

Vision and Shadow

"Critical Studies"

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Chapter I

The image of Jordanian society according in Ahmed Hassan Al-Zu'bi satirical writings

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The image of Jordanian society according in Ahmed Hassan Al-Zu'bi satirical writings

Abstract

This research presents the image of Jordanian society to the satirical contemporary Jordanian writer Ahmad Hasan Al-Zu'bi in his satirical work: “Homeland Pains” 2001, “Swalif” 2008, and “Single Bleeding” 2013, an image formed of five pictures: social, political, intellectual and artistic, religious and economic image by deconstructing these images into their internal objective components, and trying to monitor these components in a way that constitutes an image of the Jordanian society that was the focus and goal of Ahmed Hassan Al-Zu'bi's writings, Who tried to present a realistic picture of his society away from lies, beautification, exaggerations, fallacies and denials, including alienation, injustice, oppression and deprivation, as well as the forces of injustice, alienation and oppression in it.

The study also examined the experience of satirical writing with Ahmed Hassan Al-Zu'bi, with an attempt to explain the reason for his delinquency to this writing, and the interpretation of its predicates, symbols, goals and objectives.

Key words: *Jordanian society image / Ahmad Hassan Al-Zu'bi / satirical writings / irony.*

An overview of the satirical writing of Ahmed Hassan Al-Zu'bi

The Jordanian writer Ahmad Hasan Al-Zu'bi (1) considered one of the famous contemporary Jordanian names in satirical writing in Jordan, 1 with his satirical written materials through his articles published in newspapers, magazines and independent and televised series through dramatic episodes which he appears on (YouTube) under the name

“Who Swallow My Country with Ahmad Hassan Al-Zu'bi” produced by Al-Arabi TV (2), and "Khaleeha Ala Allah with Musa Hijazin and Ahmed Hassan Al-Zu'bi" produced by Rotana Radio Jordan (3), and in the form of animated cartoon films that were embodied by the Jordanian actor Musa Hijazin, using their voice, written and created by Ahmed Hassan Al-Zu'bi, the most famous of which is "Shoufet Aynak" produced by Taqarub co. (4), however, this research will only address the written materials published in form of written collections that he personally published by gathering various satirical articles he wrote and published in different times, as well as published in the areas of cyberspace with the influence of websites on the Jordanian, Arab and international media space, especially on the popular website Sawaleif (<http://sawaleif.com>) (5) which was established by Ahmad Hasan Al-Zu'bi to be a platform for his and other many new Jordanian writers mockery of who followed his method in satirical writing, thus, this website has become one of the most famous Jordanian and Arab satirical sites.

The Jordanian arena has witnessed satirical posts by many Jordanian writers, such as: Moanis Al-Razaz, Fakhri Kawar, Mousa Hawamdeh, Youssef Ghishan, Talaat Shana'a, Ahmed Abu Khalil, Muhammad Tumaleh, Kamel Nuseirat, Hind Khleifat, Basil Talози, Majid Al Khawaja, and Sami Al Sharif. Ibrahim Al-Akhras, and Husam Al-Din Odat.

However, this study monitored the image of Jordanian society in the satirical writings of Ahmad Hassan Al-Zu'bi. The study divided it into more than one level representing different images that represent the overall picture of Jordanian society which Ahmad Hassan Al-Zu'bi portray in his writings through his bold pen, these levels are.

First: The social image of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings.

Second: The political picture of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings.

Third: The intellectual image of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings.

Fourth: The religious image of the Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings.

Fifthly: the economic picture of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings.

However, this division does not mean that it is a complete division, but rather a classification attempt that is unable to draw clear and strict boundaries between the images because of the overlap of one with the other, because as a whole they form a single societal image, each part of which influences and represents the other, as it is naturally influenced by and fused with the other, especially since Ahmad Hasan Al-Zu'bi was haunted by the issues of his Jordanian society, which related to each other, trying to be a voice, a conscience and a mirror at the same time , he writes from the suffering, and in the voice of the people as one of them, trying to stand up to all of the issues, and penetrate into them to reach his goal of exposing everyone who offends this society, and tries to destroy it, or undermine its security and stability.

However, this division does not mean that it is a complete division, but rather that it is a classification attempt that is unable to draw clear and strict boundaries between the images because of the overlap of one with the other. Because as a whole they form a single societal image, each part of which influences and represents the other, as it is naturally influenced by and fused with him in one way or another, especially since Ahmad Hasan Al-Zu'bi was haunted by the issues of his Jordanian society, which are issues in which one intertwines with the other, and he is from He tries to be her voice, her conscience and her mirror at the same time; He writes from the womb of suffering, and in the voice of the people as an individual in it, trying to stand up to all of his issues, and penetrate into them to reach his goal of exposing everyone who offends this society, and tries to destroy it, or undermine its security and stability.

From this point of view, Ahmed Hassan Al-Zu'bi dedicates his book "Single bleed" to his homeland, and says: "My blazed bleeding ... my country (6)", to declare this about his cause, which is homeland, Jordan, as he declares intention and awareness of this issue, defending his satirical writings that they are nothing but emotional outpourings, empty of vision or purpose, he says explicitly: "I stood for a long time in front of the texts of this book, some of which kept accompanying me from the airport of the bag to the port of truth, and others slept on with alienation, some of them have shaken off the dust of defeat from me when I was in withdrawal, have written me foggy with the ink of fog, There are some that have washed away the dust of defeat from me, and there are some that have written me foul with fog ink, among those texts was a lover who found me before I found her, and some of them combed my hoarse voice and breathed his music into the soul. (7)

Why does Ahmed Hassan Al-Zu'bi write his satirical writings?

We have the right to interpret this answer according to what we see in the writings of Ahmed Hassan Al-Zu'bi, as we study these works from a critical point of view that has the right to interpret as long as it can explain this interpretation, but Ahmed Hassan Al-Zu'bi is determined to answer this question himself, saying: "Sarcasm is when forming governments becomes like lottery draw ... Why do we mock? Because of corruption, senior executive hereditary, the infections of hypocrisy, the pressure of moderation, upper class inflation, and the discouragement of national conscience, regionalism, and the "AIDS" of the interest transferred from the government to the representatives are the pains of a nation... Why do we make fun? Because our illness is chronic, our pain is profound, and our burns are of the first degree, and we have nothing in our hands but our sarcasm ointment that slightly heals the skin of our dignity. " (8)

So Ahmed Hassan Al-Zu'bi explicitly declares that he is writing his cynical creativity to expose corruption and fallacy, to denounce it, and to participate in its rejection, instead of being silent and humiliated by it. For him sarcasm is a tool for criticism, rejection and rebellion, not

just a laughing statement that leads to nothing, but rather a loud, loud and revolutionary way of rejection, rebellion and revolution in order to correct the corrupt situations, and he does this without fear of blame, as he gives to whom he addresses a laughing rage that calls him to rejection, laughter in his writings comes with the price of knowledge, grief, anger and pain, leading to rejection, rebellion and revolution.

Based on all this, we are facing an intelligent creative experience that employs laughter that can permeate everywhere, and to address all social groups with the language of laughter, in order to convey his important intelligent messages that go beyond the walls of power and the tyranny of their peers and their oppression, and reach the crushed segments that fear the stick of power. This message also needs masks in its speech in order to deal with what it receives easily and without fear.

