

Abstract

This thesis is a comprehensive study of dreams, their content, psychology, language and style, as revealed by an examination of numerous stories in which dreams in their various manifestations and forms were used. For the study, we examined and analyzed more than eighty short story collections by different authors throughout the Arab world (Palestine, Syria, Egypt, Jordan, Lebanon, Saudi Arabia and Bahrain) from the period preceding the defeat of 1967 until the end of the twentieth and the beginning of the twenty-first centuries. The study revealed the existence of a new literary genre, with distinct features, language, style and techniques, a genre which may be called "dream story".

In Chapter One I deal with the analysis of dreams in their linguistic, philosophical, religious as well as psychological and literary aspects. The reason why I decided to begin the study with psychological analysis and its terms and concepts was so that I could understand dreams' psychological background when performing the literary analysis. Examination of the forms of dreams enabled me to reveal their artistic and esthetic features, and thus also their literary meanings. In the applied chapters the analysis also relies on the science of dream interpretation and lexica of symbols in dreams, art, religion and philosophy, especially in Chapters Four and Five. In Chapter One I discuss the word "dream" from a linguistic point of view and the essence of the dream as a mental activity and as an unconscious state during sleep. Greek and Roman philosophers presented a novel description of the dream, as an expression of a person's mind and as the response to pressing inner desires which had to be considered seriously. Arab culture at the same time used the concept of reliable vision, considered as a supernatural phenomenon. This was the nature of the first revelation to the Prophet Muhammad. In the Holy Scripture of the Abrahamic

religions, the Hebrew Bible, the New Testament and the Quran, stories of dreams and visions abound, as they do in hadith literature. Such dreams and visions played an important role in the culture and religion of all nations, having been considered a medium for the transmission of the gods' messages and pronouncements. In Arab Islamic culture the interpretation of dreams is considered a science with its own rules and principles, which must be learned. There are also dreams that are explained in symbolic terms, by providing an interpretation of the symbols that appear in them. I found that Ibn Khaldun's concept of a vision is similar to the concept of the dream among Freudian psychoanalysts, since he considers visions as the realization of an unconscious, repressed mental wish. Freud adopted the idea of Ibn Khaldun and the ancient philosophers that dreams are the realization of repressed wishes and that dreams have overt and covert contents, which give rise to several levels and forms of dreams. Freud discovered that the appearance of impressions in dreams has its origins in childhood. Some psychologists disagreed with Freud's ideas on dreams and their function. Jung, for example, argued that dreams provide us with information about secrets of our inner lives and reveal to the dreamer the hidden motives that compose his personality. Dreams restore mental equilibrium by creating dreamed contents which act effectively to do so. This is what is called the dream's completing or compensating role. As for the dream's origin, Jung agrees with Freud that personal experiences in the past are recorded in the subconscious, but disagrees with him concerning the status of infantile sexual desires in the subconscious. For Jung, the subconscious does not contain personal experiences, but preliminary elements in the history of the development of the human mind, known as the collective subconscious. I discovered that when performing a literary analysis of dream stories in the present study's

applied chapters, I was able to combine Freud's and Jung's approaches and use them to carry out a psychoanalysis of the stories. Indeed, both Jung and other psychologists believed that psychology could be used in the study of literature. Dreams are a fundamental concept in the various schools of Western literature: Romanticism, symbolism and surrealism. An examination of dreams in literature reveals that they have played a significant role in novels, short stories, poetry, plays and in the social, economic and political life in Western society throughout the ages. Many stories contain dreams of various types and at various levels. This leads us to understand the dream's importance in providing the reader with a window into the author's world of narrative imagery. As for the functions and meanings of dreams in literature, I conclude that the use of this device serves to criticize the existing situation or to highlight its problems by emphasizing the lost hopes and the injustice of the present, and the desire to flee from reality into one's own mind as compensation. Dreams reveal what occurs in the subconscious, a person's repressed wishes, his fears in the past and/or the present, his desire to escape his solitude and break out into the open spaces of the mind, as well as a person's desire to know the future or the desire to discover Utopia or the ideal city, whose inhabitants enjoy a life of peace and justice. I found that the functions and meanings of dreams in literature are similar to those in psychoanalysis. As for the types and forms of dreams in literature, I found two levels: the direct type, in which the character explicitly declares the dream in the story, and the indirect type of dreaming, which is based on levels of consciousness. Such a dream is very condensed, undergoes quick changes, and does not depend on a direct report by the character, but is mentioned by the narrator with no intervention on his part. It is, therefore, more akin to a real dream, which is not subject to temporal succession and whose language

is descriptive. This latter type of dream can be compared to stream-of-consciousness stories. Both levels give rise to dreams during sleep, waking dreams and dozing dreams (dreams that occur during the transition between wakefulness and sleep). These dreams, with their different forms, are based on predicting the present and the future by nightmarish visions and pessimistic tendencies, or through a future that involves rebirth and a search for love, security and salvation.

