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The Impact of Dream Memory and Wakefulness on the Poetry of Sheikh Jaafar

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Abstract: The research aims to discover the interaction and impact between memory, dreaming and wakefulness, and their importance is gained through their effectiveness in the poetic texts of Sheikh Jaafar and his intellectual and expressive richness, by showing varying feelings of nostalgia, which makes the dream synonymous with life in all its meaning, and if the vision is the work of the naked eye in the state of wakefulness, the creative vision of poetry is the act of imagination during the dream, and the dream text is characterized by the psychological needs it has embraced by the thought of the poet who hopes to achieve it, which makes it closer and closer to the poetic experience, by approaching the nature of poetic creation. Memory falls within the scope of the dream. As for the poetic obsession, it falls within the scope of the waking dream at the level of individual memory within the framework of the dream that produces the image, but the relationship between memory, dreaming and waking does not retain in its textual context the retrieval and at the same time is subject to fundamental changes in the process of creative production, so the memory in its dream manifestation leads to the field of the image. Both memory, dream and wakefulness form an important basis in understanding human consciousness and its effects on the formation of knowledge and experience. According to Sheikh Jaafar, poetry is focused on recovering childhood experiences and stretching his language to it. The journey to it is dreamy, and thus the poet accomplished according to the miracle of the delusional return of time through vocabulary, and this is his poetry exploit. The research methodology includes analytical studies to understand the relationship between memory, dreaming and wakefulness, and the door remains open to those who are interested for further studies with different research methodologies because poetry is a means of transferring and perpetuating memory.

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1. Introduction

Brief definition of the poet hasab al Sheikh Jaafar

An Iraqi poet of the sixties and from the generation that followed the generation of pioneers of the free poetry movement in Iraq, he was born in 1941 in the village of Abu Nu 'ayjah in the Hawr al-Salam sub-district in the city of Amarah, a city in the south of Iraq in which large lands and swamps abound, known as the marshes, and the lives of its people were printed with a special character. He traveled after completing his secondary school

to the Soviet Union in 1964, an opportunity that came to him for his political association, and there he obtained a master's degree in Russian literature. He was given the opportunity to others to expand the horizons of intellectual and literary culture, with his willingness and desire to enrich his culture and promote his productive literary self [4]. He then returned [2] and after his return to his homeland worked as an editor at the Cultural Publishing House in Baghdad, and was appointed in 1969 as a member of the administrative body of the Union of Iraqi Writers. In 1961, he published his first poem outside Iraq in the Beirut Literature Magazine. He published several poetry books translated by Russian poets, and was awarded the Soviet Peace Prize in 1983. Eng. Sultan Bin Ali Owais Cultural Prize for Poetry, Eighth Session, 2002-2003. His most important works include:

Nakhlat Allah 1969, The Wooden Bird 1974, Across the Wall in the Mirror 1977, In the example of Hanu al-Zawba 1985, the columns of Samar Qand 1985, Karan al-Bur, the butterfly, the crutch, complicity with the blue, and the quatrains of good solitude. These works were collected in three volumes to issue the full poetic works of the House of General Cultural Affairs in Baghdad 2022. As for the novels, the ashes of Darwish and the wind are erased and the sand recalls selections of Russian poetry 1969 [5]. He died on Monday, April 11, 2022, in the city of Amara and was buried in the cemetery of Wadi Al-Salam.

Preamble:

Dreaming and wakefulness and their relationship to memory:

Dreaming is an unrealistic experience that occurs during sleep and is characterized by the formation of ideas, images and events that do not belong to the usual reality. Dreams are nothing new, and they are a reflection of the physiological life that the body lives. The body naturally does not sleep. Rather, it is just lazy, and lazy its senses, but it continues to circulate on the mind) [1] and the images continue to circulate on the eye, and the sounds flow into the ear and the feelings into the skin, and the pains flow into the intestines, and around these feelings the mental images crowd out to create dreams as they rush from the crop that memory retains, the content of dreams is made by memory and the form of dreams is made by the senses, as happens with vigilance and the form we see in the reality that the senses create, and our idea of this form is made by memory [2]. There is no doubt that memory activates desire, but always as a dream, memory the dream devours, but it also has to renew birth, so does it? Do we live or do we die? In answer to this question, it is better to dream of one's life than to live it, so we surrender the body to the authority of the dream, and then add reality, to live it while dreaming, but with fewer secrets and less clarity. Creative dreams are rooted in an act that always takes advantage of [3] and memory is the archive to which we return every moment to search for the belongings required by the vision we see in reality. This is what happens automatically during sleep [1]. Memory can form an imaginary vision like what happens in dreams, and the memory archive is the one that provides our imagination with realistic images, and provides us with the feeling that we live as if we were in reality to dream [1]. This is a natural thing practiced by all humans, but the poet and the creator does not return from his dream without hands, as he strives to discover the world of his dreams by remembering events to return with a song, dance, poetry, or distant information in their time and place, or with a new idea of any kind that appears in his creative product.

