

You Too, Brutus? Betrayal Trauma between Scotomization and Self-Confrontation (Psychoanalytic Study on Modernist Selected Poems)

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Abstract

“You, too” strikes deep roots in the human dealings, sometimes it tends to an impetus to boost, sometimes a curb to sink like a stone. The acts of betrayal take hold of specific aspects: it is done to take, usurp and confiscate, or rather it is done to gain. In so doing, the victim here suffers and then reverts into the caves of scotomization. The current paper is to shed light on certain samples to prove that no trauma could persist in the face of human endeavours to give birth to oneself. To trace such a hypothesis, the theory of scotomization is to be explicated in the view of human defense mechanism to shield his vulnerable ores and values. First there will be a literature review to survey the gap to bridge in such a scope, and then there will be a manifestation to the nexus between betrayal trauma and scotomization. The samples of the study pays much heed to the diversity of the reasons beyond betrayal : Tattoo of Muhammad Al-Magbut imparts the suppressed shouts of a man on the verge of losing his entire temper ; everything in dark he does for fear of being arrested , Muzaffar Al-Nawwab in his Jerusalem Is Arab Nationalism's Bride come in parallel with Muhammad Al-Magbut 's in matter of metaphoric manipulation in the image of virginity and the last sample unveils the fact that all secrets are to flow in a moment of confrontation ; A Ritual to Read to Each Other by William Stafford believes that time is so essential to give leads to the hidden secrets . Here comes the schema of the paper; events, trauma, scotomization, self- realization self-confrontation and rebirth. In applying such an eclectic model to the samples, it is found that all the personas liberate themselves but with versatile maneuvers.

Keywords: Brutus, Trauma Theory, Betrayal Trauma, Scotomization, Self-Confrontation, Al-Nawwab, Al-Magbut, William Stafford.

Introduction

Section One

You Too, Brutus? : Why Betrayal Trauma?

Throughout history, man exerts himself to establish social bonds as life jackets in hardship and perfidy and as mentors in tumult, but some endeavours find no success: man desires to accrue to himself from whatever possible! There are certain incidents worth being unveiled; words are uttered but not brought into effect, promises are given, but not done! In literature, a trauma reproduces certain experiences; the inevitability of confrontation, self-confrontation and open confrontation, is so imminent to come, so influential to change and so dominant to comply with. The unconscious scotomizes a desire or a plan that no longer resists and then stimulates man into imparting, shouting. Whether here or there man is to confront rigours and to revel in faith and contentment, it is all destined to taste and experience the predecessor's: reality repeats itself to find solution, applicable and instrumental, and requires man to mold his life into different stances. To betray or to buttress someone tends to be an iterative leitmotif in certain artworks to depict specific psychological symptoms ; here man is caught between pre-traumatic and post-traumatic experiences , fluctuates between enduring its repercussions or reflecting them in his conduct and exerts himself to render these traumatic flaws into success and initiatives as happened in Mausoleum into Everternity :

...ab...ab..ab..ab.. (vitupertatingly)

a river white , tacit knowledge for us to be blue ...

moguls did

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to be carmine in one minute time more...

one tear more..

one shout higher..

one groaning soul more lachrymose

a bullet in the head attires all the river red !

blood-clad river

martyrs river....

In the aforementioned excerpt the portraitist summons her potentials to stay pertinacious though she bears the brunt of depression and borderline personality. No trauma vanishes without a scar left behind; the past impinges on the present, the traumatic family events take shape and content of a shadow clutching harder and harder and driving the traumatic person into changing his mind, or rather she regrets having such a mate or a colour:

Be forevermore! (proud, gripping it tight)

A freedom fighter;

Heads on spears

Heads on tour

Heads on tapes to intimidate the intimidated.

A head in the Arabian desert, in Al-Sham, Egypt and another in Recife, they are all on tour to intimidate the intimidated..ah..ah.ah.

Here the betrayal trauma plays so essential a role in adjusting the motives into unmasking the hidden passions !In the human psycho zone the unconscious lays buried and concealed but if need be , one manifests his true drives . Trauma finds its way and dominates man since carnal desires and envy go hand in hand with authority, scepter, praise and magnanimity:

It is more poignant than just poignant

Violet purple decollo on earth

Violet purple (shivering)

In rivers

It may happen, by errors or chimeras ,

A land as many a land...crucido (faintingly)

Tigris as Euphrates !

A land as a many land ; violet purple ; crucido violet purple !

