

**SENSUEL NARRATIVE POETRY AND ITS
AESTHETIC STUCTURE IN THE ARDENT LOVE:
CASE STUDY OF 'AMMIN AI NU'MIN' OF OMAR
IBN ABI RABIA AL MAKHZUMI**

الشعر السردى الحسى وتشكيلاته الجمالية لمباهج الحب
المشبوب: من خلال قصيدة أمن آل نعم لعمر بن أبي ربيعة
المخزومي

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الملخص:

لكلّ شاعر بصمته في الموروث الجماعيّ وبصمة عمر بن أبي ربيعة وإضافته هو الجانب السردى عندما يتحدث عن نفسه بالغائب من خلال اللعبة السردية والتخفي داخل النص وعندما أصبحت الحبيبة هي التي تتحدث عنه وعن غيابه وتشتاق إليه، فلربما هذا المعنى لا يعرفه العرب وقد جاء به عمر، فالموضوع هو نفسه ولكن زاوية النظر تغيّرت: فمنه إليها أصبحت منها إليه وعلى لسانه هو، فنحن إزاء لعبة السارد المهيمن الخفي، على أنّ المتقبل لا يجد صعوبة في أن يفهم الحكاية وكل عملية سرد يتخفّى فيها السارد وراء

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قَصّته و السرد كما نعلم صناعة والقصة هي عبارة عن قناع للسارد، والمتقبل قادر على أن يملأ الفراغات ويسد الثغرات.

فالفجئية هي ثابت من ثوابت القص عند عمر لأنّ منطق الأفعال هو منطق الرغبة، إلا أنّه ومع وجود تكسر في السرد فإنه مع وجود الرغبة لا يتفطن المتقبل إلى هذا التكسر؛ ولذلك ليس لنا أن نسقط مقولات من خارج النص عليه لأنّ المنهج وسيلة عمل ووسيلة فهم ويُفترض أن يكون مرنا في فهم الظواهر الفنيّة والشّعريّة لأنّها ليست ظواهر بسيطة بل هي مركّبة ومعقّدة وتتضافر فيها عدّة عوامل.

فالإشكال هو أنّ السرد يحرك عواطف المتقبل ولذلك فالمتقبل لا يفكر بالعقل والمنطق، ونحن إذن في مواجهة مشكلة لا جدوى مقولات المنهج النبوي، فالتّرابط الحدّثي غير المبرّر والخاضع للصدفة تفسره عوامل ذهنيّة، ويحلّيه الشّاعر بالرغبة والشّوق الأبديّ المحرّك للكون بعبارة شوبنهاور ولذلك استندنا إلى مقارنة عرفانيّة تدرس الاستجابات العاطفية والذهنيّة.

وتوصّلنا إلى جملة من النتائج أهمّها كون الإنسان مظهرًا من مظاهر الشّوق الموجود في كل عناصر الطبيعة والحركة الدائبة في بنية المكان وفي بنية الزمان لأنّ الشّوق هو مكوّن الطبيعة وهو مكوّن الحياة وهو الطّاقة الخفيّة في الكون وهي أبدية؛ والشّوق مصدره الكون والحركة المنضّدة والمهندسة الجميلة جدا والرائعة والدّقيقة، ويقتضي ذلك مقارنة ذهنيّة بوضع السرد في سياقه وتحديد مختلف العناصر التي يوجد في إطارها وطبيعة العلاقات التي تمنحه بنيته وآثارها.

الكلمات المفتاحية: القصيدة الحسية، السرد، المفارقة، المبالغة، عمر بن أبي ربيعة،

دوامة.

ABSTRACT

The purpose of this study was to show Omar Ibn Abi Rabia's intense valuation of the sensuous order through discussion on his poem 'Amman Al Numin' and the flirtation themes in it. This study has explored that the poet's emphasis upon the techniques of narration are mainly exaggeration and break-in the narrative (Aposiopesis) which make his poem look as swirling of emotions. The narrative techniques that emerge, mainly explain the poet's resort to the storytelling has not received the attention, that it deserves from critics. It needs proper recognition that will add important dimension to the patterns of Omar's poetic themes.

Keywords: Sensual poem, Narration, interplay, exaggeration. Omar Ibn Abi Rabia.