2. Results and Discussion

The first topic: Memory and Dream:

The process of phenomenal awareness tries to approach the process of poetic language in poetry according to Sheikh Jaafar, which is manifested in dreams and

wandering meditations, trying to achieve its essence and originality and its appearance in the fictional world, benefiting from it. According to Sheikh Jaafar, experiencing his experiences again innocently and spontaneously poetically at the moment of dreaming constitutes an obsession or dream trips in many texts in poetry according to revealing the phenomenal awareness of the suffering, hopes and ambitions that were represented in the subject of memory. Dreaming is a text like all other texts, so the dream text derives from the words of the text itself and leads to an important feature, which is the structural overlap within the literary text, which means that the interpretation of the text is similar to the interpretation of the dream. Some critics attribute the appearance of dreams in the literary text to two factors:

First: Contemporary writers have been influenced by European research and innovations that treat dreams as an artistic phenomenon and are related to stories of the stream of consciousness that are more interested in presenting characters from the inside than from the outside. Moreover, the direct method relies on an indirect internal monologue.

Other: This is due to the influence of the Arab heritage, where dreams remain a living and interconnected heritage, such as the book of the Kalam laboratory in the interpretation of dreams, and the sweetening of dreams in the interpretation of dreams in the book of Nabulsi. Those who followed them from among the scholars of Hadith such as Ahmed Al-Sabahi, may Allah reward him in his book. As for the dream in the poetic text, it is only a simple narration of original real or imagined events, so that we see the poet according to Sheikh Jaafar in the context of one of his poems. The "autumn open" shows a place free of people and living feelings. The hot winds and the steps that push them appear, such as the extent of longing and nostalgia. What is interesting is that the poet dreamed during that moment and described the woman accurately as her face, which includes pallor, smile and nostalgia. The text shows how memory and past feelings affect the poet and make him dream and imagine reality and adds a touch of dreaminess and symbolism to the vision through the current scene and the emotional response to it, which makes the poet dream and imagine more deeply. **He says:**

(Remember me in the autumn open
My step pushes the wind in the direction of
the suburbs, and a woman sheltered me
Her face is in the paleness of strangers,
her fringes, smiling, at the resembling a closet, her face in
affectionate, with her shoulders in a concussion,
But I was dreaming) [6]

In this text, the poet senses the dream of waiting for his beloved and assuming her role to dream instead of her, so he says: (Remember me in the open) Here is a direct speech to her because it gives the self the effectiveness of remembering and makes the movement of the self begin by drawing a picture with a dreamy imaginary atmosphere for women. It is the main driver in the poem for the act of memory when events appear in the poet's imagination, and poetry has several worlds, including: 1. A woman gave me shelter 2. She smiles 3. But I was dreaming. These worlds refer us semantically to the real values in the passage in general, which are represented by the dream images of the poet, that is, ((Unless it is achieved from the existential or moral components until the end of the passage on the ground [7]. Thus, the passage performs the function of dreaming and so (With his poem, dreams and longings extend to a distant world and time, stopping at the early times, at the beginnings, at the thresholds of exploration buried in dreams [5] until the return of a dream is achieved through the poem.