Ahmed Hassan Al-Zu'bi presents his own method of anger, protest and revolution, which is a satirical writing method that appears outwardly to be a mere slapstick with no goal other than laughing, but in reality it is a historical, aesthetic and ethical document chronicling suffering and corruption and rejecting all of that. He also declares that his pen is his legitimate and sacred tool in his waged war against corruption, ugliness, decadence and shame, in the midst of his refusal to be a silent individual in a society that has mastered silence and humiliation and accepting its dispossession.

From this standpoint we can claim that satirical literature according to Ahmed Hassan Al-Zu'bi is a type of resistant literature that rejects alienation, oppression and humiliation, and this sarcastic tool is a method, decision, vision, goal, professionalism and artistry, not just a tool of refusal and laughter as agreed without guidance. It is a smart, loose and flexible tool that is able to address the largest sector of the social strata.

Ahmed Hassan Al-Zu'bi presented a black humor that cries as much as you laugh in an experiment to self-expression (9) with a complex

mixture of acceptance and rejection of this world (10) within a linguistic structure that “produces sarcasm and bitterness at the same time.” (11)

It starts from a magical mixture that combines laughter and fear with the premise that “fear is the other side of laughter” (12). When the person meeting his literature laughs, he quickly feels the fear generated by the contradictions of the situation, so laughter in a state of fear confirms and deepens the feeling of it (13), starting from the paradox that “says something and means the opposite” (14), and “embodies the contrast between appearance and reality of the situation” (15), within a mixture of satire, sarcasm, absurdity and strange (16), up to the main feature of the paradox, which is “the contrast between truth and appearance.” (17).

Ahmed Hassan Al-Zu’bi built his sarcasm on the basis of “shedding light on the instability, contradiction, or even the irrationality of the ordinary” (18), this familiar is not from the level of the acceptable, and rather it is from the level of those who are unacceptable and rejected. However, it is familiar and present and a reality, no matter how others deny it, embodying the moral fallout that is mainly related to the mockery and laughter that has a relationship with the collapsed values in society on the one hand, and the sacred values that the community surrounds with reverence and respect on the other hand. “(19) Ahmed Hassan Al-Zu’bi has tried to delude everyone that he is writing his satirical literature devoted to pure humor, which “plays the role of a satirical philosopher who casts great things in the spirit of humor and belittling or in the spirit of understatement and indifference” (20), however, it was intended to create the impression of anger and rejection of this reality, and he built this impression from the fact that humor and sarcasm together "combine elements that are far apart in reality or mix between different inherently different facts." (21).

It is noteworthy to look at Ahmed Hassan Al-Zu’bi’s satirical writings that often favored fantasy in drawing their worlds, and they are the ones who can conceal themselves in worlds full of taboo laws,

ensorship and terror of pressure forces, fantasia is an appropriate tool to freely openly reveal persons, interests and emotions within societies governed by strict customary and social controls (22) as it is an opportunity to escape from the constraints of reality and its cruelty.

But the goal and purpose of escaping ranges between achieving wishes fulfillment, excitement, and mere enjoyment. ” (23) It is a means “to get rid of perceptions and usual concepts, but the purpose behind this escape is to show the distress, suppressing breaths, and the horror that characterizes our human world. ” (24).

Likewise, fantasy has the ability to penetrate the structures and discourses that dominate social consciousness (25), while maintaining a safe distance with these structures after penetrating them without directly confronting them, including the danger to the creator himself, as he evokes the worlds of what he passes through quickly, and he means a world else. (26) Ahmad Hasan Al-Zu’bi presented the fantasy of the strange with a distinct narrative intelligence, starting from that the strange is achieved if the reader decides that the natural laws of reality remain sound and allow the interpretation of the phenomena described. (27).

We can believe that Ahmed Hassan Al-Zu’bi set out to ridicule to be his tool for writing, expression, protest, revolution, objection, demeaning and humiliating the other, based on what he launched from the Jordanian, Arab and international contemporary writers who all meet on the main points that unite them in their creative gender, which is that they all wanted this literature, to declare their rejection of reality, to record their protest against it, and to challenge injustice, alienation, oppression and humiliation, and to mock those who made this reality, and even seek to humiliate and demean it and expose its meanings through laughter that rejects humiliation, alienation, sadness, despair and surrender. Satirical literature presents itself as a combination of humor, irony and ambiguity (28), it is a way to express crooked behavior and mistakes in a way that a wise artist chooses to turn with his hands into a deadly weapon (29), as it is “mockery of something that does not conform to mental conviction, nor is it

consistent with the regular concepts in the custom of the individual and the group, it is a transcendent attitude, contemptuous of what is anomaly , a stranger disconnected from the ordinary ”(30), and it is“ a way of speaking by which the writer expresses the opposite of what he actually intended ”(31), as it strikes deep in the culture of the peoples who knew the laughing and satirical images of ancient times (32), in addition to the fact that the peoples all have known one form or another of irony. (33)

Ahmed Hassan Al-Zu’bi does not fail to employ the irony in drawing his mockery of the cowardly hypocrites in Jordanian society, who reach the cowardice and hypocrisy to the extent that they send a blessing message to their corrupt manager who bought a chair for 1500 dinars to sit on, while they from many years did not have a chair to sit on, what would be among them is to be led after social hypocrisy, and then they bless the president who dispossessed them on the chair that he bought, while their condition continues to stand and connected humiliation, and Ahmed Hassan Al-Zu’bi relays their story, saying: “Here the first colleague interrupted him, and said: Moment. What is a chair? Here it is useful to mock the purchase decision ... I prefer you to ask him: You see what it is made of ..."The precious one until deserves this chair? For what is useful for exaltation and reverence, and this is abundant and desirable these days, the second shook his head in agreement, then proceeded to close the text according to administrative rules ... We hope for more virility, elevation and ruggedness as well." (34).

Ahmed Hassan Al-Zu’bi built this satirical tale on a clear paradox. The oppressed citizen, who is deprived, instead of rebelling against his manager, and asking him for a chair to sit on, congratulates him on the chair that he paid a large sum for, and thus contributes to his own embezzlement as well as his manager's dispossession of him on the grounds that the paradox always says something, and intends to reverse it, and embody the contradiction between appearance and the reality of the situation, it is basically based on the discrepancy between reality and appearance. (35)

From this point of view, the story that Ahmed Hassan Al-Zu'bi reported in "Al-Kursi" pictured alienation, surrender, hypocrisy and cowardice, while it suggests what it wants, and the reader has to pick up what he wants from these suggestions.

First: The social image of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings:

The positive images of the Jordanian society in its social aspect do not appear in Al-Zu'bi's satirical writings. Because he is not concerned with the statistical, descriptive, analytical, didactic, or even historical sociological study of society, rather, presents his position on the faults, errors, flaws and corruption, and he works on documenting and criticizing it with a bitter and painful criticism that is hidden behind the irony which is part of him, and does not part of it.