In Chapter Two I show that the frequent appearance of dreams in Arabic short stories can be ascribed to three factors. The first is that Arab writers are influenced by their own religious heritage and folk literature. Dreams were and still are a continuous living heritage and a very important element in the lives of Arabs in modern times, thanks to religious traditions, folk literature and stories about mystics, all of which are filled with dreams. The second is the influence on Arab writers of magic realism, foreign dream literature and European studies since the publication of Freud's *Interpretation of Dreams* at the beginning of the twentieth century. Dreams began to appear in modern literature in Europe, and later in Arabic literature. The third factor is the defeat of 1967, which was a major turning point in the modern history of the Arab world. The use of dreams in modern Arabic literature, especially in narrative fiction, is also connected to political vicissitudes and developments in the Arab arena, especially after the defeat of 1967, which greatly shocked Arab writers and resulted in short stories being based on emotions and associations. This in turn had the effect of making dreams play a prominent role in the story's artistic structure. The defeat of 1967 wrought a great change in literary writing. During the 1940s, 1950s and 1960s the traditional literature which imitated the West reached its zenith, and was accompanied by traditional literary criticism, scholastic, classic, realistic, romantic or impressionistic,

which was influenced at times by the humanities, psychology or sociology. The change in the ways of literary criticism at the beginning of the 1970s occurred as a response to objective historical circumstances in the development of Arab culture and as a continuation to the beginning of the connection between criticism and identity, especially after the defeat of 1967. At that time two elements appeared in literature: Disintegration and alienation. After the defeat writers tended towards what was called protest literature. The use of dreams was one manifestation that expressed the characteristics of renewal in the Arabic short story as a result of the situation and the influence of foreign literatures. Such stories were also influenced by stream-of-consciousness and the new sensibility, and adhered to the technique of the emotional story, in which the author immerses himself in his feelings and associations. I found that composers of Arabic short stories used the direct dream, with the simple features, in their first stories, since the 1940s. Subsequently the dream evolved in concordance with the evolution of the narrative structure, but crystallized and became an artistic phenomenon that went hand-in-hand with the story's structure in the 1960s, especially after 1967, until the end of the twentieth and the beginning of the twenty-first century. We therefore see dreams used by writers of stream-of-consciousness literature. This is an artistically advanced stage, at which the use of dreams reached the writers of short stories. Before this stage they used dreams in the simple sense. However, this does not mean that there are no writers of short stories who continue to use the simple dream in their stories, with variable influence on the story's structure.

Following an examination of dozens of stories, in Chapter Three I survey the characteristics of dreams, their meanings and the linguistic and narrative styles and devices used in dream stories. The reflections of numerous folk tales I survey in the thesis' two applied chapters,

Chapter Four and Chapter Five. In Chapter Four I examine the concept of the dream as it is expressed in the short stories of Yūsuf Idrīs and Zakariyā Tāmir in the various stages of their writing careers, from the middle to the end of the twentieth century. I analyze their dream stories and examine the characteristic features of each period. I then use one story by each of them, in which I study in detail how dreams are reflected in them and show their distinctive features. The comparison between the two revealed that each writer possessed a characteristic narrative world of his own. A comparison of how each used dreams in their stories in no way implies that one is better than the other; rather, it sheds light on how dense was their use of dreams at various levels, and the characteristic style of their dream stories during each period in their writing careers. My analysis made it clear that the presence of dreams is more intensive in Zakariyā's writings than in Idrīs'. In the first period of his writing career, Idrīs chose to write in the style of traditional realism as well as of existentialist realism, under Marxist influence. In the second and third periods he preferred surrealism and symbolism, and occasionally he also combined the two. Zakariyā Tāmir, on the other hand, did not use traditional realism when he began composing short stories, adopting instead several different styles, including expressive and poetic realism, as well as surrealism and existentialism, throughout his writing career. As a result, we see that Idrīs used direct dreams during the first period of his writing career in the 1950s, while Tāmir combined direct dreams with dreams of consciousness in his stories from the first period of his career in the 1960s. Although the 1960s constituted the second period in Idrīs' career and the first period in Tāmir's, both share an important characteristic, namely the use of every level of the dream (direct dreams, partial dreams of consciousness and complete dreams of consciousness) in the stories they wrote in the 1960s, and more intensive use of

