Childhood dreams are reflected through the poet's words.

I glimpse between one palm tree and another.
The birth of the world.
Because I scatter my poems on the hills
I dream of children and innocence.
The illuminated crimes kill me.
In the islands of dogs
I am a king, yet I am without a court to shield me.
From the anxiety of the final withdrawal ^[15].

The poet returns to the world of childhood, which merges with the world they left behind in their forced journey towards maturity, where innocence has been killed to give birth to a new world devoid of the purity of childhood. He points to the psychological state he experiences: (the dreams encompass images, repercussions, and thoughts that we did not consciously create; they emerge spontaneously without our assistance and represent our psychological activity that is unrelated to our conscious will) ^[16]. He takes the mother as a symbol of the homeland, becoming a window through which, we glimpse the world of meaning and its symbols amidst a transparent state that reveals what lies beyond ^[17]. He then transitions to depict the dream as a battlefield ablaze, stating

I crossed from a plain to a hill.
I saw guards without names.
I halted my dreams, descended onto the grass path.
And approached their tent.
I saw myself as a saint a crossing towards the head of the night
Like a drawing on blackness
Poems for sex in the meadow of birds
As the mouth of the beast is on the mouth of the bride
A crazy scene
Where am I ? ^[18]

The text discusses the convergence of expressive techniques connected with the poetry coding methods based on the mask of the dream, representing various types of visions, patterns, and formations to create a cohesive poetic text. The image of the rebel woman appears clearly in the poet's work, defying known poetic artistic norms and traditions. The poet draws the hill of his dream to descend on the green grass, searching for a glimpse of hope, through which he tries to surpass all unknown guards, turning into a saint of the forbidden and taboo related to sex. He portrays war as the beast that accepts the beautiful bride the homeland and makes his words a revolution against the authority of war and its resulting tragedies and worries through his words. In modern poetic writing, the word itself is fundamentally against authority; this is natural because authority is a fixed, absolute institution (a device) trying to swallow the world

and shape it according to itself, while modern poetic writing is totally the opposite^[19].

The poet transitions to the prohibition in his dreams and the psychological effects it generates, stating
Forbidden

To dream that I am dreaming
To sit like a blind man and roam the world in an
ambulance
To think that I am a man being hanged in the courtyard
of his house
To think that I am a man without qualities
A man in the kingdom of the unknowns.
Forbidden
To dream that I am F. Al-Azzawi
That I am a murdered chair
That I am my homeland^[20].

The poet creates an internal homeland and imposes certain laws on his dreams, likening his maze to a blind man wandering the world without notable privileges or advantages, becoming part of a group of anonymous individuals. The poet rejects the lived reality, affirming his presence within society through stances based on critiquing, rejecting, and recreating reality^[21]. The poet carves his words from the characteristics of his society and his human experience.

At the end of my travels between the rose and the night,
I stood singing to the world.
Children hanging, women lamenting
Lovers exiled to the night.
Dogs gnawing at horses.
Grazing in the oasis of dreams
But the ancestors saw me, cried out:
"The grave of the world is too narrow for us, the night of
history is too tight for us.
Shall we rise, for the unknown calls us?"
So I raised my forehead to the sun, and in my head were
islands of forests with outstretched arms.
Alone^[22].

The poet uses the darkness of night as an oasis for his dreams. He sees his ancestors who scream and call out from the world's narrowness; it is a grave and dark history. They inquire about their awakening to the unknown. The poet's subjective fantasy emerges in a style leaning towards a dark tone, which is (the blackness of night), to evoke in the reader curiosity about the unknown and what surprises this darkness contains. He makes the dream a turning point for current events, to recall the past and the memories of the ancestors. This recall is a revolution against reality. (Every human being wishes on one hand to submit to the rules of society and on the other hand wishes to revolt against it. He has in his personality the elements of submission and revolt together^[23]). Poems take on various frameworks to express the poet's political and life experiences through the use of metaphors and similes, shaping their inner lament. The poet employs these symbols and masks to intertwine with the poetic text, he says.

Wailing

Here I am, falling into the night with my face buried in
the wall.