We can summarize the most important social issues that Al-Zu'bi stopped with his mockery, indignation and dissatisfaction in:

A- Names of Jordanians:

Ahmed Hassan Al-Zu'bi makes big projections on the names of Jordanian citizens, and bitterly suggests that their names be chosen according to their suffering. Therefore, people have to postpone naming their children until they grow up, and know their destinies, and choose names according to them: "If parents give us numbers instead of names until the age of maturity or retirement age, then we will choose what suits our stature, pockets, happiness and age correspondence." (36)

In another situation, Al-Zu'bi picks up an apparent contrast between the names of Jordanian citizens, and between their destinies, their circumstances and the reality of their livelihood. He has a puncture in his car's tires in every trip to and out of Amman, when he goes, he is caught by the radar, on the return also, caught by the radar, and every week he visits a garage or a court, he has no luck at all, and with all this his name is Muwafaq "Successful". (37)

It is clearly evident that Al-Zu'bi wanted to capture with this the paradox between the name and the reality of the life of that Jordanian citizen who works as a taxi driver, thus representing the oppression, dispossession and daily suffering of the Jordanian that extends to the smallest details of his day.

B- General social conditions:

The social image of Jordanian society appears according to Al-Zu'bi in his writings with the title of the work, as these titles form thresholds for this image, and they relate to the formal, written and physical form of the book before entering the text, it includes the title, introduction, cover picture, background, fonts, writing method, type of script, and everything related to this structure (38), and they all play the role of revealing the identity of the writer and the book and their goals, as it is a material to tempt the recipient to read, and push him to read and discover in the worlds of the written material.

Al-Zu'bi carefully selected the titles of his satirical writings, based on the saying that the title is the first threshold of the text that stems from the vision the work carries for the world (39). Therefore, he chose - by way of mentioning but not limited to - "Swalif" as a title for one of his satirical works, to suggest that what was mentioned in it is nothing but stories for the sake of entertainment and killing of time, but this title contains a lot of deceptive delusion, as in fact the case presenting what is the opposite, he puts a "hand on the wounds" of the human being and the entire nation, as well as the title of his satirical book "Man Saf Balade" refers directly to the act of insatiable and exploitation practiced by the Jordanian official in his exploitative behavior of his country, which is a rejected and reprehensible behavior by Al-Zu'bi, announces this position since the title his satirical work.

Likewise, the title of his book, "Al-Mamoot", explicitly refers to the situation of the Jordanian citizen, who becomes like a bird whose feathers have been uprooted and unable to fly, which is a representation of the alienated state among governments that trampled on it, hunger him, and exploited him to become "Mamoot", and this is

a common characterization among Jordanians to describe the state of poverty, deprivation, destitution, and narrow-mindedness.

Likewise, the title of the book "The Pains of a Nation" is a clever semantic manipulation of the word "pains" that can consist of (or) that expresses the sound of pain, just as the word "hunger" alone denotes the state of deprivation, helplessness and want that the Jordanian citizen experiences under the forces of captivity overwhelming him.

In general, the titles used by Al-Zu'bi were a tempting threshold for the reader to draw his attention, provoke him to work, and alert him from the beginning to his goal of these writings.

Ahmed Hassan Al-Zu'bi mocks all the conditions of Jordanian citizens, whom he sees as stumbling in a harsh social life based on injustice, racial discrimination, utilitarianism, paralysis, favoritism and mediocrity, he summarizes this dire and sad state of affairs in a famous Jordanian word, which is the word "dahl" that Jordanians use to describe their conditions that do not satisfy them, and it proceeds according to what they do not desire. (40).

The funny thing is that he sees in this word a unification of Jordanians in their answers, complaints, food, hours of sleep, sounds of waking up, queues and saucers (41),

It is a monotheism that carries the misery, oppression, deprivation, pain, and troubled conditions it carries, therefore, he makes from it a mocking, comprehensive description of the state of suffering that the Jordanians are experiencing, while they are slipping from a situation to a worse state: "Dahl" usually refers to a descent into a decline, or a return to a back, so that we cannot slide something towards the upside ... So all the "Al Dahleen" are in a declining position, and in a "neutral" position, hoping from this long-term "stage" that a "stalk" or "interlock" will occur in which they return to the lost operation. (42)

On the other hand, Al-Zu'bi raises the issue of excessive childbearing in Jordan, which causes social problems that are not hidden from

anyone, real solutions or corrective proposals to this social problem that complicates the system of living, spending and development in Jordan. Al-Zu'bi says: "The citizen needs other means of entertainment other than "having babies" and "playing cards" remains the only means that will make him spend his night "fill his gloom" instead of thinking about reproduction. "(43) In this irony, he hints that this phenomenon in Jordan / childbearing in abundance is one of the Jordanian expressions of his defeats, losses in life, humanity, intellectual and existential.

In another article, he mocks the transportation situation in Jordan, hinting at its deteriorating conditions, especially with regard to driving etiquette and the regularity of its conditions. He describes the state of transportation in Jordan with the disasters and accidents it carries, saying: "The transportation user in our country must have specifications superior to any other user in the world, such as culture, patience, agility and the skill of vaulting, and enduring pain on the Sufi way, and after a period of using the buses, the "rider" will be surprised by his ability to insert the shuttlecock into the loin and insert the "transmission stick" into the thigh bone. (44), Also, Ahmed Hassan Al-Zu'bi does not fail to mock any social rituals that perpetuate the concepts of alienation, injustice and oppression. He presents a sarcastic example of that through school trips for children in which he sees many compulsive behaviors that suppress, humiliate, and grieve the student, instead of making him happy and entertaining him. Therefore, it refers to devastation and sadness. "At the end of the trip, the driver buys a necklace of yellow roses, which he hangs on the front of the bus, we return with the sunset, exhausted, frustrated, and hungry, when parents asked us, "How is this trip?" We answered with a voice that resembles whining: "extraordinary?" (45).

This is after Ahmed Hassan Al-Zu'bi reviews the stages and stations for humiliating the student in this deplorable journey, which are not very different from what the Jordanian citizen endures in his Jordanian homeland, and these stages begin with teachers forcing students to go to the trip "and this threat is what sows fear in our minds, and linking the idea of the trip with fear of warnings "(46), passing through the

text of approval of the trip, which must be coercive according to one text approved by the school, and distributed to parents to sign it, relinquishing any of their rights and the rights of their children in the event of any unfortunate accident of the trip and the students who are deported innocent,

He is: “I am the parent of the student so-and-so. I have no objection to my son going on the school trip, and everything that happens to him is a destiny and meant to be” (47), down to various compelling details, such as: trip partners, choosing places and hiking routes, and imposing specific music on students, and forcing them to submit to the desires of the driver and teachers supervising the trip.

After these compelling details, it is natural for the result that Jordanian students hate school trips, just as Ahmad Hasan Al-Zu’bi himself hated it, who says when talking about trips: “I naturally hate trips, and I hate the idea of recreation, and I resent when someone suggests the need to change the atmosphere.” (48).