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1. Introduction

There has been a reposition in recent years in narrative theory from an intrinsic structuralistic perspective to a post-classical one (Herman, 1999; Baroni, 2017; Ionescu, 2019). One of the end results of this narrative renovation is the claim to make inquiries into greater depth to interpret the cognitive procedures. (Herman, 2003). This is no longer examined as an activity of simple intake of the story but a reconstructive function of the plot that relates the possible worlds of the text to the mind reader's arranging text.

This is a dynamic proceeding that requires the structural participation of the reader during the reading. The plot is not something rigid that is already available before the reading and it

has to be constructed (Morgan, 2013; Baroni, 2015). Hence, Phelan (1989; 2007) proposed replacing the plot with narrative progression as a process that leads the reader, during reading to build the plot by degrees (Dannerberg, 2008; Toolan, 2009; Shang, 2011; Shen, 2014; Shang & Phelan, 2019). And thus a development of a new theoretical framework in this direction with (Dannerberg, 2008; Sternberg, Meir, 2011; Shang & Phelan, 2019) is presented from different standpoint.

In parallel to the above development, the renewal of narrative theory came also to incorporate the study of functions referring to enthusiastic and effective phenomena evoked by the text (Hébert, 2007; Fontanille & Zilberberg, 1998; Zilberberg, 2006) to the state of mind, inner self, or passions and are related to the subjects attitudes. Affectivity that makes their experience emotional states of exhilarated satisfaction in relation to fan the flames of readers. Thus focused on the emotions stirred up by the discourse that stimulates narrative mental/emotional strain assuming a second way to take the role of the reader into consideration.

All of these theoretical backgrounds are capable of reinterpreting a type of poetry, which is narrative poetry, which appeared in the first century AH with Omar Ibn Abi Rabia, and which was addressed by critics from a structural point of view that does not highlight its aesthetic aspects with the required depth. Thus, in the present study, we hypothesize that:

- By embedding poems within the framework of the narrative poetry that possesses aesthetic qualities which contribute to allure and impact by inserting tales within imagination through which poetry reaches its highest aesthetic and emotional appeal. The poet uses a number of popularized tales within a poetic structure helps infuse different aspects

into imagination that derive their meaning inside of the reader's mind and heart. The reader must be more reflective, intuitive and imaginative while reading should integrate the story into existing mental models in which readers can immerse themselves and make sense within others' life. In fact in the city of Al-Madina Al-Munawara under civilized conditions, sensual, flying love stories arose, and with the spread of love poetry, stories of love depicted engraving images in the soul about heroes of love whose descriptions were repeated in narrative poetry *as* pointed out by author Ibrahim Abdul-Hamid¹.

- Exciting the reader's mind can create an immersive imagery and vividness. In other words, narrative poetry with its modes of emotional perplexity just like a swirling vortex of water or air draws the reader into a vortex of emotions. The most recurrent methods and techniques used by the poet to increase emotions he adds rhythm, layers of interpretation that make the poem more authentic and emotional. Besides these techniques he uses device like:

First, it is break-in-the narrative (Aposiopesis) is a figure of speech where in a sentence is deliberately broken off and left unfinished, the ending to be supplied by the imagination, giving an impression of unwillingness or inability to continue².

Secondly, exaggeration as a literary device is used in poetry and oratory, such as to stir strong feelings and create strong impressions³. Umar uses various poetic techniques to emphasize these sensual and emotional schemes. These techniques are the back bone of the Ode's which allow the reader to apprehend and use their imaginative faculty which was the

most important that Omer wrote in his poems. His poems were well received by public during his lifetime every poet has his own writing form. Narrative poetry has many ingredients. It is on the poet that which element he prefers utmost. I will try to confine my basic issues to answer this question:

Why does stories have an impact on readers?

What is the necessary urgent cause that pushes the poet to use tales?

2. The narrative structure of the poem

Narrative poetry is a form of poetry that tells a story with a beginning, middle, and end. Often using the voices of both a narrator and characters; the entire story is usually written in metered verse. Narrative poems do not need to rhyme. The poems that make up this genre may be short or long, and the story it relates to may be complex. Narrative poems contain all of the elements of a fully developed story, including characters, plot, conflict, and resolution.

Poetry is the highest aesthetic form of expression because we can incorporate the rest of the aesthetic forms into it. For example story and epic etc. can easily be incorporated into it. By incorporating story into in a poem it maintains its poetic characteristics. There fore we say that poetry is the highest genre.