Let the heart say its dreams to the dreams!

Let it suffer its torment in every human suffering.

Here I am wailing, where a flower blooms in the garden
of strangers.

I wail, where it drips from the bread of the poor^[24]

The poet's wail begins with the symbol of night, making it a catalyst for his subjective experience, as he resorts to it to express his deep feelings, such as sadness, fear, and anxiety. He depicts it as the start of a dark journey, a gateway to his dreams, giving his heart a special character with dreams that speak of lost hope and suffering. Thus, the night carries the poet's personal dreams and the dreams of his heart, making them symbols of the pain and injustice he suffers from; because (dream symbols are often very cunning and complex to the extent that one cannot be sure of their interpretation)^[25], which causes the self to escape from one reality to another with clear intent.

The poet selects connotations that express the ambiguity contained in the self through human complaint, taking the path of existential questions about loneliness and death to create dreams that form his own paradise, saying

Vague

The complaint of humanity on the sand, offering its
other steps

Generations die alone and suffer loneliness.

Where dreams illuminate, he remains in his paradise.

Cast out even from himself

Where others return to dawn with their birds

Where a day rises like silver^[26]

The poet's self-progresses from the stage of awareness to the world of dreams, passing through the philosophy of existence and death, thus creating a symbolic space that is (nothing but a special formation of reality's formations when it enters the self's consciousness and has its experience and stance towards it, as it governs the logic of evidence and its levels)^[27]. This philosophical perspective adds a realistic dimension to the text, making it open to reading and interpretation. The poet then moves to dreaming about the future, saying

- Do you dare to speak to the crowd while you are a prisoner of hatred?
- Do you dream of the future while you are a prisoner of the past?
This is my Eastern wound, I, who explode with dreams and rise from the corpse of a past.
That crawls behind me.
Farmers walk to the plain and sing their poems to the desert^[28]

The poet dreams of the future but remains a prisoner of a past filled with wounds. He refers to his uniqueness from others by the nature of his ideas, which he tries to convey in the text, mentioning them with the word (the Eastern), to depict a dramatic dimension based on both the explosion of dreams and rising simultaneously. He borrows the image of the phoenix as a symbol of rising and renewal in ancient thought to make it the image of the present self.

Naturally, the Arab person finds himself at the threshold of an existential choice, torn between the urgent call of reality and his deep desire to realise his personality, which applies

to our poet ^[29]. Thus, he self-launches into a vision of a foggy, mysterious, and unknown world, saying

Vision on the Bus
As I travel on the bus
Between this life and the hereafter
The angel Gabriel ascended
With a hat on his head
The brim slanted over his forehead.
Like a fleeing homeless person ^[30]

The poet defines the event in the vision as travel; he uses a means familiar to the reader, a natural mode of transportation (the bus), to transition from the visible world to the invisible, unknown, and mysterious realm this foggy world between this life and the hereafter. He mentions one of the angels (Gabriel) in a modern, unconventional manner, obscured and unfamiliar, giving him human traits drawn from his own reality. The poet paints a metaphorical image that rarely arises from direct expression; he does not imply the obscure image but instead depicts a direct reality with sensitivity to illuminate and reveal the ambiguity ^[31] to touch upon his lived experience.

Secondly: The Collective Dream

Sadness and fear intertwine with joy and hope in shaping the features of the poet's discourse. Fear and sadness contribute to generating a special behaviour that affects the uniqueness and style of the poetry, translating the feelings and creativity of poets according to their reality and circumstances. They made fear and sadness an obsession that never leaves their imagination and awareness, to express their psychological darkness. From them emerges a sincere emotion inclined to depict the most painful aspects that ignite sadness and fear of the future ^[32]. This is not far from our poet, as the visionary looks towards future wars, saying

A Dream About Upcoming Wars
When they watch the crimes at public festivals
Wars have lists that leave their marks.
On the maps of Sandy generals
Many people venture to walk at night through the swamps.
Carrying their extinguished lanterns in their hands
I saw people
Devouring their dreams
With caviar.
I was not with any people ^[33].