C- Clan domination over Jordanian society:

The tribal organization dominates Jordanian society in its full details, from the smallest social formations to forming the government hierarchy, through providing society with its individuals, classes and classes (49),

It is an organization that has many disadvantages on society and social justice, with regard to the disturbance of security, the dispossession of the citizen, and the loss of social rights for many parties in favor of the clan and those who benefit from it, and this situation arouses the resentment of many thinkers, innovators and reformers, as well as the displeasure of Al-Zu'bi who sees this system as a reason, in the reluctance of the Jordanian citizen who belongs to a clan to fulfill his duties and commits many transgressions due to his protection with his clan, in the face of the model of productive individualism that the western world embraces, and explains the success of societies and the distinction of its members, and explains their commitment to work,

patriotism and the law, which makes their loyalty to society based on work sincerity, order and commitment to the spirit of law, far from the absurdities of tribal affiliations that devote support to their members in their conditions and behaviors all, even if that is at the expense of law, truth and fairness: "The Japanese clan is the establishment of work, and there is no income for lineage or blood in it, neither from afar nor from near, The Japanese remain without a clan until he joins work in one of the economic establishments, there he will serve there throughout his life and when he reached retirement and his productivity has declined, they are never indispensable to him, the establishment is obligated to find him a job that suites him, within its walls, and if he is completely incapacitated, it continues to provide him with assistance until he passed away, so it is not surprising that you ask a Japanese for example his name and replies: "Toyota Kinotomi," or "Jumaha Suzuki," or "Muhammad Ali Mitsubishi." (50).

This text, in its naïve external level, appears to be a laughing text, but it is a text that exalts the values of productive individualism, and makes fun of exploitative, dependent tribalism that produces only passive individuals who do not know the meaning of love and service of homelands away from exploitation and alienation.

D- Social customs and traditions:

Ahmed Hassan Al-Zu'bi is free from the restrictions of many Jordanian social customs and traditions, and he does not find himself unable to criticize them with all force and frankness. The backward, backward, murderous habit that impoverishes, kills, and disrupts the bonds of Jordanian society without the need for all of that. He says:

"Until we became the owners of methods and creativity in "impoverishing" ourselves, emptying our joys from their beauty and simplicity, for we are the ones who dig trenches of despair with his own hands, and we ourselves are the ones who are deepening the pockets of poverty and the "damned circumstances". (51)

He also mocks the habit of group family trips in Jordan, in which he sees it as a consecration of distress and isolation, instead of being the embodiment of the collective family spirit that shares trips to be happy with them and to please themselves and their members, and about a huge tree in which the family escapes, and the women hide in it, we are looking for a place in which there are no scorpions in consideration of the young, and there are no bullies in respect of the harem, and no nakedness in it in consideration of the elderly, a place with dense grass to relieve themselves, we are looking for two rooms, a salon and a carpet of from the grass to be able to grill, we return shortly before afternoon to our homes that we took with us, half of the children are asleep, the other half are hungry, and the hikers' eyebrows bounce. (52)

Second: The political picture of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings:

We go back, and we repeat that the pictures according to Al-Zu'bi - just like the satirical writers in Jordan - overlap with each other, and in many cases one picture becomes a mixture of all the pictures the subject of this study. This is because the societal image in itself is intertwined strings in a single fabric that make up the entire Jordanian society. However, we can clearly see the bias of Al-Zu'bi towards political criticism in his writings, it is a matter that explains many other images and phenomena, especially social and intellectual phenomena.

The political images in these writings of explain many matters in Jordanian society. Therefore, he writes in with all insistence, bitterness and irony, and puts his finger on the ache and the wound over and over.

The political issue seems clear to Al-Zu'bi and clear, but he uses camouflage, evasion and mystery when entering it because of the caveats and dangers involved. That is why he borrows the anonymous word (the thing) in order to describe the political situation, and to embody his psychological, intellectual and emotional position from

his political reality that he lives in with its stifling details, and he introduces the reader to the word (the thing) saying: "The term "the thing" is used in politics as well. Example: In a session, and in the presence of a suspicious person trying to pick up whisper vibrations among the speakers, one of the attendees asks his friend: who can you feel "the thing"? The other replies: "I can't determine yet if he is good or bad?" "The thing" here could be anything: a policy, a well-known institution, or even a stalking person. (53)

It is clear that Al-Zu'bi is hiding behind the word (the thing) in order to escape from any political bitch that he may face because of his opinions and records in his writings, he admits that he uses this word to enter the game of evasion, indictment and condemnation while he is safe from legal or political accountability, so he says about that: "It could be here": Al-Islah, Al-Jazeera, watermelon or "Haifa Wehbe". Frankly, in the two political best terms to talk about without censorship or variation are: "the thing" and "position". (54)

A- The Arab political reality:

The entire Arab political reality is mocked by Ahmed Hassan Al-Zu'bi, and the most ridiculous thing is to strip the Arab human being of his value, will and ability to change, and to dispossess it to the point of diminishing that makes a number that has no real value. As every Arab indulges in the parts of the Arab world without exception, and in that he says: "By the way, there are 300 million Arabs" who are just like me, "they have mouths to eat, and they have no mouths to speak." (55)

When it comes to Arab political issues such as the Arab Summit, Al-Zu'bi offers his advice with irony and recklessness from Arab politicians based on the murderous Arab political life and his long personal experience in this matter, so he advises them, saying: "In the next Arab summit, to the Arab countries that are do not want to be a "bump" to search for "Faryal", the daughter of America's aunt who is married with the cousin of the cousin of the cousin of "Qahtan", and be kind to him in order to would be enough. " (56)

This sarcastic advice that has no political value is based on his personal experience in his childhood, where he was facing alienation, contempt, terror and beating from the strongest student in his class, and when he did not find any way to escape from this strong and unjust student who beat him without being rescued for, he ends with a social method that is extremely absurd, but deeply rooted in the Jordanian social fabric, which is the necessity of searching for relations of kinship or lineage in order for the citizen to survive or take something from his right in a tribal society that only recognizes clan relations, therefore, he claims that there is an alleged relationship of kinship that binds him to that strong student in order not to hit or insult him, and is satisfied that he takes his money from him completely by force, concealed behind the relationship, and on this basis he advises Arab politicians at their summit to find a relationship of kinship with the American political scene, perhaps this strong , brutal regime, stops hitting them and stealing from them: Isn't your cousin Feryal married to my paternal cousin in law? He replied: "yes... Then I say to him: "Take my money then as a respect of our relatives' relationship." (57).

Al-Zu'bi also mocks the mentality of Arab militants, which portrays them that the oppressive ruling Arab leaderships may eject them from their coercive detention camps, without realizing that they are victims of major opportunistic exploitative plots plotted by Arab leaders and party blocs for their personal benefits, while they believed in these leaders and they are waiting to be rescued from their detention centers after long and fraudulent negotiations, without knowing that they do not care about them, it is mired in extravagance, sugar, pleasure and material self-gain. "Today is the day of the Palestinian prisoner, and a few days ago it was the Day of the Palestinian Child, preceded by the Day of Earth, many feasts and little joy, on a bed above me: "They will not leave us like this, I am sure, the negotiations are at their most intense as I hear, it is said that they spend long hours at the negotiating table with the enemy, with their hands a thorn and a knife, and in front of them are Molotov cocktails, they are also fighting, with beautiful patience, because the group will never leave us, we're their winning card. " (58)

B- Relationship with the government:

Ahmed Hassan Al-Zu'bi embodies the bad relationship that binds the Jordanian citizen with his government, which misleads him in most circumstances, therefore, he warns against the consequences of that, and afraid of approaching the Jordanian citizen's food, and he sees in that destruction and devastation awaiting everyone, and predicts an imminent revolution against these miserable conditions that the Jordanian citizen is living through, and it fights him even in his livelihood. Tomato, our last vaccination of contentment with livelihood, the soothing capsule for the pains of poverty, the antibiotic for hunger, and the last bulwark of the "satyr", which is the strawberry leaf that hides the nakedness of "need", and it is the "steadfastness button, so do touch it and then regret, for it has the color of blood." (59)

C- Parliamentary elections:

Parliamentary elections in Jordan are receiving a large share of the mockery of Al-Zu'bi's, because it is based - mostly - on lies, empty and subjective slogans, tribal fears, narrow affiliations and personal interests, and it does not start from an intellectual ground based on free and conscious action that chooses a parliamentarian to represent the people on the basis of competence, merit, ability, honesty, sincerity, and patriotism that are known for work, not false slogans.