The poet elsewhere says:

We dream in the sun, waiting for us
You go out, every night,

Babylon is one of its stones.
 It shakes off a past monstrosity
 And she wears her splendor
 Even when the dawn comes, it bends.
 Disappear again [6]

In this text, we find the freedom of the author in the narrative process through two main forms: the first: limiting the poetic work to one personality, narrating itself and everything that comes around it through the pronoun (ego) (dreaming, waiting), and the second grafting the text through a chapter that is narrated in a metaphorical manner as an objective state that allows the delirious to speak as he pleases and how he agrees and (dreams, stray reflections, visions and reflections, memories remembering, are all indicators of the need to feminize everything that is sweet and breathtaking while going beyond the simplified remembering that is determined by our psychological state.) [8]. The poet's psyche speaks of hope and waiting to achieve dreams. The sun expresses the symbol of hope and success, and (Babylon) is portrayed in a figurative sense, such as the abandoned old city that is waiting for revival and return to it. The loneliness of the past shakes and the glory of life is renewed. However, when dawn comes, it returns to bending and disappearance, and the significance of the dream in the poem expresses the desire to be free from pain and loneliness and the search for happiness and self-realization. Elsewhere, he says:

Centuries have passed and still, it is said, a masturbatory boy
 He falls asleep and wakes up dreaming of seeing
 There is no wonder he wrapped up under the roof there.
 He turned a key, and the eyelids closed with a hand. [6]

These verses show feelings of longing and nostalgia for a distant past that appears through the dreams of the poet. The passage (centuries have passed and he is still, it is said, a soap boy) indicates the continuation of the dream and the desire to see what is mysterious and amazing under the ceiling. In the passage (he falls asleep and wakes up dreaming to see), the person who falls asleep and wakes up dreaming, and then closes his eyes with a key, which suggests that he invokes the dream and the imagination inside him, as ((Dreams work as narrative verbal expressions of the content of an ever-increasing image that collects contradictory elements, a process of assembly that, from Freud's point of view, is subject to the organizational processes of condensation, transformation and transfer that he describes.)) [9]. So the deep significance of the dream in this passage shows the desire of man to escape from his difficult reality, boredom, manipulation of reality, and achieving his wishes and dreams through dreaming because the dream here represents the imaginary and ideal world in which the individual wishes to live.

Elsewhere, he says:
 Flaming with separation
 I hurried to the pond. ..To my darling,
 But she started a fire as soon as she saw me.
 How can I extinguish my fire? [6]

If we look at the texture of the poetic scene in this poetic sentence, we will find that it recalls the memory significantly by showing the difficulty of separation and its destructive effect on feelings, as the poet describes himself as inflamed with separation and eager to meet his beloved, but when he sees her her feelings turn into a burning fire, this shows the impact of their harsh separation, which led to the change of feelings and their transformation into a burning flame, and the poetic text with its components was formed and completed its growth through this dream scene, and this indication emphasizes the specificity of the formed text and the extent of the extreme impact that the

dream leaves in the poet's portrayal and linguistic coding, the components of the text (inflamed, A fire, a dreamer, a fire extinguisher) composes an important amount of the poet's linguistic materials with expressive significance that gives the text a dreamy and emotional intensity, and the mnemonic dream effect in the text consolidates the pain and sorrow left by the parting in the poet's memory, so we find the poet suffers from extinguishing this burning fire inside him, and then we see the dominant sign in this passage is (sorrow), which is clear from the customary signs (inflamed with separation, lit a fire, extinguished a fire). So, the significance of the dream is the desire to establish the broken relationship and our poets today ((They drop their dream on the world surrounding them while they know that they must make their dream, their myths, a living reality not only in their art, but also in the field of action)) [3]. In another passage, the poet says:

The night broke and the woodcutters spread
Sleeping in affectionate hands! [6]

The text proceeds through graphic scenes of the nature of the night through the convergence of the components of the text in depicting the atmosphere of this scene, as the significance of both (Anjali, the night, asleep) in nodding to the atmosphere of darkness meets. Against this vocabulary, we note the poet's resort to invoking vocabulary such as (Hatibun, the affectionate) to show through them the poet's need for warmth, and his desire to get rid of what surrounds him. Therefore, his repetition of the singularity of the night, which is a symbol of warmth and affection, came as confirmation of this, but this text is destroyed by the hatibun, so that the poet remains lacking what provides him with security. The poet again uses the components that give his poems the specificity of the night, so he invokes them in several poems, as the components of the previous scene of anxiety and fear combine with other components, in the formation of another scene that shows its images on the recipient [10] and He often remembers that night and those hours of the night. Perhaps the whole thing was nothing but a dream from many years ago, and he does not know, was it a dream or a reality?)) [11]. She is sleeping in Hanoun's hands. We find it in another clip that says:

He finally fell asleep. and covered with thin threads
He and the barren land! [6]

In the critical approach to history, we find terms that monitor the relationship between the text and the daily events to which it refers. These terms include: sleep, land, arid, and what is important in these terms is to monitor a way that it represents the living materials when it moves from one field of speech to another. It transfers it from the social discourse (to the literary aesthetic discourse) and the dream in this poem expresses escape from reality and the search for happiness in the world of dreams. The event acquires an aesthetic character at this stage.

The second topic: Memory and Mindfulness:

Psychologists believe that daydreams are manifestations of repressed desires and instincts that man cannot achieve in reality, so he resorts to daydreams to achieve these desires, and thus they are very similar to the dreams we see at night, but the difference is that daydreams are chosen by the person and he chooses the right time for them, he is more in control of their course than ordinary dreams, and these dreams occur when the person is in a state of complete relaxation. In addition, night dreams are often mysterious, confusing, and difficult to remember for people, while daydreams are clearer to those who see them. Moreover, it is characteristic of daydreams that they lack the symbolic meaning of ordinary situations. When a person dreams at night, many symbolic things may appear in the dream, but they have no meaning in the dream, and we cannot find such things in daydreaming.

Other researchers have also confirmed that daydreaming occurs when a person is in a state of complete relaxation, stealing it from everything around him and bringing back memories of past childhood. This allows him to recall things he has experienced in the past, because memory becomes more active in the centers of the brain. It also helps a person to remember many other things [8] and daydreaming may also come to help those who live it to find a solution to problems that he could not actually overcome, so he resorts to dreams to find a solution to them. Research has shown that while seeing daydreams activate the areas in his brain responsible for solving problems [8]. Daydreaming makes the human brain active before. Moving on to daydreaming for the poet self.

According to Sheikh Jaafar, the poet gets rid of the power of the dream by moving to wakefulness and the proper return to the memory area. This is shown in the space of his poetic product, where he says:

Do not awaken the wound that has fallen asleep.
 And don't call out a world gone by
 Ash Ship
 Carrying an unredeemed death
 Behind these walls, there is no going
 and not after death by return.
 Butter floats on the doorstep
 Is there a hand that opens a song or a door for me? [6]

This text shows deep pain and a sense of despair and loss, as the verb (awakening) works to transfer the poetic state of memory, from the space of absence, to the space of presence (alertness), so it says we do not awaken the pain that fell asleep on the wounds, and we do not return to thinking about the past, so we find the memory effect in the text is the painful consolidation of the miserable past and the loss experienced by the poet, as the text includes the significance of stagnation and immobility, which cannot be ignored in monitoring the work of memory and moving from the past to the present, through a live interaction with time and creating a federal relationship between stagnation and death. Mindfulness is a way for the poet to create new creative ideas.

In another text, the poet says:

Whom to whine
 Mawlawi?
 To the wind? Or was the forest awakened by nostalgia? [6]

The poet does not leave (pain, sadness and nostalgia) and reveals the relationship between them through this poetic passage that relates to the manifestations of emotion between memory and vigilance, and then the creative results are generated to bring us to the state of innovation, meditation and questions that involve nostalgia and pain, and the poet wonders about the reason behind the voice of whining that he hears and reviews some possibilities and shows the mnemonic effect when he confirms that there are memories or memories from the past that affect his feelings and create whining within him, so he embodies vigilance to indicate awareness and alertness, and then we find the poet's reference to the wind and the forest shows the state of meditation and the search for the source of whining. and mindfulness and memory in its self-improvement within the memory incubator and retrieves excitement in the soul.