It is all decollo for cruor ...for tripudium ..for....crucido ! (faintingly)

Yet modern poetry , free verse or blank one , trucks all the means to offer man certain remedies for his troubles and difficulties ; What Went Wrong? emerges into reality as a slogan to invite all the litterateurs to salvage all those who suffer from the sense of loss , dislocation and exploitation . Here comes Karbala Battle as a treasure trove of philosophy, humanity, faith and self-abnegation, Mausoleum into Everternity showcases how Ahlulbayt turn the traumatic events into triumph; some fail them, some betray them, but they trust Allah and gain all hearts and minds. The pinnacle of frustration and disappointment is quite traceable in the chronicle of Karbala, once one recalls such a city, Imam Al-Hussein and his seventy-two bevy float into surface to guide man and rectify his life lines. In the Husseinist formula the blood and gore defeat swords and machinations, the minority petrifies the majority. Such appeals to the current study to be a critical survey on Ahlulbayt literature in general and in particular on poetry about the post traumatic events of such a poignant battle. The modernist Arabic poetry tackles certain trench marks that need be more delineated and explicated to expose both the thematic levels and the technical ones. In the depths of the betrayal trauma the human identity perseveres with most of the life challenges: in part the traumatized one fights to regain his equilibrium and in part he is to squash everything traumatic and copes with himself to fly beyond the vicinity of collapse. All those who intend to be unwitting accomplices to in Karbala genocide trip from scotomization phase to states of confrontation ; self-confrontation and open confrontation , that sometimes results in self-evaluation or self-destruction .

The above-mentioned notions could be traceable in the study samples: Muhammad Mahdi Al-Jawahiri (1899 – 1997), Nizar Tawfiq Qabbani (1923 – 1998), Abdul Razaq Abdul Wahid (1930-2015) and Dr. Shawqi Al-Moosawi (1971) take hold of the Husseinist ideation and loci in various fields. In his I Do Believe in Hussein Al-Jawahiri manifests his real motives to portray the martyrdom of Imam Al-Hussein in such an epic, `aayn-rhymed poem, to convey a message of sobriety, edification and erudition to all people:

Thou plough a pathway to everternity

Whatever thou strike is to adhere to

Thy day haunt me, thy voice is reiterated in my ears

As thy case is scrutinized, fear never knows me, nor do the narrators inveigle me.

In the abovementioned lines, the poet adjusts his emotionality to a social call for reform and change since his revolutionary overtones rise to surface from now and then to wake man to his task in life, to his entity and to the campaigns of deception, fabrication, machination and manipulation:

The moment I do expose the dusted layers of centuries

and the veil of duplicity from the beguiled

nothing do I want but the truth itself, without any tinsel

I find thee in a portrait

More marvelous than just marvelous

What marvelous , thy flesh tends to be a shrine in the battlefield

Without hesitation , thou confront arrows

Thou feed death the best of sons , from elders to infants. (Translated by Dr. Haider Al-Moosawi)

“ You Too, Brutus ?” theme finds space in such a poem as the betrayal the imam Al-Hussein incurs in Karbala paves the way to all shouts of freedom and independence worldwide .

In observation of the `aayn-rhymed poem by Al-Jawahiri, the meem-rhymed poem by Abdul Razaq Abdul Wahid runs in line with Al-Jawahiri`s to reveal certain angles of human sentimentality in venerating Ahalalbayt. As a he is a southerner, there is no concealment of naivety to fathom the reality of his doctrine and cultural knowledge about the imams:

Salute to such a bery

Girdling thee in a moment of calamity

Protecting with bare chests

Thy chest from immaculate pedigree. (Translated by Dr. Haider Al-Moosawi)

The poet, cosmopolitan, imagines himself as a shrine visitor doing all the acts of respect. The line of mutuality between both Al-Jawahiri and Abdul Wahid incorporates two essential factors: first, Karbala, with its cathartic drives, could mitigate human sorrow and guide man to his real pathway in life and to his true identity under the golden domes. Second, poetry, here, comes as a substitute for the frustration man experiences everywhere and without any notice .With Lady. Zeinab and Imam Al-`Abbas loyalty takes a different colour:

Salute to a halo ascending

With her pearls to the niche of Mary

Immaculate she is and wreathed with glory. (Translated by Dr. Haider Al-Moosawi)

Later in a conversational tone and cordial monologue as though the poet whispers to Imam Al-`Abbas:

O, my master

The dearest man

A knight fears nothing, though it is thy first prowess,

Thy sword awaits a call to settle everything there

Equal to the dignity of a million swords ... (Translated by Dr. Haider Al-Moosawi)

Such a monologue exposes the kind of the intimacy between the poet and the imams and how the acts of betrayal devastate all the human bonds of valour and pride:

Though being betrayed by friends and the chosen!