This frustrating parliamentary scene is summarized by Al-Zu'bi in the candidates whose effective tool and their electoral program is based on distributing "kunafa" sweets to a people who are short-conscious who find in "kunafa" a justification for electing someone to sit on a parliamentary chair, and in this, Al-Zu'bi says, "The most convincing thing is the kunafa "(60), and with this flimsy, deficient persuasive power, the Jordanian citizen falls into the crime of choosing opportunistic individuals who cannot be a successful choice in place of the real and conscious elites who are able to work and accomplish.

Digging deep in mockery, Al-Zu'bi mocking the Jordanian electoral scene, as he is projecting the Jordanian elections on the American elections in a fantastic fantasy painting that reflects the mockery of the Jordanian reality. We project it to a completely different scene, which is the American electoral scene in which there is an acceptable amount of freedom, honesty and choice of competencies.

Al-Zu'bi wanted to infuse his sarcasm with exotic fantasy in order to make it penetrate the determinants of time and space in the natural scales that humans know in their lives on the planet (61). Such as feeling fear (62), just as fantasia uses repercussions closer to moods, the strangeness of which may at first appear inconsistent, so either it is suggestively rigid or it sends fickle and boundless strings of it. " (63)

Fantasia is able to "fall into the limits of imagination and fantasies that are sometimes blurred by the fabric of reality" (64), starting from the hypothesis that does not see a wide difference between truth and fiction in literature, but rather believes that this observed truth is made up of fragments and breaks this world we live in "(65). Fantasia does not contradict the real, but gives it symbolic and semantic values.

It seems that Al-Zu'bi has chosen the fantasy body in his satirical writings to express the contradictions and conflicts in his world that man cannot resolve in his favor, so he proceeds to shift his expression about that to imaginary worlds capable of giving way to him for contemplation (66), and this is all an attempt to emanating from "a deep despair about being aware of the essence of reality, and familiarity with the sad psychological transformations that man is going through." (67)

The mockery of the Jordanian electoral scene presented by Al-Zu'bi regarding the Jordanian elections was manifested in the Jordanian elections being dropped on the American elections in a fanciful and ironic manner that we perceive in every part of the narrative plate that he drew about these elections, and made its details as follows: "On the eve of the elections, it comes out, all the "pick-ups" and the tractors in one celebrating line, passing through the Republican tent, and there

are teenagers riding on them shouting " Kerry...Kerry" While the Bush family's teenagers are chasing them with stones and corn butts, then the elder Bush intervenes, asking them not to slip into a tribal brow that might affect his son, George W., ordering them to bring the Nabulsi kunafa and distribute it to the audience. (68).

Third: The intellectual and artistic image of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings:

A- Technical TV programs:

Al-Zu'bi is an artist at the creative level of writing, and he uses this talent to portray the intellectual and artistic scene in Jordan and the Arab world, and criticizes it with all courage and cynicism. He stops at a lot of decay in this scene, and refutes it part by part with biting irony, and begins with mockery of the TV program the famous artist "Star Academy" who sees him as an artistic, intellectual, moral and aesthetic failure, and talks about him, saying: "I missed the" Star Academy "train this year, although I was excited to participate in it since last year, when I saw that the sweet " Shorabah " there in the academy, and I continued all the exotic stories (69)... "Once again they are lucky, if I were among them, and the committee lost their minds and chose me from among the" winners ", then the" cunning "mind would appear, and I will show you what I will do with Ahmad Al-Kuwaiti "the bleeder. " (70)

B- Intellectual oppression:

Al-Zu'bi constantly mocks the state of intellectual subordination and voluntary alienation experienced by the citizen in Jordanian society, stripping him of any will or ability to refuse or adopt any position that differs from the positions of the authoritarian authority, which is a situation rampant among citizens from the lowest status and influence in society to the most senior social and leadership places and sites, and in that he says: "if he entered, sat, turned, smiled, coughed, sneezed, rose up, upset, insisted, bowed, cursed, vowed, assured, denounced, promised, slept, walked, ran they follow him exactly ... and at the end

of the day they rubbed their hands remorseful in front of the leader: We ask you, while you are in you might and strength, does not disagreement spoil a cause? (71)

In everything Al-Zu'bi writes about intellectual awareness in the Jordanian scene, he insists on a major idea, which is that societal consciousness in Jordan is always met with a state of oppression and oppression that shackles the Jordanian citizen, and that penetrates into the depths of himself, his memory and his conscience, and is reflected in the smallest details of his life, the so-called joys, happiness and try to connect to forms of oppression, for example: a classroom trip for children and boys should be a cause for joy, comfort and well-being, but it turns into a harsh and painful memory, because it is linked to endless details of oppression and psychological and physical terror, starting with the class teacher ending with all the details: "The class teacher would threaten everyone who abstains from the trip or creates an excuse not to go, and this threat is what sowed fear in our minds, and linked the idea of the trip with fear of the threat. ". (72)

Fourth: The religious picture of the Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings:

1- Religious rites:

Al-Zu'bi is fully aware, as a cultured, civilized Muslim that all religious rituals of Islam have a deep spiritual dimension, and when any Islamic ritual is emptied of its spiritual dimension, it becomes a repetitive and habitual behavior in society that has no value. Therefore, those who perform the Islamic rituals emptied of their spirituality, and they care about the external social crusts, and forget the deep significance and purpose of it, and the Hajj is one of those sacred rituals that the social behavior of many pilgrims hijacked from its deep spiritual thought, and in that he says, commenting on this situation "after the return and after distributing gifts in small bags, and arranging "tiger skin" blankets in the cupboards, the tired pilgrims begin to complain about the distance of the housing from the sanctuary, the overcrowding in rooms and the loud snoring, and the

pilgrims "shrieked and snapped", indicating that they did not get one "Revanin" tablet from the mission medical staff, and that the evaluator left them, and lived far away, and that the qualified guides were knotted during the circumambulation, and if one of the sons asked them about their standing in Arafat, the father says: "Which mountain? We haven't seen a mountain. They took us alone to a mountain (empty), so the rectified - may God reward him with goodness - said: anything goes! (73)

Fifthly: The economic picture of Jordanian society according to Ahmad Hassan Al-Zu'bi in his satirical writings:

A - Poverty:

Al-Zu'bi repeatedly insists on the issue of poverty that haunts him, and it is a pervasive problem in the Jordanian society that, day after day, is plunging into more poverty, need and oppression, therefore, he confronts this dangerous societal phenomenon over and over without getting tired of writing about this matter. He talks about the pain of this phenomenon, condemns those who make this poverty, and insists on starving the people. He says: "We laugh despite hunger", and we see him mocking his poverty, saying: "Ahmed Al-Hassan Al-Zu'bi owns 22 million" bad lucks" "in his forehead (73), and in another place he says: "Two months ago, I have included in my personal budget an item to buy "trousers" and a striped shirt similar to the Lebanese MP, "Marwan Hamadeh," and present it to the family council as an urgent approval, then surprised by transferring it to the legal committee, to be discussed extensively, then voted on, and then surprised by its rejection. (74)

When Al-Zu'bi describes the economic situation of the Jordanian, he describes it with the expression "Jift", which he means "Zeft", to indicate by this that the two words refer to one description, which is a situation of economic deterioration, distress and great hardship that besieges the Jordanians in most of its segments, and crushes them. This is exactly what happened to me when I saw one of the "old dead broke" bargaining for the purchase of a heater that works on "olives

wood", so I spontaneously told him and without intending to: "your condition is (Jift)." (75)

Al-Zu'bi insists on irony when describing the Jordanian economic situation, linking oil derivatives with the happiness of the Jordanian citizen, "describing our psychological balance, our financial condition, our personal behavior, our surprise, and the extent of our happiness or unhappiness." (76)

Elsewhere, he talks about the financial distress experienced by the Jordanian in light of the high prices of energy sources, so he is forced to use dried olive as a source of heating, and he describes his whole condition with the word "Jift", indicating that his condition has reached its worst stages that can be summarized in the famous Jordanian word " Zeft ", and he tells all of this in a story in which he says: " A friend told me that the first of these terms began to appear after his son asked him: " God willing, you passed the test." The boy replied, "No, I "Jfatit". " this word comes, as an alternative to the word Zfatit." (77)

According to Al-Zu'bi "Al-Raghaif" bread" is the symbol of the Jordanian poverty, as well as his suffering, especially in a circumstance that this loaf has become a dream far away on the shoulders of the poor Jordanian. Many Jordanians cannot obtain it in the crushing poor life of the poor and the less fortunate in society. Therefore, Al-Zu'bi portrays this extreme poverty in a sarcastic way that represents the pain and deprivation experienced by the Jordanian citizen, who is unable to provide for his minimum daily needs represented in a loaf that he eats in light of being deprived of the rest of his other basic needs. The bakeries have fronts, the barefoot corps advancing supported by the air cover, and the archers are entrenched behind the sacks of flour, and in the trenches of hunger awaiting crossing. Finally, the bread mattress has become a coffin, the morsel is a bullet, and the fight is alive, the bread is bitter, and the homeland is starving. (78)

This tragic scene that shocks the recipient is walking towards another tragic scene steeped in painful cynicism, whoever can get a loaf without paying his life for it, will return to his home happy amid the joy of people with this simple achievement that has become great and rare due to poverty and want, the neighborhood accepts congratulations, hangs for them the decoration of the door of the house, and distributes drinks for their joy in their lives, and floats over their heads the incense burners, and folk bands play for them, attend the funerals, and a wide blessing takes place in the neighborhood café, and Farid al-Atrash(singer) shouts from an old recorder on a high window. (79)

B- Unemployment:

Ahmed Hassan Al-Zu'bi criticizes the unemployment that the Jordanian suffers from, as well as the methods of obtaining a job in Jordanian society. In most cases, it is not possible to obtain a job in Jordan except through the logic of the intermediaries and the personal relationships that employ the unworthy for the job, while searching for creative people and real competencies. The job seeker has only to look for an intermediary in order to find a job that will secure him a decent living: "From this, I learned that he who wants to reach must have a means of transport. (80)

Here, Al-Zu'bi cries out in our consciences silenced by silence and disappointment in a society that exalts the values of personal interests and degrades the value of honorable competition. (81)

C- The deteriorating economic reality:

Ahmed Hassan Al-Zu'bi's vision of the Jordanian economic reality stems mainly from the great crises he is going through, and this situation prompts him to declare his lack of confidence in the Jordanian economists who find them incapable of providing any real and sincere solutions to the Jordanian economy, and develops solutions for it instead of them, which are ironic solutions to the extent, representing the pain experienced by the Jordanian, especially

as the performance of Jordanian economists is weak and unsatisfactory.

The solution proposed by Al-Zu'bi is a solution that is like a popular recipe that cannot cure the ailing Jordanian economy, but it represents his mockery of this deteriorating situation that puts everyone in a stifling economic impasse. "Our country's economy no longer trusts the economists and experts who are coming and traveling, as medicine have failed, as it is said, nothing brings him back its vitality and youth as it was except traditional medicine. Our economy has only used two spoons of "vegetable margarine" and two spoons of honey, and grinds them with three "cashews" and mixes them with Qizzha "black seed", "they become like molasses," swallow it in the morning ...and pray to god!. (82).

Al-Zu'bi depicts the deteriorating economic reality that the Jordanian lives, and suffers from its effects on various aspects of his life, adding to the difficulty and complexity, and dreams of any glimmer of hope that might save him from this narrow reality besieging him, and dreams that any natural wealth will appear in Jordan, just like any Jordanian dreams this is in order to improve the economic living conditions of Jordanians.

One of the economic dreams of Al-Zu'bi and among Jordanians is the discovery of oil, and he is rushing this discovery, and he even wants to do it personally. "Tomorrow specifically I will carry my moss and my shovel, and go to the oil quarries, and I will dig for what I live, either to grave my poverty, or to bury my dream, but I will never come back with either of them alone! Say, "Oh God!" 83

This insistence on extracting petroleum in Jordan reflects the desire and dreams of Jordanians to achieve economic prosperity in any way, and rapid and sudden enrichment similar to Gulf oil enrichment, which are dreams that stem from poverty, want, oppression, and naivety of dreams, and have nothing to do with national awareness in any way, and the comprehensive national civilization plan, the Jordanian's crisis, need and deprivation are what explain his dreams

and desires, so Ahmed Hassan Al-Zu'bi dreams of that represent his deferred wishes, just as the dreams of the entire Jordanian people who suffer from deprivation and need, so his dream is according to the following: "I have delayed dreams that I inherited from the fifth grandmother, along with the land gouache ... Dreams that I will take out to bask in the end of my life. I will buy Sarah James, and a dozen "Thobs" ... and I will have a dozen children ... and I will be the first singer of the milk, rice, toothpaste, pampers and Chevrolet cars commercials. "(84)

There is no doubt that these dreams that Al-Zu'bi narrates in his text represent the deprivation of the Jordanian on the one hand, as well as a form of consumer depression that the Arab consumer reality is experiencing that is indulged in random, instinctive spending that is recklessly away from long-term civilized development plans, so Al-Zu'bi was part of this oil-economic reality, which built his happiness and well-being at the expense of the Arab reality tormented by its poverty and deprivation.