Omar added a new art which is the art of narrative poetry to the literature, but maintained the structure of poem making the structure of the poem work well with narrative forms and made poetry excel, preserve its imagination, and enter into dialogue through storytelling techniques without considering a simple storyteller without making changes to its structure that makes Omar's poetry a unique one.

Omar's poems focus on specific techniques that work with the temporal dimension of narrative and blends fiction with imagery. We can consider them in the parts of the poem and the sequential dimension in the poem that the sensual lover of the poet character and the aesthetic depiction of adventure of love portray a picturesque through rhythm in plotting and the sensual imagery because they are the most prominent elements in shaping his poetic imagination.

2.1. parts of the poem

The poem is broken into four parts. It is a poem that tells a story; its structure resembles the plot line of a story, the introduction of an eighteen verses lines about conflict and the characters based on the poet's journey through nature in search of his sense of self that begins with reclaiming his chivalry in order to distinguish himself as a person which is integral to beloved. The rising action of sixteen verses, concentrates on beloved's meeting, when once the poet meets the beloved, they enter into a dialogue together. She told him how much she longs for him, how angry she feels that he must have been exposed her and himself to the risk of physical injury. The climax of fifteen verses about having tasted the intense pleasures of love and looking for moving out of beloved's quarter alive and the denouement of twelve verses which is about forcing the poet narrator to leave his beloved disguised as a young girl. But the poet did not finish with this drawing of denouement, he rather proceeded to describe a natural scene vividly. The narrative structures connect narrative with repeated use of imagery, thus the conclusion of the poem is recurrent, as it takes the readers backwards to the green provincial landscape of the beginning of poet ponderings.

The poet chooses the narrative structure actually to represent the echo of his culture. Love stories are a manifestation

of oral culture in the first century AH, and it is a literary genre that both lives and is transmitted whenever it is studied with poetry. Our aim is to convey the poet's account of imagery in narrative form by introducing techniques and concepts that appear most relevant to imagination in poetry.

2.2. The dimension of sequentiality in the poem

The first part represents the time of waiting that the poet-narrator suffers the "love-ordeal.", then in the second part the adventure of his illicit entering comes face to face with the surreptitious bedchamber of his beloved then the dialogue with her blaming him because her willingness to embrace his reckless behavior seems to be very difficult, then the narrator finally reaches the safety and warmth of his beloved, then comes the predicament of encountering dawn, and they were attacked by the time of leaving, he was stuck on that part as well, and thus the poet's three-part stance between taking out the sword, then going out and getting rid of the predicament. Finally, he gets out of the ordeal by disguising himself with his beloved's sisters and taking the blame from them because he is narcissistic. The passage of time is reflected in intruder's steps at night because the first part starts at the evening time, then moves to the dark of night in second Part, finally arriving at dawn in third Part. Thus time is reflected as process to reflect on joyfulness surrounded by dangers on all sides of the adventure the poet-narrator tortured by love soon finds himself rushing headlong into a twisted adventure to this adventure of high-stakes action, life, and death. It is a mix of love and a warlike spirit that emphasized knight's ardent love.

2.3. The sensual lover of the poet –character

The poem suggests the identity of narrator (speaker) and protagonist as well as the coincidence of internal focalization with simultaneous narration, and this perspective helps showing

characteristics of the sensual lover of the poet –character. In fact narrator's voice is clearly set off from the language that runs through his fears and desires. He feels that his relationship with his instinct is confusing as critics have noted, his fickle “chivalric ideals” and his position as narrator are shackled depending on a set of circumstances, mainly his relationship with instinct which is confusing as if is built on shaky ground, and he fails to express it because it is stronger than words and human will. Thus he refers to the current event as an unfinished event on the threshold of being:

- "Are you going far; parting from Al Nu'min, O Omar,

Early in the morning or tomorrow morning?

- For the sake of self that did not express true self-desire

True self-desire you must state, so that you should be excused".