The one whom we belong to betrays us, our kin and kith.

Each tends to be like a coin-marked snake. (Translated by Dr. Haider Al-Moosawi)

Such extreme moments of chagrin are emotionally illustrated with a sense of palilogy to the word “betray”: loneliness here gives force to the imam to go on to accomplish his mission to rectify faith; faith is the highest degree of a believer.

Here comes another modernist sample of the Husseinist elegy in the prose poetry of Nizar Qabbani to propel a different colour in Karbala poetry. Thematically there are a new breath and drive to challenge all circumstances, all the despotic acts and all the mundane hindrances. Technically, Qabbani depicts Karbala as a cynosure of dignity more than as a city and as a kiblah for freedom more than as a battlefield: without Imam Al-Hussein the city seems nothing; a name, a man and an event reshape political and geographical maps and shift the economic line from internal trade to international trade, it is a confluence of faith and humanity:

As sparrows agony nests in my heart

Despondency is yeast and my heart is the vessel

As a walking wound it is me, my horses are threatened with fatigue.

The wounds of Imam Al-Hussein are some of mine

In my heart lies despondency for Karbala. (Translated by Dr. Haider Al-Moosawi)

The poet, here, divulges his sorrow in the light of the atrocities, the imam experiences, to portray the acts of betrayal and to bury the truth and verity, in the lines below Karbala surges as a city of treachery and assassination:

It is not beyond expectation

to assassinate companions and guardians

many a messenger we murdered

many an imam we slaughtered while praying at dusk

our entire history is just a calamity

our entire days are just Karbala. (Translated by Dr. Haider Al-Moosawi)

Karbala agony comes to commemorate all the events that linger in the human chronicles, the symbolic aspects of the dagger as employed in a mental dexterity:

Arabic dagger knows no difference between

male neck

nor female one. (Translated by Dr. Haider Al-Moosawi)

The leitmotif of the coffin is concurrent with the human conflicts over wealth and desire to drive Karbala from its elegiac lines to enthusiastic ones to stimulate the revolutionaries to reform the state of all corrupted nations: Karbala a cynosure of revolution and a threshold to reach self-confrontation and to defeat a post traumatic event.

As done by verse, the easel responds to the reality of the imam, to the impact of his moral lesson on all humanity; the plastic formation in modernity gives much shrift to the Husseinist literature and facts. Dr. Shawqi Al-Moosawi deftly presses both the colour and symbols to serve the main theme in his portrait: Karbala lies everywhere, where man decides to change himself, no matter the number of your proponents you recruit, no matter the armour you acquire ; it is the faith that boosts volition:



Portrait By Shawqi Al-Moosawi Revealing Dignity in Face of Tyranny

The portrait floats a formula for antithetical harmony: antithesis lies evidently in the contradicting poles, virtue and vice, the number, the state of the attendees, warriors and civilians, woman and children and to name just a few. Yet the harmony finds its entity in the technique of the colour and shade: these four characters are more illuminated than the creeping armies. The bright colour suggests that triumph be theirs though females and inequity, yet the shade falls on the vicious camp and the sky turns red to designate that the people of abomination commit an unrepentable sin. The horse resorts to the family of his owner when his knight falls martyr! Such a scene manifests one fact that the bevy of Imam Al-Hussein fears no confrontation and the remnant of the family faces the prize and treasure hunters. No traumatic experience hinders them as they are faithful worshippers .