Al-Zu'bi pays tribute to the Jordanian and Arab economic reality. He draws up dreams and completely ironic plans of this reality, this confusion, and this randomness, and summarizes his economic plan according to the following: "If the story of oil rocks comes with us, we will change the laws of production, sale and export in the world, we will not build oil refineries, we will not buy barges or tankers, and we will not extend the pipelines, rather, we will build oil mills as an alternative to oil refineries as long as our oil is hidden in its crusts, and there will be a gutter that gives virgin oil out. " (85)

The cynical pen of Al-Zu'bi reaches the stalled economic projects that occupy the minds of Jordanians, while they witness their failure and stumbling, such as the (Dissi water) project, which is stalled due to the search for a strategic partner, as the government claims, which stops the project in the midst of long, complex and unclear discussions, so Al-Zu'bi interferes in this situation, and expresses his mockery of this important economic project that has stalled due to the government's failure and inefficiency. "I still feel speechless every time I read news

about referring the project's bid to a new party, or establishing a national police, while the symptoms of "icterus" appeared to fulfill our dream and our vision, and did not fulfill promise, all I fear is that I will be hit by "blindness" and before seeing "Al-Disi water." (86)

Ahmed Hassan Al-Zu'bi puts a cynical solution to the Al-Disi problem. He writes a letter to the Jordanian officials, proposing to drag Amman to the Disi area as long as the issue of drawing the Disi water to Amman has completely faltered, which is an impossible and absurd solution that represents the mockery of Ahmed Hassan Al-Zu'bi and the mockery of the Jordanian people distressed by this miserable situation, as he says in his letter: The decision-makers, a good greeting, before we are more thirsty, and our tongues turn into bells, and before we are forced to perform ablution with "Pepsi", you have only one year in front of you. Either you draw Disi water to Amman, or you drag Amman to Disi . " (87)

The form of irony for Ahmed Hassan Al-Zu'bi in his portrayal of Jordanian society:

Al-Zu'bi did not present a random experiment with irony in his writings, rather it was a clear and organized experiment committed to many data that made it an experiment that goes beyond the usual to make sadness, anger and rejection a tool for vision and expression, especially since "sarcastic speech is a speech of multiple connotations, which takes away, towards capturing anomalies, portraying the marginal, and the different layers of society. " (88)

Sarcasm before it wears literature, and takes shape in its form, is in fact "a psychological emotion that is formed in a person's consciousness, and a heart state that shows the feelings of the emotionally charged, and crystallizes in the form of movements in his face or his body, or words and sentences embodied on his tongue." (89)

From this point of view, Al-Zu'bi chose to present his sarcasm through the marginal person who lives the tragedy of reality, with all

its manifestations, this is why we see in his writings marginal daily figures who suffer from the harshness of life upon them, and live the bitter details of that, and the literary satirist, Ahmed Hassan Al-Zu'bi, is assigned the task of drawing the image of the society in which you live and suffers from its details, so the marginal people (90) play the starring role in drawing societal suffering experienced by the marginal human being on more than one level, sarcasm “gives the satirist the status of the official spokesperson for society, and gives him the green light to open his arrows in criticizing those who are inclined to the street, since we can say that mockery is the best mirror on which the conditions of society and the conditions of reality are reflected” (91), and satire presents a kind of negative revolution that does not it can confront directly, so it turns around the situation, and presents its rejecting stance in its less daring way than direct confrontation. (92)

He presented his sarcasm in a very simple fluent language, close to the reach of the public before the private, the public is the target of his writings, so he built his language on their level, and took away their expressions and words to express his mockery. His texts were filled with vernacular words in the Jordanian colloquial, such as: the word "Dahl" that Jordanians use to describe their conditions that do not satisfy them, and proceed according to what they do not desire (93), the word "Yebnshar", meaning that pierces the frame of the car (94), and the word "Swalif", just words, and the word “Tuffa” means not working, the word “Tasheqah” means motivating the car to work (95), the word “Kifiyya” meaning acceptable and satisfactory (96), and the word “Laenat Al-Harsi” meaning bad, not good and exhausting (96), and the word "Shloun" meaning "how" (97), the word“ Mqabah ”which means bad conditions (98), the word“ Matabeh ”which means weak that everyone hits him (99), the word“ L' Stereh ”which means covering (100), and the word“ Fanelathum” which means their underwear, the word “Ingardat” means bad or sinister behavior (102), or the word “AzZenekh” which means bleeder (103), the word “Husha” which means fight (104), and the word “Qashal” meaning nothing (105) and the word "Tafran", meaning he has no money. (106)

We can say that the structure for cynicism in his is the mixture of the Arabic language inlaid with colloquial or vernacular among Jordanians, as well as it has its own pickings that start from the idea to become a thought, then after that it becomes an independent article that contains a mixture of all of that in a special mixture that forms a special imprint of Ahmed Hassan Al-Zu'bi's writings. So that it is easy for everyone who reads a text for him to know that it is written with his own pen.

Also, the narrative character prevails over many of his satirical writings, as he makes his marginal characters heroes who live daily harsh details, and go through the crises in which they are attached, then lead to more sadness and suffering, while the story monitors these small daily details; Satire "is considered one of the realistic arts that do not know about impartiality and do not live in ivory towers." (107)

In this story structure, the Jordanian character appears in the time of events in Jordanian history and reality, and in the details of the Jordanian place, and the event is formed from the suffering of this person, and from the details he spoke with, and sometimes the hero is the narrator himself and the book itself, so Ahmed Hassan Al-Zu'bi narrates events related to him, but they are describes the conditions of other Jordanians, as he hates trips, because it does not carry the hoped-for joy, and he declares that, "I naturally hate trips, and I hate the idea of recreation, and I resent when someone suggests the need to change the atmosphere." (108)

He also describes the state of bullying and alienation that the Jordanians suffer from when he describes his suffering in his childhood with the strong student who used to beat him, take his food from him, humiliate him, and insult him in front of everyone, so what is possible is that he accepts this insult and searches for a kinship linking him to justify his acceptance. Because of this humiliating situation: "Is not your cousin Feryal married with the cousin of my cousin's cousin, my father's cousin," replied: "correct." (109)

He is thus making fun of the living reality that does not differ from this story that Ahmed Hassan Al-Zu'bi tells about his childhood. The Jordanian citizen is subjected to humiliation and suffering at the hands of pressure forces in his society, and there is nothing he can do but accept that.

He narrates this in the tongue of the knowledgeable narrator who supervises the Jordanian scene, and describes it with all sincerity and boldness, and presents this in evidence that uses symbolism, condensation, contradiction, distortion, caricature, storytelling, paradox, imagination and popular stock, such as proverbs and societal expressions that are common in society. When he wants to evade accountability and oppression, then everything he wants to talk about is given the name "the thing" by the understandable encoding within the group he is addressing, that is, the entire Jordanian society. The term "The thing" is used in politics as well. Example: In a session, in the presence of a person a suspicious tries to pick up whisper vibrations among the speakers, one of the attendees asks his friend: "how do you see "The thing?" The other says: "can't tell if the thing is good or bad?". "The thing" here could be anything: a policy, a well-known institution, or even an eavesdropping person. (110) by doing so, it achieves the goals of cynicism represented in "attacking, assaulting, shaming, and aiming at a target." (111)

In addition, the ironic experience of Ahmed Hassan Al-Zu'bi begins on the cover, before entering the text. It makes the address adopted by the business a means for sending the intended message in the body, the title is really the first threshold of the text, such as headings and formulas specified for the introduction and conclusion. (112)

He paid attention to the importance of the title, which gave the connotations that struggle with the text, and it provides the keys to the text and a code for its loaders after the experience of writing, so that the title would thus be "the protector of the Hajjaj conflict of the text, and it is also one of the most important elements through which the reader is prepared for the next proposition." (113)

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His books include: "Kitab Swalif," "Kitab al-Ma`mut," "The Pain of a Nation," "Solitary Bleeding," and "Man-Saf Baladi." Among his plays "Now I Understood You" starring the artist Musa Hijazin, and from his cartoon TV series: "Shofet Aynak", Part 1, produced by the Jordanian TV, "Shofet Aynak", Part 2, produced by the Arab Center, and "Akher Samaa", and from "Man Saf Baladi with Ahmed." Hassan Al-Zoabi, produced by Al-Arabi TV, and "Khaliha Ala Allah with Musa Hijazin and Ahmed Hassan Al-Zu'bi" produced by Rotana Radio Jordan.