We find it in another text that says:

Oh, watch the rain.
 Awaken my hands to the stone
 (Perhaps there are helpers in the craft to stay up late.)
 She wrapped her clumsy cloak and pioneered

(The fall of the twist) induces the wind and the tree [6]

In the poetic text, we find the sources of nature (rain, wind, trees) share symbolic suggestions, using the imagination that reformulates memory. The text describes a state of waiting and alertness. When he wakes up, he begins to write, and finds help and support in these words to suggest the clumsy cloak, wind, and the tree that asks and launches calls. Language and poetry are the means of expressing longing, waiting, and achieving communication. We see that what affects memory is the bewilderment and passion felt by the poet character. Awakening here means preparing and preparing to face life and potential dangers. It also indicates the need to stay awake to overcome difficulties and challenges. Therefore, the poet used the call here (Sahir) to express feelings and ideas in an artistic and creative way.

We find it in another clip that says:

She wakes me up painting her face and leg.

Going?

(We meet today at the beginning of the night at yesterday's restaurant.)

I get up from my sporadic sleep, in the corner of a hotel

I lower the ceiling, I recommend coffee once, or I smoke.

I step alone and push a door into a tavern where I'm learning

Clinging to the spaced cast across the glass. [6]

The poem consists of several passages in which each passage depicts a visual angle from the corners of memory and suggests a certain inner life. The shape of the memory appears in the first passage (waking me while painting her face and leg dyes, going) positively by looking at the visual preview and the dream vision, as the initiation of verbs (get up _ step) indicates the state of awareness and concentration and expresses the attention of the poem's character to the details and the surrounding experiences, and is disturbed by memories and suggests a degree of vigilance and contemplation. Waking up from sleep raises intermittent memories that affect his emotional state, so it affects him on his experience in the bar. He relates to previous memories he has experienced and was affected by them and returns to him in the present moment, and the poet learns how to benefit from the distant moments and cling to beauty and brilliance in watching them (through glass) as this is an expression of openness to the world and extracting beauty from simple things.

It is from the awakening in his poetry that he says:

I was only a child, but I remember us

whenever it was midnight, an emergency woke us up.

What kind of fever? Any

On the run?

Skills are dispersed in potatoes

dense, ripe,

Who do you see, agitated her? [6]

Memory appears in this passage and raises memories of the past and its experiences, and memory on this basis is ((One of the important pillars in the creative process, it is enriched by the vessel that contains the human past with all its delights and sorrows, and at the same time it is part of the creative genius)) [12]. It expresses the state of alertness to the details of life and the environment, and the poem shows the sudden awakening in the middle of the night and the turmoil that occurs in the neighborhood, so the poet used the poetic language to communicate an attractive and emotional effect to the recipient, and we see that the style of formulation used by the poet is experience, which is the language of poetry.

We find it in another clip that says:
 Her fingers taught me, for a moment, to grab her :
 What is the length of the road?
 (She wakes me up with a bowl of water,
 And the dark.
 Like a tunic applied around the tents)
 between being frozen or lit up by fire! [6]

The memory hints at a previous experience with this charming character, as a female character is described as she teaches the poet through her fingers. This symbolizes the poet's learning through his previous memories and experiences and his reference to the state of awakening by her (she wakes me with a vase of water). Her influence is strong on the poet, and for this reason we find him describing the scene in a poetic style that shows tension, anxiety, and ambiguity. When the poet wakes up with a bowl of cold water and darkness, she refers to a painful and sad memory, and the clip suggests that memory captures and retains small moments and details, so we find Bergson saying ((Even in wakefulness, memory can form an imaginary vision similar to what happens in dreams)) [1]. And the memory archive is the one that supplies our imagination with realistic images and also provides us with the sense that we live as if we were in reality.

The third topic: Memory and the mixing of the dream with wakefulness.

There is no doubt that every creative work has an incentive and a reason to do this work, whether this work is poetical or otherwise. Therefore, ancient critics realized that the process of poetic creation begins through certain motives or motives, which cannot be limited or confirmed. It is a source of discussion among critics for a long time. Psychological literary criticism leads us towards other goals. He makes the poet human. However, the problem remains with all its weight in the great poems: How can a person, despite life, become a poet? But let's return to our simple task, which is limited to assigning the constructive feature of poetic stray meditations and to prepare this task, to ask ourselves if these meditations are, in all circumstances, a phenomenon of détente or abandonment, as cognitive psychology tells us [8]. It must also be mentioned here that stray meditation, unlike the dream, cannot be narrated to convey stray meditations.