Section Two

Betrayal Trauma Repercussions: Scotomization, Self-Confrontation and Manifestation

It is a moment for man to confront heart-wrenching memories or inevitable wails and determine never to expose. Here lies a sense of tug of war between the ego and the unconscious ; the former endeavours to conceal and the latter might leak it by means of anger , dreams , daydreams and tongue slips .There will be a moment to scotomize such memories and to bury them forever but staying at the threat of these feelings costs man so dear ! Thus, confrontation, self-confrontation and open confrontation, will be quite imminent and more fast-approaching, though it acts as a self-defense mechanism to bar and cage such scruples of human dignity or passion and as a bulwark against everything thorny and dejected. The longer the unconscious shields these heart-bleeding memories , the more the ego grows agitated and depressed , so there will be a stance to shuffle or revolt , a moment of self-confrontation after a series of sessions or dialogues between the conscious and the unconscious :

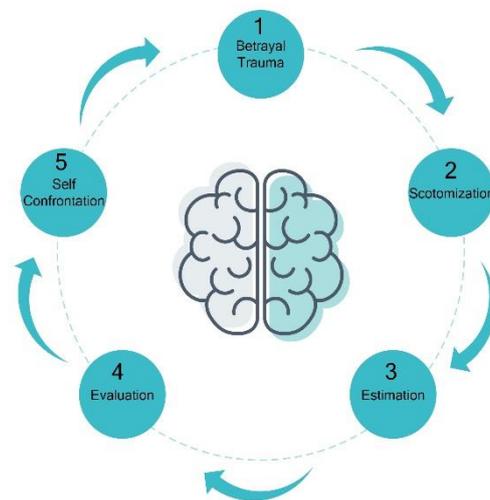
He addressed it in his essay, 'The Transcendent Function' (Jung, 1958). The concept encapsulates Jung's understanding of symbolization as involving the dynamic union of conscious and unconscious factors. He illustrated it with the analogy of a dialogue: 'The ego takes the lead, but the unconscious must be allowed to have its say too ... It is exactly as if a dialogue were taking place between two human beings with equal rights'. (p.22)

That is why the traumatized persons will endure such a conflict between what he desires to go without and what he plans to camouflage forever or channel the traumatic event into different types of philosophy, beliefs , doctrines and so forth or more exemplified in :

In this way scotomization functions as a mechanism to realize a desire that is apparently repressed, instead of as a form of repression. Freudian repression requires an original sighting, as it were, of the thing repressed to set the repressive mechanism in motion (what Freud called primal repression), but scotomization

represents an original blindness, so that what is being scotomized is not something once seen but something always already masked.

As a defense mechanism scotomization first coined by Laforgue , is much concerned with engaging everything terrible in the ego, yet from time to time, there are certain violent charges by the superego to expose all or some of these scotomized events, emotion. In time there are some attempts to outsmart the superego, such manifests the potential power of the superego. Bit by bit both the engaged " masked" ideas in the ego and superego come to terms with each others. Giving flood gate to all these “ black memories” man feels released and unshackled to a threat . Among the most prominent thresholds is the moment of estimation and evaluation man takes to revolt and reform a new platform for his new-invading personality :



Infodiagram (1) : Scotomization Circle

In the above infodiagram the betrayal trauma forces the traumatized man to scotomize the event he experiences ,or to find some alternatives to avoid any sense pertinent to “ betray ,treachery , cheating , conspiracy ...” , here the scotomiozing person delays any act of confrontation . Then in a moment of reconsideration he tries to estimate all the wails of the event , sometimes failure is widespread and prevalent , little by little he reaches a state of evaluation to decide a practical step to release himself from loss or destruction ; first there will be self-confrontation , second a communication .

Putting the diagram (2) into practice , certain modernist poems keep abreast of its details , not only do the SSCBT Repercussions prevail in literature or manifest themselves the modernist poetry , but they are quite dominant in all the walks of life : as a pivotal issue, “ you too, Brutus”, betrayal could be quite iterated every when and everywhere . The traumatic revelation happens with the process of time , once someone is scotomized , then and only then , he has to release , to give loose to all his barred or masked secrets in a moment of self-confrontation:



Infodiagram (2) : Scotomization Terminus

To manifest the abovementioned infodiagram in the samples of the current paper, the Tattoo of Al-Māghūṭ finds existence and space to depict the self-conflict of an anti-government poet opposing state policies to nourish human welfare and prosperity :

And return as blooming branches (once again)

In their forests.

I laugh in the dark

I cry in the dark

I write in the dark

.....

Whenever there's a knock at the door or rustle in the

curtain

I cover my papers with my hand

Like a prostitute does when the police raid.

Who passed this anxiety down to me,

This blood, terrified as a mountain leopard?

.....

Ab . . . my beloved.

In vain I muster my bravery and despair.

The tragedy is not here

In the whip or office or sirens.

It is there—

In the crib . . . in the womb.

For I

Was tied to my womb by no umbilical cord

But a hangman's noose.