(Ibn Abi Rabia, 1995, pp. 101-107)

The poet expresses his confusion about his captivating adventure travel that ignites his wanderlust and propel him towards an exciting adventure. These verses come from the profundity of the poet's vital force, sensibility, concepts, and that is why it holds enchantment, glamor, and connect to the reader's subconscious, conscience and values. His adventure poems are impactful poems to ignite for a great storyline sake, within the main narrative of a work of fiction the poet emphasized pithiness and charm for its own sake. The narrator's elevated emotional statement through the use of exaggerating the abilities of the narrator to perceive the structure not only has a particular aesthetic strain but relating the aesthetic structure to its psychological effect. We are not inclined to overplay the extent to which we take a different approach from the structuralism approach to analyzing the narrative poetic material, but it is

clearly expressed that we are vis-a-vis a poet that insists in the rendering overstatement himself as a very musing emotional poet-narrator. Aside from the poet's narcissism out in the opening the poet made the speaker could have overstated events. The purpose of spinning (ĠAZAL) conveys the endless human willingness to explore and inspire beyond the conventional structures to exhilarate and desire overcoming every obstacle, the poet did not commit a sin⁴. As he said, he formed poetry as a storyline because it is in our mother tongue. This is how he uses sympathy and care to shape a collective imagination and accountability for actions in public mind through wonder. To produce the eloquence and excitement in the poem, the poet stimulates minds and makes them wander with the language of love and imagery.

2.4. Aesthetics Depiction of Adventure of Love

The poem constructs a sense of motion that imitates the deeply felt voice's longing to meet his lover through simple, brief imagery as he made the beloved's odour helps indicate her bedchamber. He employed exaggeration as another way to create excitement and momentum around his adventure.

“And I was arguing myself: Where is her hiding place?

How should I find an easier way to find a sense of purpose and direction for a yearning hope?

So, a breeze that the heart recognized, which guided my steps on my journey ahead“(Ibn Abi Rabia, 1995, pp. 101-107)

The poem clearly suggests that love is something vital and exciting. Through hiding its literal meaning until the final lines, the poem manages to capture something of the excitement and perhaps even the danger of love. The speaker turns out the difficult journey to meet his lover precisely because love is worth struggling for. In a sense, now that the reader knows the

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whole journey has been for love, the rising action of the poem comes to depict the intercourse. The fact that the lover must get at his beloved chamber at night hints that he is taking a risk and that suggests that love is about secrecy, is of vital importance, life-and-death, and something vital and exciting. The lines depicting the intercourse are of short use hint at the relationship also lay hold of a lustful tone to scrutinize because he wants readers to imagine the scene.

“So I slept peacefully and was satisfied with what I needed

I kissed her mouth with an unsatiated desire floating in the vast emptiness of space

O night, how soon that you overtake us!

Nights have ever been truly so shortened as the one! (Ibn Abi Rabi'a, 1995, pp. 101-107)

Meaning is considered in a paradox structure, of complete awareness and entire submergence, of the instable structure of passion vs wiliness shown by the poet alternately expresses deprivation and need and apprehension. Paradox, as employed by the poet symbolizes the love vs social values and beliefs. The structure of the poem thus invokes poet to choose paradoxical structure. On the other hand, in the exciting space, there must be lack texture so that the appeal for loving stroke will be stronger. The pressure for link is highlighted by the context of the envious, the jealous, the censorious, the envious, and the snitches, and he mentions them frequently in order to develop and achieve a strong adventure. It is a technique that targets subconscious mind desire and excitement. The undercurrent of the human experience that cannot be gagged that needed to be highlighted is that the theme of poem convey the endless human willingness to explore and inspire beyond the conventional value structure, to exhilarate and desire, overcoming every obstacle. In conclusion,

Omar makes a novel re-interpretation of the oral tales in his poem through highlighting sensuous beauty and sensual love.

2.5. Aesthetics depiction of the picturesque

It really seemed a clear-cut that the poet portrayed the beauty of the natural world and its life-giving voyage as he describes the outflowing nature of all existence in the introduction, then he concludes with the journey. Returning from his adventure, he pays attention to nature and describes everything like experience of life, travel, the camel, water, and the natural surroundings. Nature adventure creates the sense of connection to others in form of perseverance and willingness to overcome adversity, self-awareness, confidence, achievement, physical challenge, ability to manage stress and adversity through direct involvement with the natural environment.

2.6. The role of rhythm in plotting:

Images along scenes, moods, and its syntactic pattern and in meter pattern rhythmic whispered sounds create an emotional affect. Sounds together with the poem's images rhyme is used in a sturdy way to create rhythm. The narrative pattern is used to create sound effects and focus attention on certain terms or emotions.