dreams of consciousness in the 1970s. Both writers stress social, psychological and intellectual functions of dreams through their dream stories. The features of dreams of consciousness reflected in their stories are similar. Such dreams are based on deep levels of consciousness and feelings. The dreams are obscure, their language is intensively expressive, as well as symbolic and descriptive. Such dreams appear in the stories in the form of intense nightmares, with quick transitions, and use psychological rather than real time. The place helps evoke a nightmarish atmosphere. The stories in question show a tendency towards identification or amalgamation of reality with the dream, with no clear boundaries between the two worlds. They also possess a fantastic and mythological aspect, and express sexual frustration, the presence of voice and silence and a sharp irony between dream and reality. The stories are presented by an inner narrator, who speaks in the form of a direct monologue, or by an external, all-knowing narrator. The composers of these stories connect two types of pain, organic and psychological. Both analyze repressed desires, emotions and psychological states, the characters' thoughts, and other features of dreams of consciousness. All this is consistent with the implications of the defeat of 1967, which gave Arab authors a tremendous shock and generated a severe psychological crisis. Authors of this period withdrew into themselves and as a result their short stories focused on feelings, implications and flashbacks, which in turn enhance the role of dreams in the stories' formal and substantive structure.

In Chapter Five I examine the level of the dreams, both direct and indirect, and discuss their characteristics in numerous stories by various authors in the Arab world since the defeat of 1967 and shortly before, until the end of the twentieth century. I found that authors used the direct dream in order to build a new reality. At first, they used a direct dream as

part of the plot, with the character dreaming of a new reality or relating a nightmare. In this situation, the author connects his inner to his external world. I found that the first attempts at innovation, or the first attempts at liberation from the clutches of realism, occurred in the 1950s. It was then that a few writers began to move in their stories from the direct to the indirect dream, the "dream of consciousness", using some of its features. A similar thing happened during the 1960s, especially before the defeat of 1967. The period before 1967 thus witnessed a fierce struggle between the two forms, one based on the traditional structure that was undergoing dissolution, the other based on the innovative structure that was in its infancy. However, after the defeat of 1967, the structure of the narrative event disintegrated, time became fragmented, and reality became mixed in with reality. The dream's depth and levels correspond to states of consciousness and levels of memory and imagination in the composition of the given material. I decided that it was preferable to classify dreams by their depth and degrees of dispersal or concentration rather than by content. Some authors made partial use of dreams, in connection with a partial structure in the story, rather than the overall structure, in a way that was associated more with the symbolic meaning than with its influence of the narrative form. There were authors who continued to use the direct dream in their stories, with variable effect on the story's structure, in the 1970s, 1980s and 1990s, to the end of the century. Other writers used the direct dream and the indirect dream in different stories in the same collection. This was also a period in which some writers in whose dream stories features moved between those of direct and those of indirect dreams, "dreams of consciousness". What characterizes these stories is the combination of dream and reality. Dreams of consciousness appeared prominently in the structure of short stories by several writers after the defeat of 1967. This

was associated with deep levels of emotion, based on levels of consciousness. Authors used it artistically in the narrative fabric, so that at times it became an artistic symbol and a means of expression in the short story. Other writers in the 1970s, 1980s and 1990s moved in their stories between the level of dreams of consciousness and the level of direct dreams. Some made partial use of the dream of consciousness, which they connected to the story's symbolic meaning, while remaining attached to reality. However, others made full use of the dream of consciousness in some of their stories in this period. The most significant aspect of that period was the emergence of the new genre that I identified, the "dreaming story", whose special features and meanings, and the linguistic and narrative styles and techniques it uses, I describe. This is in line with our conclusion from the preceding chapters, and what is reflected in dozens of examples taken from a variety of short stories by a large group of composers of short stories in the Arab world, in whose stories dreams appear in various forms and at various levels.