We must write them, write them with influence, with taste, live them again, better than before, because we rewrite them. It is so dead, but its goodness remains [8]. So what is the difference between dreaming and waking? The difference is in ((the degree of certainty, the degree of accuracy, the degree of honesty and the degree of congruence between the reality of the sensation and the reality of remembering the reality of the sensation during wakefulness, a tense reality, all attention, concentration and confinement of the mind. The memory recall is sharp and thus the memory work is accurate. This correspondence and this accuracy do not exist in dreams, but it is a disjointed rush of several memories at once)) [1]. The dream travels from the world of awakened feeling, and in dreams it is called a memory of the organized contents of the awakened feeling, and of its normal course as if it no longer existed, and the soul, even if it almost loses every memory, separates in the dream from the familiar content of the waking life and its concerns. The first thing is that the dream follows the waking life and our dreams are always related to the thoughts that occupied the feeling before they occurred, and the careful observation is almost to discover a thread that connects the dream with the experiences of the previous day, and the content of the dream determines it always specifically increases or decreases the dreamer's individual personality, the level of his learning and his familiar style in life and what his previous life included in all experiences and events [13] by moving to wakefulness and dreaming for the poet according to Sheikh Jaafar, we see this appear in his creative product and the attraction of awakening. He says:

The wet wall topped my pants as a guest
 Jahmah, as the beaches remember the summer
 If I fall asleep, then I fall asleep. [6]

This memory scene describes the trousers as being above the wet wall as a guest visiting him, and goes on to say that the poet suffers from worries and burdens that pressure him and weigh his trousers as an unwelcome guest. (The beaches) come in the second house as a painful memory, as the poet reviews an earlier summer that has left negative effects in his memory and brings him pain and sorrow, and in the last passage (if I fall asleep healthy and pleasant) the poet talks about the state of sleep and waking up, and when he falls asleep again, he hurries to walk, so we find that the combination of wakefulness and dreaming in this context symbolizes the mental and visionary states of the poet, so wakefulness expresses the state of awareness and awareness while dreaming represents the state of imagination and unrealistic perception, as the poet indicates that when he wakes up in the first moment he tries to be attentive and conscious, but he may leave the dream its impact in his imagination and in his poetic work. If we return to the text, we find that the poet exploited the memory and recorded the past and made it a place to escape from the present, and used the memory consciously and consciously for the artwork [14]. Especially if we want to discover the world of inhibitions and adherence to the dream, and these are ((the instantaneous perceptions of the shape of the material to be retrieved from the memory store [15]. Personal reasons depend on what relates to the poet's private life of joys, sorrows, wars, crises, and so on. In another text, we find it says:

We are for God. And I, since we were,
 We will sleep.
 Tent stakes! [6]

Here, he unleashed his imagination when he says (waking up), which means waking up, and here the imagination is formed when he responds to the pleasure of diving in the dream (sleeping) to mix descriptions and images with assets and turn into sensibilities, and always ends his dream from a moment, in which the dream is mixed with vigilance, so the poem shows the existence of life and death in the natural cycle, as we wake up and sleep and hide in our places such as the columns of tents, and vigilance and dream symbolize two different situations: awareness and realistic vision in vigilance, and revolution and impulse in the dream, as reality and imagination fuse, which is intended as a product of imagination and effectiveness, and this new effectiveness is a creative written activity that we find in the field of the literary text, and the text in its literary formation ((a semantic space and the possibility of its interpretation, it is a signifier with multiple meanings)) [16]. We find him saying :

While I am like people, like others!
 So why think of the delusion of memory?
 Back up!
 On the way home you ask me
 A neighbor or a girl from the neighborhood about what is bothering me
 When I wake up, the awakening meets the dream. [6]

Access to the text expresses the environmental reasons that are formed because of the social, political, and economic conditions (the road, the house, the neighborhood). The poet, according to Sheikh Jaafar, does not differ in the issue of psychological and environmental stimuli and motives from the rest of the poets. When the poet is alone on his way home, deeper, and more complex feelings come to his mind. We find that the neighbor or girl he is talking about is a symbol of separation and internal unity. When he wakes up from the state of illusion and returns to reality, he feels the impact of memory. Therefore, vigilance and dream symbolize the two contradictory states of consciousness

when the person is awake and in the waking state lives in reality and faces events as they are. In the dream, he enters a fantasy world different from reality, by saying: (Awakening meets the dream).