The poet intends to adjust the prose poem into precisely delineating and depicting reality as he himself observes: gruesome, atrocity-hailed, despotic and tyrannical and employs the Epistrophe of “dark” thrice to convey that the sense of repression and suppression is quite scotomized. The satirical tone, versatile and accurate, manifests itself in the angles of the Horatian satire: contradiction offers a deep ground to trace the chasm between peace and tumult, freedom and coercion, as much as the poet sets the mind attentive between two contradicting states: normality and abnormality. “blooming branches” as an utterance designates a sense of perseverance and resilience to stay stone-hearted and iron-fisted though there are acts of horror, terror and menace, though everything done in dark and by sly. It is all beyond the conscious mind of the poet to unveil his shouts; “a knock” delves deeper and deeper into the abyss of his paranoia. “the police raid” lays another foundation brick to the Horatian satire as there is an evident contradiction between the freedom of expression, “I cover my papers” and the moral corruption. His paranoid waves never know limits; he is extremely petrified, “terrified”, no conscious mind or pure emotion could regain stability since coercion and despotism prevail, dominate man from childhood. The last image of contradiction, Horatian satire, here is to convey that man in such regions created to be horrified, yet there should be a moment to live; “Who passed this anxiety down to me,” is the first threshold of self-realization to confront his fears and paranoia. Thus, the self-confrontation leads him to attribute all his agony and sordid circumstances to the vicissitudes of life; “In vain I muster my bravery and despair.” comes to declare: nothing to fight or to regain, it is life and we are to sail in ebb or flow.

Not so far from the ambience of “severity for dominance” Muzaffar Al-Nawwab employs a bride allegory to convey his realistic decrying protest on the acts of usurpation:

Juggling at the drum and trumpet

Those are your enemies, my country

.....

The cups crack avowing Jerusalem is your Arab Nationalism's Bride

Ablan (welcome)...Ablan (welcome)

Who sold Palestine other than the pen's revolutionaries?

I have sworn by the bottlenecks of wine, though the cup full only of Poison

And by this indigested revolutionary by the sea-oysters

In Beirut

Building a big belly till he lost his neck

I have sworn by the history of starvation and the day of famine

Not a single Arab would ever last if we remained at this

Predicament

Among the profiteering rulers

Jerusalem is the bride of your Arab Nationalism

Why you brought in her room all the night's adulterers

And you remained behind the doors eavesdropping.

The loss of Palestine is the loss of honour: it is an inevitable formula and a traumatic image in his poem, thus the bride metaphor in “Jerusalem Is Arab Nationalism's Bride” instigates everything patriotic scotomized in the mind of the poet into unleashing the masked feelings. From line to line, the self-challenge escalates and comes to the fore as pivotal and instrumental in laying the concept of treachery and betrayal bare. Here the bride turns passive and submissive and complies with the vicious and invaders. “Joggling at the drum and trumpet” facilitates the Menippean satire to precisely portray the revolutionaries in reverse as the stanza exposes the reality of the true jingoism and endeavours to prove it fake. Here confrontation occurs to have another kind of allegory; the market metaphor, in some ways or other, demonstrates in the second stanza the principle of “bargain is bargain”. The contradiction between dignity and submission, honour and disgrace drives the poet to divulge all his suppressed feelings imbricated in these images to shed light on the treacherous and “beggars” and to determine the roots of conspiracy.

“Who sold Palestine other than the pen's revolutionaries?” gives force and authenticity to the unconscious bit-by-bit- textured image of “faith for wealth”, such is best woven with the Juvenalian satire to buttress understatement. In line with these terms and names the Juvenalian satire tenets run so drastically and logically to trace the main drives beyond such treachery. Palilogy of “Ahlan” apprises the reader of the fact that honour, dignity and humanity are all bitterly piqued. Here the poet is more scathing and abrasive in the palilogy of “Who sold Palestine other than the pen's revolutionaries?” to reshape a sarcastic question-with-answer state: the pen of the revolutionaries bargains for the whole cause “faith for wealth”. Hyperbole takes form of intoxication, gluttony and sloth in “Building a big belly till he lost his neck”, thus the overtones of the persona sprout to swear by Allah that the nation is to collapse unless change and reform are called to set a pathway to the coming generations, it is the pinnacle of the confrontation phase to give birth to himself as a poet of truth. After all, the title is iterated as the reason of such a predicament invades the ambience of the poem, here comes the portrayal of the “bride” encompassed with adulterers and the passive revolutionaries have nothing to do just to keep “eavesdropping” her cries for the loss of her virginity and exert themselves to hush her for not blemishing her honour any more: “profiteering rulers” accrue lucre in the name of fake slogans and fabricated banners.