Below are the main features and meanings of dreams in short stories:

1. There is a connection between dreams and the use of myths in short stories. Dreams are very similar to myths, since they, too, possess a mythical and an atemporal character. The use of mythological or folkloristic figures of various forms in the text of a story involves redesigning them. The traditional meanings which they evoke serve the new narrative text and enrich its symbolic meaning. When a text moves within a certain myth, the latter may itself cause the narrator to use a dream within his text, because of its similarity to the spirit of the specific myth being used, with respect to its strangeness and its liberation from time and place, and its dependence on symbolic, poetic language. Some writers have both a personal and a social message to convey and want to combine the two in a narrative text

that tends towards symbolism and exoticism. Therefore they use myths, dreams and visions in order to express their existential polemical position.

2. In short dream stories is an important device used by skilled writers to shape their tales. It is an important element, with many profound symbolic meanings. Sometimes a voice is the motivating theme of the story or the device that develops the conflict in it. Voices play an important role, one that crosses the various levels of consciousness in the dream, in which they raise the inner mind to ask and examine as well as to challenge and to reveal. We note that voices in dream stories also arouse the reader's desire in the course of his journey with the story and cause him to experience the dream's atmosphere, especially if it is a nightmare, making him feel as if he were inside the depicted scenes, and affecting him psychologically.

3. In most dream stories the past, present and future are mixed together. However, the mixture is not chaotic at all, but planned and functional. If the imperfect (present-future) is the narrator's temporal location, the past is the means whereby he jumps in time. Therefore, the lives of all the figures in the story take place in the short time period bounded through the various devices and techniques that characterize stream-of-consciousness, such as flashback and future expectations. For this reason, the author must move between the past and the future, thus giving rise to a mixture of times. He goes back to the past through memory, dream and projection, in the hope of extricating himself from the straits of the oppressive present. However, he usually discovers that he has no choice but to go back to that same present. The future in such stories serves as a way of realizing dreams that compensate the narrator or the protagonist.

4. In dream stories, place is usually connected in various ways to other dream elements, especially time. Place is sometimes the background against which the events occur, the foundation on which the scenes in the dream are constructed. Occasionally places in dreams undergo change or distortion, because the state of mind is projected unto them and they become objective correlatives. Place thus affects the dreaming figure, which gives external objects new features that allude to its feelings and inner thoughts. The place may be shattered and involved only because of the activity of memory and the speed of the associations, since the images follow each other quickly, without anything that would organize them. This leads to a loss of the unity of place in the dream; place is broken up into many distinct successive places.

5. Symbolism encourages narrators to use dreams, to narrate their contents in accordance with their symbolism and to shape their meanings reliably. Many stories based on dreams exploit the latter's symbolic fullness and its language's inner density in order to express their feelings and to use their original language and their unusual perspective. One objective required of the symbolism in dreams is the narrator's desire to address the social problems that suffocate him and make him feel uneasy with biting irony. For this purpose he invents a dream through which he attacks the violent and alienated in which he lives and which he condemns and rejects, based on symbolism through which he can delve more profoundly into the problem than would have been possible through the direct style.

6. Some writers use sex in their dream stories in order to add the drama that is required by the context and that serves the story and makes it livelier and more akin to the reality which we reject at times and refrain from speaking about at others. Writers use sex artistically, in order to highlight the social oppression from which women suffer, or the sexual repression

and pressures from which young people suffer, accompanied by a deterioration of the social and economic situation.

The following are some linguistic and narrative styles and techniques used in dream stories:

1. Stream-of-consciousness, a genre that uses numerous devices in order to depict the figure's inner life in a way that attempts to emulate the mind's inner movements. Among these devices are the two types of internal monologue, direct and indirect; free association; temporal inversion; rhetorical-metaphorical devices, and other techniques that participate in dreams of consciousness. In the structure of new-sensibility short stories one can sense an openness to the worlds of the subconscious, so that the dream acquires authority and the subconscious is given a mastery that is perceived by logic. In this way the inner can live side-by-side with the visible, and wakefulness can correspond to a dream. These and other features of the new structure of short stories cause them to be more efficient and closer to reality and its influence. These devices, changes and currents destroyed the traditional structure, and replaced it with a new one, more appropriate to the spirit of the times and more complex, a structure which al-Kharrāṭ called "supra-generic writing".