In another passage, he says:
 I alternate between reality and dream,
 Between the turn of a cactus
 and the shivering of a pine
 Hopefully or by accident.
 On the way home
 Gabriella comes to me; I turn her away.
 Ismayilova speeds up the pace. [6]

The motivation here to express these verses is the intensity of the poet's emotion in conjunction with seeing this (Sabbara) in a place other than its original homeland, so his desire for his longing was moved to his home and the people he left behind in the West. He expressed this position in these verses, which overflows with sad emotion. The text helps to recall images, events, and feelings from the past and bring them back to the present. The poet here tastes the truth and seeks to reach the dream through memory. This shows the internal conflict between reality and imagination in the poet's life and uses natural images such as (Sabbara's distraction, and the shaking of a pine). This shows the state of confusion and instability experienced by the poet, and then shows the irony in the last house when he reviews the moment of the poet's telepathy with Gabriella's play, a woman who quickly accelerates and symbolizes this moment to alertness and the dream that suddenly comes true. This indicates that life may hold unexpected moments and sudden opportunities and that the dream can turn into reality at any moment.

We find it in another text that says:
 From my eyelids did the witch lie down?
 She replied: (And did he go back to sleep?
 Or did he re-sleep?
 What is the evening clock about?) [6]

In this text, we find cosmic motives such as natural phenomena, the succession of night and day, the issue of life and death, and everything that moves the same poet when contemplating this universe, and the text expresses the state of vigilance, dreaming, wakefulness, and the poet took a state of deep and magical sleep and at the time he wakes up and opens his eyes, wondering whether he should go back to sleep or continue in the dreamy state or should he stay awake? The fusion of dream and wakefulness are symbols of the two states of communication with reality and immersion in the state of imagination.

We find memory is ((the instrument of poetry because imagination itself is an exercise in memory and therefore a fruit of it, as we can not imagine something that we have never known. Our ability to imagine is the ability to remember our previous experiences and apply them to new situations [9]. The work of imagination within this understanding is shown when memory succeeds in mixing wakefulness and dreaming.

Elsewhere, he says:
 I said, "I light the Taoist path."
 Between your spectra I have a cup and a corner or a mantle)
 He said, "The morning, and the ghosts float or walk
 And they woke up from them, and they hid in Jafar *!) [6]

This text condenses a network of referrals to the memory of impulses, which are in themselves realistic impulses that derive their existence from reality and are manifested in

its clearest forms. These impulses are (the cup, the corner, and the mantle) and are considered elements and symbols of his previous memories and experiences. The poet expresses feelings and memories that go beyond time and are linked to his personal experiences, and vigilance shows the morning and ghosts that float or walk and hide in Jaffar. Vigilance can be seen here as a realistic state and the poet's awareness of the things surrounding him in the morning and then the dream fades and the morning comes. The dream here is a symbol of the desires and hopes that exist in the poet's inner world, and memory, the moment and the dream are used as literary elements to express the poet's feelings and personal experiences. In this passage, memory appears as a reference to a past that continues to affect the present and a starting point to benefit from previous experiences and avoid repeated mistakes.

3. Conclusion

The awakening and dreaming in the creative output of the poet, according to Sheikh Jaafar, is a connection between the past stored in memory and the present.

The poet's personal experiences and fantasies move him from wakefulness to dreaming, and this is a clear indication of the controversy of this relationship and the heat of its effectiveness.

When the memory is released from its temporal dimension, it plays the role of guarding memories and preserving their boundaries. The poetic self overlaps as a self-reporting poet and formulates memories in poetic texts.

The poet recalls his dreams that bounce back to a time ago, to be inspired by the unconscious stock of ideas capable of confronting the present so that the poet reveals a dream context and shows some deep reflections in the stock of memory.

We see that dreaming is the refuge of the poet, according to Sheikh Jaafar. When you take away his freedom, he withdraws from the roads, places and people, hugs and caresses his dreams, escapes from the captivity of reality, empties his dreams of poetry, and awakens at some point, at some point, so he moves from dreaming to waking and mixes between them.

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