Even some words sound inherently susurrated or hushed that produce feelings of susurrus: The whispering Tā' (تاء) is a useful tool for poet, deliberately helping to inject atmosphere of emotional adventure shrouded in darkness and feeling and the use of muted tones of the letter Tā suggests 'inner soul' or 'subconscious' whispered secrets, something whispered and a story that contains a secret and concealment. In phonetics, whispering is a concealment in the sound. The poet chose the concealment in the sound to perform the concealment in the meaning and the Tā' is a whispered letter, and the quiet whisper is appropriate for depicting secret walking at night, so the secrets

of the night and the path, and the secret meet evokes mystery.
For example:

فَحَيِّتْ إِذْ فَاجَأْتُهَا فَنَوَّلَهَا وَكَادَتْ بِمَخْفُوضِ التَّحِيَّةِ تَجْهَرُ

fa hayyītū idh fājā'tuhā fa ta wallahat

wa kādat bī makhfūdh al- ttāhiyyatī tajharū

This certainty stipulates something not only about its role in the narrative structure but most of the things concealed in secrecy that have a secret power over one's thoughts.

It is all a whisper. The poet chose a whispered letter and it suits the emotional state of the poem. In this form of poetic imagery, the poet appeals in a subtle way to the reader's sense of hearing by elucidating something the speaker or narrator of the poem perceives. It may include colors, splendor, figures, extent, and models to supply readers with visual imagery, and irrepressible forms of description that appeal to readers' perception and imagination. That is what according to Freeman Iconicity, which means the obvious glaring or propinquity between form and meaning⁵.

2.7. The sensual imagery

Poet invokes emotions according to the oral storytelling tradition from the three sorts of sensual imagery stimulation. They each can give rise to emotions, which are transmissions both within the brain and among people. In the exciting area, there must be a substructure texture of deprivation so that the demand for intercourse is stronger. The demand for intercourse is placed in unit with envious, jealous, the censorious, spiteful, and the snitches, and they are pointed out frequently to build a strong adventure. It is a technique that targets the mind, desire, and excitement, which is an inherent aspect in humanity. First, model of narrative poem can evoke emotions as do models that occur in depictions of all kinds of adventures, from narrative to

mind. Second, emotional simulations of prosodic cues, such as meter, rhythm, and rhyme, go along with particular emotional states. Third, people's echo of themselves give the thumbs up to them to know that they are engaged with a poem, and an aesthetic emotion can take place as a result.

The three simulations anticipate certain kinds of emotions, prosodic cues can call up quintessential emotions of nerve-racking, deprivation, anxiety and happiness. Empirical evidence endorses the presumption that we relate to other portrayals of poetic emotions. It is a technique that targets the very aspects of human being inherent in them like; the mind, desire, excitement, and libido.

Libido and Eros are the engine of civilization and the self. It cannot be removed from the self and it is the engine of the poem. It is true that the poet evokes mental imagery in its readers to activate cognitive forces. He is the mover of all feelings. He conveys fear and sadness, while libido, the energy of the Eros, was only reserved for the sexual drives, so that libido and ego-libido cannot be distinguished⁶. Allusion as mighty way to get his imagination going and gently tease his public is used.

Thus Art is not a historical fatality, but rather subject to the human will, and the human will is governed by its circumstances, the linguistic, the cultural, the social, and the religious circumstance, all of which form molds in countless ways.

The essay describes the deliberate choices made by the poet in composing the poem. We conclude from all these techniques that he made the poem a special aesthetic form that had a deliberate effect on the readers.

Aesthetic features and emotional language bring us straight to elucidate how emotional states affect the aesthetic appeal of poetry.

3.The Aesthetic Appeal of Poem

omar Ibn Abi Rabia creates an aesthetic appeal to the poem through visually descriptive imagery to create a lyrical emotion by bringing imagery to life within narrative poetry. Emotional and cognitive resetting and mind-blowing also presume aesthetic appeal to the poem, this main result is explained within the theoretical framework of cognitive perspective which correlates structural features of poetry with aesthetic and passionate appraisal.

We reach at the basic conclusion that the poem is one unified domain that we can treat as a cyclone and as swirl of emotions and as vital momentum.