The poet combines two extremely complex matters. First, the dreams that are a collective curse of the peoples, and secondly, the personal dreams he goes through himself, unlike others. The two visions differ between a sterile dream and a rebellious one, which naturally emerge in our dreams, oscillating between the impossible and the possible. All these dreams are subject to effective motives that move us unknowingly, away from the motives of the facade that we avoid perceiving and engaging with. They may also arise from real meanings or results of some collective and personal facts, some daily life situations we missed, some accusations trying to undermine us, some emotions we suppressed, or some feelings we tried to expel from ourselves but found no answer for ^[34].

The poet says

So, I walk to my people. I sit in his tent, open to the wind

- Bring the coffee, Hamdan!
Hamdan rises and lights a fire.
As I hear him pounding in his mortar, the aroma of coffee and cardamom fills me.
We sleep together under stars like a dome, twinkling above me.
We dream of the captives of a storm with treasures of scattered golden sand.
In the morning, we head towards the cities of our ancestors.
On horses that neigh in the valley of history ^[35]

The text represents two states of conflict. The first is the awareness of the present with its beautiful details that have exhausted the self, making it feel alien, sad, and in pain, even if not explicitly stated. The second is the search for the horizon of the past, with its details of generosity and heroism. The significance of dreaming about the past time is what reveals the present and its falsity. Dreams include images, repercussions, and ideas that are not consciously created, appearing spontaneously without help from the recipient. They represent psychological activities unrelated to our conscious will ^[36].

Thirdly: The Surreal Dream

The use of myth in shaping the surreal text is closely linked to the dynamic relationship between the signifier and the signified, which multiplies and forms the surreal structure of the poetic discourse ^[37]. Myth became the hallmark of the human imagination's first creative adventure, serving as a companion to the processes of creation and innovation. Thus, the field of mythical employment became a broad arena where the self-manifests as a vision deeply embedded in the unconscious world, distinct and contrasting with the realm of consciousness.

The development of self-awareness and its desire to reach and employ its discourse with a mythological tendency aims to create a message that carries ideas intended to activate its communicative function. The true existence of the myth is not found in its style, original music, or sentence structure, but rather in the story it tells and the symbols that recur throughout civilisations and different eras. These symbols and stories reside deeply in the collective human unconscious, distinct from the individual unconscious by transcending personal experiences to the general human heritage. The understanding of the mythological dimension is mediated by the myth itself or its hidden symbols, which have the capacity to unlock these symbols as products of human imagination ^[38]. From the perspective of the dream, the poet directs us to Hamlet's concern, saying

Hamlet's Case
The New King
Because I am Hamlet
I dream every night of death.
I philosophise the tragedy.
I search for an answer.
I read in a book
Another tale
In which the just king is killed ^[39]

The poet evokes the character of Hamlet as a symbolic mask representing oppression, madness, and revenge. He transforms this character into a surreal vision, creating a dreamlike atmosphere where truth, illusion, and belief mingle with doubt. The shadow of death looms mythically through the assassination of the just king. The poet uses contradiction and structures the text into multiple scenes to align it with myth, which inherently deals with serious and universal themes like creation, origins, death, the afterlife, the meaning of life, and the mystery of existence^[40]. Then the poet moves to the symbol of alienation through the story of Ulysses, the king of Ithaca, saying

The Alienation of Ulysses

O lost one, do not forget love, for your dark-haired wife.
Still sits in the darkness.
Dreaming in her solitude of the fragrant scent, coming
from you, while you are alone
From the lips of the dreaming Penelope
The moon of joys, the messenger of solitude, fades
without light^[41].