2. The use of paradox as a structural element in most dream stories at both levels, direct and indirect. In these stories authors sharply contrast reality with dream, what should be with what is in reality, the human figure's expectations, dreams and desires with a reality whose foundations make it impossible for him to flee or break through its closed, suffocating walls. These contrasts highlight the ironies of life, its momentary pleasures that are mixed with the things that ruin them. These paradoxes reveal those of the world, whose very core and essence are paradoxes. One of the aims and meanings of paradox in dreams is that when an author uses a dream and moves between the sides of a paradox, between

past and present, the dream may be considered as a compensation that satisfies the protagonist's hidden desires. According to Freud, dreams are the realization of hidden desires of the mind, in addition to their role as compensation according to Jung, who argues that a compensating dream grants one an imaginary world whose reality runs parallel to a life that he can no longer support, whose aches, obstacles, frustrations and paradoxes he accepts, and in whose shadow he is unable to realize his desires. In this alternative world, dreams can make a person's desires come true, express his hopes and grant him what has been denied him in real life.

3. The narrator is present in most dream stories, especially in its main two forms: external and internal. However, the form may change, depending on the level and meaning of the dream in the story, or the nature of the story's narrative. Stories with direct dreams usually use an all-knowing external narrator, who tells the story analytically in the third person and possesses an unlimited ability to reveal the figures' worlds, inner thoughts, dreams and secrets. On the other hand, in dreams of consciousness the narrator is usually internal, one of the story's figures, usually the protagonist or hero. This narrator tells the story in the first person, highlighting his own poetic ego, in language akin to poetry. This narrator's objective is to reveal the inner features of his own person or that of the other figures, by evoking events from memory, or through dreams about which the figure is thinking, or which it experiences. A dream story may contain more than one narrator type. Sometimes the story adds a camera lens to the narrator, or has more than one narrator. Narrators of various forms and different voices, especially internal narrators, are characterized by the use of stream-of-consciousness devices, such as the two types of monolog, direct and indirect.

4. The language of the dreams is usually Standard Arabic, in both narrative and dialogue. Some stories use traditional-reflective language, while in others it is descriptive-poetic-expressive. Some dream stories use language that lies between these two. At the level of direct dreams, the language is usually traditional-declarative, closer to realism, while the language of consciousness dreams in the story is symbolic, poetic and descriptive, sometimes nightmarish. In stories in which the dream atmosphere is mixed with delusions of nightmarish reality, it happens that narration and dialogue are mixed together. Colloquial Arabic occasionally seeps into the language of the dream, in the narration or the dialogue, with the aim of making the story's atmosphere appear more alive, closer to and more expressive of actual reality. A number of sentential structural characteristics which serve the story's dream atmosphere, among them: Short sentences, a fragile fabric, density, reverse sentences, dialectical structure, contrastive style in plot narration, repetition and mixing, verbal sentences and punctuation. Intertextuality is an important linguistic phenomenon associated with the language of dreams. Many dream stories contain or allude to external symbols, from the Quran, poetry, narrative fiction, myths or texts from foreign literatures. Such imported texts are detached from the original context familiar to us and are placed in a new context, that of the dream. The use of figures from history and folklore in the story text does not mean that they must be presented to the reader in a direct, declarative manner; they are fashioned anew, based on their traditional evocative meanings, for the purpose of serving the new narrative text and enriching its symbolic meaning.

At the end of the study, following an examination of stories that were published at the end of the twentieth and the beginning of the twenty-first century, I note that dreams have

become very prevalent in stories, due to a number of political, technological, social, intellectual and literary factors, resulting from changes that occurred in the period in question and that caused many writers to free themselves from their party affiliation. These changes are reflected in both the contents and the forms of their stories. The serial disappointments they experienced caused writers to return once more to their wounded original identity in a search for new meanings. For this they relied on dreams, myths and opaque symbols. All these factors caused writers to delve deeply into their own souls through consciousness dreams, which frequently occur in their stories. Some writers moved between the levels of direct and consciousness dreams, which appear in varying proportions, and used some of the techniques and styles of dream stories that were surveyed in the present study.

To conclude, this study has opened vistas of future research for me, including research on dreams, for example: Dreams in flash fiction, dreams in Arabic poetry from the defeat of 1967 until the beginning of the twenty-first century, dreams in the works of the Iraqi writer Jalīl al-Qaysī, or any other author in whose works dreams play an important role, dreams in Palestinian short stories during the twentieth century, and more.