3.1. Poem as a cyclone

You can similarise Omar's poem to a cyclone of events is a charming mind a whirlwind of feelings all colliding and entangling within this captivating vortex of emotions. Because it was based on tales and these tales encompass genres ranging from epic adventures and storytelling meetings between beloveds to cheering tales of love and stories that survey the depths of emotions of living soul. As the cyclone of narrative rages with vehemence and intensity of excitement, it submerges readers in a whirlpool of light-heartedness, joy, lust, sexual passion and craving leaving them remarkably moved, animated and inspired taking them to uncommon fulfilled life.

These tempestuous passions in infinite numbers of voices that transport readers beyond the limits of time and space, through the most fluctuating close into the innermost self. Each story within the cyclone offers means of keeping body and soul together expanding horizons for the mind, spirit, and soul, and tell all about profound sensuality. Like a vortex of wind infusing adrenaline into a thrilling journey, the stories like cyclones whisk

rush readers away on an emotional flee, with a charm appeal celebrating the force of human being in fascinating storytelling.

Narrative patterns folded in narrative interplay between lover's security and insecurity like in color photography, we prefer to place bright and dark colors in the frame to attract the viewer into the picture and in contrast things are distinguished.

On the other hand, in the exciting narrative frame, there must be a narrative frame texture of deprivation, so that the demand of fulfillment would be stronger. The desire of link is placed in the narrative frame of the envious, the jealous, the censorious, and the snitches, that combine frequently to create a strong adventure. They are emotional appeal, pressuring, excitement and the most exciting poetic as well as narrative forms of early oral tales. He emphasizes this point in relation to humans to generate a creative and engaging prompt for a beloved-related topic, a heartwarming story from the perspective of loved ones who embark on an adventure to reunite his prompt combine's elements of emotion, empathy, and adventure that create a touching point for a narrative poem.

3.2. Poem a swirl of emotions

A Swirl of Emotions a vivid collective noun phrase used to describe the enthralling and complexity entanglement mixture of feelings experienced by the poet in his adventure. It is a whirlwind romance just like a swirling whirlwind of water or air, this phrase paints a powerful picture of an emotional whirlwind that holds and directs straight through their intimate hidden thoughts and reactions.

When confronted with intense or significant events, it is not out of the ordinary for readers of poet to become submerged in a vortex of emotions, leaving them lost in a mystification of conflicting sentiments. The term swirl captures the erratic unstable nature of emotions, as they can rapidly spin, increase, or

decline, much like fluid streams skyrocketing in unforeseeable ways.

The structure between the word and the meaning is homogeneous for the poet. Fear, hope, and the intense longing for a meeting, which is hidden behind the fear of being killed. Thus the poem is enthusiastic and represents a whirlpool of feelings that overcome him and he cannot describe them. He made the meeting similar to the scene of swirling rain of actions, sensations, pleasure, and desire, and when the whirlpool ended, we reached stability and the description of drinking

Omar's use of dichotomy and paradox of fear, desire, love and apprehension create a narrative frame of depicting flirtation in a hostile circumstances. This is a poem that stimulates the desire for excitement and imagination in the mind of the readers and erotic short fiction featuring self-assured and empowered characters having sensual, adventurous and playful love.

Ultimately, engaging with a cyclone of emotions enhances our ability to empathize, imaginatively explore unknown territories, and call personal introspection. It sets at liberty the hidden desires, while embracing the thrilling rush of discovery and self-reflection, awe-inspiring and breathtaking. A cyclone of stories inveigles the poet to let fly readers imaginations, renew a verve for life, and figure out the endless prospects knitted within every page of this whirlwind phenomena.

The desire and longing are the engine of the entire poem rather than narrative logic. For example; what she wished for, she found it, and he vice versa. Desire is what makes up the story, and it is psychologically justified for the reader. He achieves for the reader what he dreams of.

The poem often ends with an allusion to sexual relations, as if it were the purpose of the poem. Despite the fact that desire

viewed by philosophers such as Schopenhauer and Bergson, that the unknown in nature is more than the known, and this indicates absolute beauty and hidden secrets in nature and in the universe that cannot be reached by man, and therefore nature is governed by the principle of the rush of longing and desire, and all life, atoms and cells, are driven by an internal energy that creates life. Therefore, man is pushed through that internal energy just as he is pushed through time, meaning that time and desire are what drives him, and he believes that it is not possible to know the universe and its facts and enjoy its beauty except by overcoming desire.

3.3. Poem as “vital momentum”

Schopenhauer acknowledges the existence of vital energy and the vital flow is present in the entire universe from the moment of Big Pong until now.