With four quatrains, *A Ritual to Read to Each Other* by William Stafford, probes the human depth to hide and show and to confront and flinch from an event. “sending with shouts the horrible errors of childhood” signals the reader to trace something traumatic and to speculate on the upcoming events and also designates that the “horrible errors” are scotomized and seek any possible vent, “broken dike”, to release. Being led is not always a welcome step to succeed, often a leader guides man into his destruction, instead of reaching right destinations, there will be a kind of entrapment. It is not necessary to adhere to someone in the light of a ritual or a mold: prepared or predefined ways of living could confuse human mentality. The controlling image of the elephant serves to function as horse blinders, you follow them not yourself and isolate your mind and keep any act of communication paralyzed and segregated from valuable dialogues:

sending with shouts the horrible errors of childhood

storming out to play through the broken dike.

.....

lest the parade of our mutual life get lost in the dark.

For it is important that awake people be awake,

or a breaking line may discourage them back to sleep;

the signals we give — yes or no, or maybe —

should be clear: the darkness around us is deep.

It is hard to go submissive and passive as there are certain faults committed in the past: one has to decide. Stafford in his five-quatrain poem sends certain warning colours and reminders to be true and stone-hearted in the face of change and cultural invasion. At the very outset, there is an invitation to identify and evaluate oneself and never emulate someone, an ideology or a philosophy blindfold. In doing so, man could guide himself to his invulnerable compass. Quatrain two solidifies specific suppressed thoughts to float and to be exposed, “the horrible errors of childhood”, rather than to shape the future of man, so the persona endeavours hard to curb them but “the broken dike”, unconscious mind, might hold them loose and lead him to self-confrontation and contentment. In quatrain three, another phase appears to change the ambience of the poem into the web of Horatian satire, as the poet elaborates the acts of authority, obedience and submission in an elephant metaphor: man is to fathom himself and never gives lead to an issue without perusal. The idea in the image “parade” buttresses the quatrain three, if man cleaves to following, he might lose vision of reality and truth, falls victim to dominance and dictatorship and relinquishes his self-orientation and self-realization to be a puppet at the hands of the human machines.

Line by line the contact platform between the scotomized feelings and realization comes to formation: “awake people” functions as a reminder to be yourself and to confront all the past events and their repercussions. One is to break the patterned pathways, find himself and gives birth to himself; the light images of “night” and “dark” are so streaming to adjust man into change and reform and to reach, through self-determination, to self-confrontation: peace of mind!

Conclusion

After applying the eclectic models of scotomization (1) and (2) to the three samples of the study; first, Tattoo of Muhammad Al-Maghut, Jerusalem Is Arab Nationalism's Bride of Muzaffar Al-Nawwab and A Ritual to Read to Each Other of William Stafford, it is inferred that all the three poets experience a hard incident or memory, exert themselves to bury, scotomize, then realize to confront and cope with their fears: Tattoo with Horatian satire and the epistrophe of “dark” unveils the antigovernment poems and masked paranoia that cost the memory of the poet, Al-Maghut, so dear: dark and equivocation for the persona represent safety and they are not permanent, then the realization moment gives force to the acts of confrontation. Since his justification lies in the fact that his escalation fear is inborn, “crib”, horror of authority. Second, Jerusalem Is Arab Nationalism's Bride whose tempo accelerates little by little divulges all the scotomized passions of the poet, Al-Nawwab, for the most important cause in the Islam and Arabic culture, Palestine. The Horatian satire prevails first to convey the “bride” metaphor as a portrait of the submission of the “profiteering rulers” who deal with such an issue the scale of land for lucre, then the Juvenalian satire takes, with a market image, the priority to show the nth anger of the poet “who sold Palestine other than the pen’s revolutionaries?”. Third, the four quatrains in A Ritual to Read to Each Other fathoms, with the tenets of the Horatian satire, the choice between to scotomize and to uncover; some horrible faults happened in the past act as a shadow chasing and threatening the persona in the present with several fits of anxiety and fear whenever possible: the past and the present shake hands to vex man as

though there is no incompatibility between them . No way to swim with tide and being in the “parade” designates being in the abyss of scotomization , so one has to be non-aligned and to give birth to his determination , here goes the persona with flying colour of freedom.

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