The poet's dreams are closely linked to the myth of Ulysses, the legendary hero, and the loyalty and longing of his wife (Penelope), who waited long for his return from the Trojan War. This creates a fantasy structure emerging from collective memory heritage. The poet does not negate things but rather absolves them, indicating that his relationship with people is not authentic but one of usage^[42]. Here, the myth and its complex functionality provide the poetic mask through which the poet transcends the embodiments of the surrounding place, concealing the transforming poetic truth. The aesthetic aspect encompasses moving historical connotations that shift the poetic extension beyond mere semantic imagination and historical authenticity, which represents the authority of history and is not simply a calculative chronicle of fused times in the mental perception, but rather an illuminating sign completing the missing meaning. Thus, the function of myth in poetry is a form of discourse belonging to semiology^[43]. The poet then moves to a surreal vision of statues descending into the streets, creating a sense of illusion and intellectual disturbance, saying

So, I see the statues of the whole world.
Descending to the streets and embracing their lovers
To give birth to a generation without privileges
Whose dreams are warmed by schizophrenia
For this and more, so we do not squander our claims.
Within a new era
I decided to write this letter to myself:
Be a stranger^[44].

The vision of wonder appears clearly when statues descend into the streets and embrace their lovers, generating a generation of illusions that do not exist in reality but rather a dreamlike image. This vision becomes a cosmic symbol of the infertility of societies and what they have become in the modern era. Dreams abandon reality for unreality, and consciousness shifts to the unconscious until society becomes a fleeting dream that cannot be realised. It is even more complex than that: humans have become ineffective statues, and dreams have become mere dreams. Fantasy represents a mental activity expressing charged personal

ideas and desires, which the poet attempts to convey through dreams and supernatural events via surreal imagination^[45]. The dream itself thus becomes a new text with a new vision, composed of sequential sentences that present a series of tangible surreal behaviours, feelings, and ideas, tinged with pleasure, discomfort, or varying degrees of both^[46]. This is clearly manifested in the poetic verses where the poet says: At the end of this night, the following came to me

Al-Mutanabbi

Walt Whitman

Lorca

Rimbaud

César

And they sleep on my shoulder.

After a conversation about the clamour of history

They come like overflowing dreams, like poems recited
at a celebration^[47].

The myth represents a human presence in the poet's poem, where night symbolises literary intertextuality with poets who visit his dreams. This intertextuality appears as a literary absorption of poets from different eras and diverse tendencies. The poet paints an image of a surreal gathering and the assembly of these characters within his dreams. (The image arises from the metaphorical nature of the phrase it rarely comes from a direct expression that does not imply an image but rather depicts a reality directly through the senses of illumination and revelation)^[48]. Then the poet moves to evoke a primordial character.

The Sad Neanderthal

An abandoned wounded one

Chasing his delusions with a stick

Inside a forest

That emerges in a dream.

And another one lurking for a golden gazelle

Running in a crystalline plain

Since ancient times

Tragic heroes^[49].

The feeling of sadness, disturbance, and fear arises in the poet through the appearance of the Neanderthal character, who is an abandoned, wounded one, revealing his wound and sense of loneliness by adopting this bizarre character as a mask to conceal his own self. These associations alter the order of reality and create a new alternative that embodies the transparency of dreams and the energy of imagination for creation and innovation. The poet allows his bizarre creatures to appear in different forms, with symbolic hints alternating as he adopts the Neanderthal persona, taking the forest as a refuge for loss, alienation, and desolation. The possibilities of dreams are endless; there are dreams of risk, prophetic dreams, and others that express crises accompanying the dreamer, as well as those that provide him with the necessary general guidance in his behaviour. There are frustrating dreams and others that are creative, but all of them, without exception, must be regarded as a psychological emergence originating from the entirety of the psyche and from the totality of life^[50]. Dreams are images, structures, and follow-ups of thoughts formed from conscious intentions and arise spontaneously with intentional awareness^[51], based on self-knowledge

regarding the essence of dreams and their diverse possibilities.

The Results

1. Dream technique is a central theme in Fadhil Al-Azzawi's poetry.
2. Intentional, conscious dreaming demonstrates the poet's awareness and skilful use of dreamlike texts.
3. This technique embodies rebellion against conventional traditions and reflects the poet's culture, experiences, and upbringing, marking a clear difference from his contemporaries.
4. His poetry reveals invisible worlds, presenting the reader with imaginative images and scenes that cannot be expressed directly.
5. His poetry translates the collective dream of his generation and their aspirations.
6. The poet employs dreams and myths to reveal a fantasy world that serves as an escape from lived reality.
7. His poetry is distinguished by a dreamlike vision that addresses imagined issues lying between consciousness and the unconscious, worlds rich with the poet's aspirations and poetic experience.