That is, from the first explosion, and it is present in humans, food, and sex. It cannot overcome energy, like someone who moves within time, and like a bullet fired by its owner, which moves at a speed of six hundred kilometers per hour.

He considers that this energy is not an obstacle, but rather it is part of the vital energy with which he was created, and he cannot overcome it, nor can he overcome it, nor should he overcome it, and living with it is life.

Poets are subject to this desire. There is a society that considers sophistication to be the overcoming of desire, while poets have another axiom, which is that desire is life, and sophistication is yielding to desire. Society and the moral structure believe that rationalization, advancement, and human transcendence are the most important, while the poets in their tendencies are called sensual, sensory and immoral and unprincipled. These tendencies and impulses are considered by

the poets to be a natural impulse and should be followed, and true happiness is not in ignoring it, but in submitting to it.

The poet represents the stream of desire, while the defenseless enemies, and those who are asleep all represent the principle of reality. Every flirtatious poem includes this energy. The poem would not be beautiful if these elements were absent.

Desire exists between the lover and his beloved, and as for the envious and the censors, they all represent the principle of reality and are in the same mental and psychological space, which gives the poem its conflicting dimension, and therefore its aesthetic dimension.

Its beauty is not in its stillness in one direction, but in the presence of these contradictory energies within it.

Perhaps this is the best representation of human reality, which is based on contradictions between desire and reality. No human being is devoid of these contradictions. Enthusiastic and effective phenomena evoked by the poem are the conceptual tools for modeling schema of poem as “whirlpools” that condition the transitions.

The human condition is revealed in Omar's extraordinarily honest poem: the best frame of the human being who does not move in one direction, but is pushed by contradictory forces, and this is the characteristic of man.

By virtue of the fact that man has developed for himself society and coexistence, he has created values and a mind that encircles desire, the human being has become torn between two forces, and this is a beautiful tear in the beautiful human situation in which there is struggle and in which there is life and movement, and movement is like an atom in which the negative and positive move within the being.

We can say that poetry is a genre that idealizes life, because life is an event of single words, feelings, and a moving person, so it is not a fixed pictorial art, and this is how the poet returns art to life⁷.

Art and poetry are a collective inheritance, and each person adds his impact, but it does not deviate from the general context. It represents the spirit of the group with a personal spirit, or a personal imprint, and that is the reason for enjoying art. Groups accept art through the fact that the collective spirit is embodied in a person. Every poet who desires renewal cannot destroy them all.

4. Conclusion

After in depth introspection and exploration of Omar's amazing sensual poem, it can be concluded that Omar's poetry can be felt inextricable from his psychological aspect just like the works of very few poets in Arabic poetry and literature. As a long narrative poem AMMAN AL NU'MIN strengthens the structure and style of poetry. The poem remained committed to paradoxical figure of speech, imagery innovation, overstatement description, love, and storytelling. Over all the poem depicts basic human characteristics in an extraordinary and appropriate aesthetic way that moves the mind of the reader to experience a tumultuous situation between desire and social value system of humans.

Endnotes:

¹ Ibrahim Abdul-hamid Prose stories of lovers in the Umayyad era, Dar Al Maaref Publishers , 1978,p 150 – 151

² Richard A. Lanham (1991). A Handlist of Rhetorical Terms. Berkeley; Los Angeles, Calif.; London: University of California Press. p. 20.

³ Wahba, Majdi, and Al-Muhandis, Kamel (1984): A Dictionary of Arabic Terms in Language and Literature, Lebanon Library, Beirut, Second Edition,p 150

⁴ Abū al-Faraj al-Iṣbahānī, Kitāb al-Aghānī, ed. ‘Alī Muḥammad al-Bajāwī (Cairo: al-Hay’ah al-Miṣriyyah al-‘Āmmah li-l-Ta’līf wa-l-Nashr, 1970), 1: 66–256.

⁵ Freeman, M.H. (2020). The poem as icon:A study in aesthetic cognition.Oxford, University Press. p 37.

⁶ Freud Sigmund, On Narcissism, p 29

⁷ Lecture par Riyad Cairat d'un extrait d'Arthur Schopenhauer, Le Monde comme volonté et représentation (1819), trad. C. Sommer, V. Stanek et M. Dautrey, Paris, Gallimard, 2009, p.403-406.

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