Margins

1. See: The Hidden is Greater (Subjective Visions and Critical Readings): 36.
2. See: Imaginary Journeys in Arabic Poetry 1999: 7.
3. Al-Ain, Al-Khalil ibn Ahmad Al-Farahidi: Edited by Abdul Hamid Hindawi, Vol. 1, Entry (a dream).
4. The Dream and its Interpretation, Freud: 6.
5. The Creative Experience (A Study in the Psychology of Communication and Creativity): 102.
6. See: Interpretation of Dreams: 15.
7. Interpretation of Dreams, Freud: 16.
8. The Intermediate Dictionary (Entry 32: **الخيال**).
9. See: The Poetic Truth (In Light of Contemporary Critical Approaches): 492.
10. See: The Concept of Poetry among the Pioneers of Free Arabic Poetry: 141.
11. See: The Discourse of the Other in Seventies Iraqi Poetry: 263.
12. See: The Poetics of Daydreams, Gaston Bachelard: 139-140.
13. Collected Poems, Vol. 1: 110.
14. See: The Icon of the Letter and the Interpretation of the Sufi Phrase in the Poetry of Adeb Kamal al-Din: 137-138.
15. Collected Poems, Vol. 1: 140.
16. The Psychological Structure in Humans, Jung: 98.
17. See: Issues of Reading and Mechanisms of Interpretation: 44.
18. Collected Poems, Vol. 1: 156.
19. From Image to Poetic Space (Relationships, Memory, Lexicon, Guide): 131.
20. Collected Poems, Vol. 1: 169-170.
21. See: The Dynamics of Modernity in Contemporary Arabic Poetry - A Study on the Social and Cultural Framework of Trends and Literary Structures: 130.
22. Collected Poems, Vol. 1: 299.
23. The Character of the Iraqi Individual - A Study in the Psychology of the Iraqi People in Light of Modern Sociology: 44.
24. Collected Poems, Vol. 1: 320.

25. Humans and Their Symbols: The Psychology of the Subconscious: 231.
26. Collected Poems, Vol. 1: 193.
27. From Image to Poetic Space (Relationships, Memory, Lexicon, Guide): 108.
28. Collected Poems, Vol. 1: 279.
29. See: The Dynamics of Modernity in Contemporary Arabic Poetry - A Study on the Social and Cultural Framework of Trends: 32.
30. Collected Poems, Vol. 2: 18.
31. See: Poetry from Performance in Form to Forms of Artistic Performance: 101.
32. See: The Tormented in Modern Iraqi Poetry (1958-2000), Louay Shihab Mahmoud Al-Ani, Thesis: 21.
33. Collected Poems, Vol. 1: 76.
34. See: The Dialectic of the Ego and the Unconscious, Carl Gustav Jung: 95.
35. Collected Poems, Vol. 1: 279-280.
36. See: The Psychological Structure in Humans, Jung: 98.
37. See: Knowing the Other: An Introduction to Modern Critical Approaches: 98.
38. See: The Discourse of the Other: 168-169.
39. Collected Poems, Vol. 1: 99.
40. See: Myth and Meaning - Studies in Eastern Mythology and Religions: 13.
41. Collected Poems, Vol. 1: 131.
42. See: Al-Hikma Magazine, Morocco, Issues 82-85, 74, 1982.
43. See: The Whisper of Language, Roland Barthes: 98.
44. Collected Poems, Vol. 1: 172.
45. See: The Discourse of the Other: 261.
46. Psychoanalysis and Literature: 24.
47. Collected Poems, Vol. 1: 214-215.
48. Poetry from Performance in Form to Forms of Artistic Performance: 101.
49. Collected Poems, Vol. 2: 156.
50. The Talk of Dreams - The Symbolism of Dreams, Anya Tiar: 18.
51. See: The Dialectic of the Ego and the Unconscious, Carl Gustav Jung: 18.

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