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Chapter 2

Political Alienation in the Jordanian

Short Story: Selected Models

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Political Alienation in the Jordanian Short Story: Selected Models

Abstract

This study concludes with the state of political alienation in Jordanian short stories through selected models from the stories of Jordanian male and female narrators who wanted to highlight images of this alienation and its manifestations, condemn those who carried it out, and monitor their different attitudes and society's attitudes towards them, as they cited models and images of this alienation, as well as people's reactions to it. The study began with a definition of the term alienation, which led to the concept of political alienation that a person may experience when confronted with a repressive, non-democratic political system.

Keywords: alienation/ political alienation/ short story/ Jordan.

An Introduction to Political Alienation in the Jordanian Short Story

The Jordanian short story made its own imprint on the adventure of the short story by assisting the reader in realizing the truth in this world, (Butor, 1971) and it did so by forming its own narrative structures in the midst of expressing freedom and awareness (Gharaibeh, 2002). Perhaps one of the matters that insisted on the Jordanian novelists' imagination is the issue of political alienation, which records their experience and position on freedoms in a political problem that pressed them on many standards, leading to exposing the types of alienation practiced on them and their forms in narrative frameworks that accept forms of modernity and development as long as the reader himself is willing to accept new forms. (Mahbek, 2001)

It may be argued that the Jordanian short story writer attempted to represent political alienation in his short tales in overlapping forms by presenting bits of life rather than the entire existence. It's no surprise that the short story, in general, is concerned with showing portions of life rather than the entire life at once in order to explore the depths and

reveal the hidden. (Mahbek, 2001) And alienation(الاستلاب) in the Arabic language, as Ibn Manzoor mentions in his book (Lisan al-Arab) under the letter(س)chapter: stole something(سلبه), robbed it, plundered it. (سَلَبْتُ، فَعَلَبْتُ): in Arabic are derived from the word(الاستلاب). Al-Lihyani said: A robber man (رجل سَلَبْتُ) and a robber woman (امرأة سَلَبْتُ) using the masculine form for both. Also, alienation(الاستلاب): embezzlement. dispossessed(السَّلب): what is robbed. According to at Tahtheeb:(السَّلب) is the tool used to dispossess something, the plural form is(أسلاب) . (Ibn Manzoor, 1993)

The categories of alienation in contemporary human discourse revolve around the concepts of alienation discussed by great philosophers and theorists, and they move with them from economic to social, cultural, and political alienation, so that the term continues to fluctuate in spaces of exploitation and deprivation of human feelings, movements, decisions, actions, production, or rejection in favor of parties or individuals stronger than they are or overpowered for economic gain. This causes a failure to communicate between him and others, or between him and himself, and he then escapes from reality to illusion, submitting to the humiliation he feels, or believing in the necessity of revolution and change". (Abdel-Jabbar, 2018)

The Jordanian story shows estrangement since it "presents the image, or presents its direct opposite: It can represent societal reality or focus on specific situations, and it can challenge or protect religious and political traditions and beliefs, reject or justify the balance of social and economic forces, and oppose or support educational concepts and family relationships. (Zitouni, 2002) This alienation is often intensified in man's depths to portray ugly visions of self-or deliberate estrangement that man exercises against himself under pressures that brutally crush him with dread inherent in his existence, life, and cognition.

As a result, the anxiety that ambiguities in moral attitude and ambiguities in moral choices generally evoke does not go away, but rather the reverse is true. Fear is generally overstated because it hinders people from confronting each other directly. (Zygmunt, 2017)

This is the same dread that robs man of his freedom in social human conduct to the point that he may resort to isolationism on the grounds that "the thinker feels that sacred isolation is the finest method to demonstrate a level of solidarity towards the miserable and the unfortunate". (Zygmunt, 2017)

This is a defeatist behavior characterized by introversion and isolation rather than confrontation. As Zygmunt Baumann puts it, "The only step toward the treatment of increasing incapacitating fear is to reveal its roots, because the only promising way to continue requires the ability to eradicate those roots." (Zygmunt, 2017)

We observe the spirit of fight and struggle that eventually prevails over alienation and strives to demolish its pillars in Jordanian short stories out of great belief and trust in "the inevitability of change and the necessity of struggle that pushes the forces that feel alienated to revolution." (Zitouni, 2002)

To summarize, the term "alienation" has seen variation and diversity in awareness, politics, economics, sociology, psychology, history, philosophy, and religion. The individual's crushing of society, the individual's crushing of things, or the self-condemnation of objectivity, or the liberation of human activity's results from human control, or the alienation of man's essence... " (Abdel-Jabbar, 2018)

At the same time, we can define political alienation as the alienation, oppression, persecution, and injustice perpetrated by authorities with the intent of robbing the individual's will, suppressing his freedoms, diminishing his rights and gains, and forcing him to do what is contrary to the public interest. (Abdel-Jabbar, 2018) This leads, first and foremost, to the individual's alienation from his community, and sometimes even from himself and his sentiments, as well as estrangement from the political system that rules him, and may even lead to violence. (Abdel Mukhtar, 1998)

Political alienation in the Jordanian short story

In Jamal Abu Hamdan's narrative "Firas Al-Sabi" (15), we encounter a hero who is unsure how to devote his love and adoration until the rain guides him to the earth. Because the soil was warm, he laid his cheek on it, and grew tired of her kindness, as well as of his eyelids. (Abu Hamdan, 1995)

Firas adored the ground because it made him feel comfortable and secure. He was overcome with warmth and affection, and he saw his mother's eyes, and he felt as if he might simply slip through them, so he closed his eyes. (Abu Hamdan, 1995) But political alienation awaited him; he was carried to a small cell and "found himself strangled on a sophisticated wooden contraption, and fastened to the ends of it", (Abu Hamdan, 1995) before being tortured for a long period to confess his guilt.

When he inquired about his transgression, he was informed, "Admit that you attacked the Sultan's country." (Abu Hamdan, 1995) "I did not assault it" Firas said, surprised. "I just enjoy it." "This is how you vagrants..." the other remarked. An attack on the show... and so an attack on myself. "The offer... to the Sultan's harem... "The land is from the Sultan's harem, O invader." (Abu Hamdan, 1995) Firas refused to regard his genuine love for his land as a rape and an attack, declaring, "I am not transgressing; it is mine; I am the one who cherishes it." (Abu Hamdan, 1995) Torturing him for committing a heinous act, the other ushered in a new era of torture!!

Because he loves his land, and perhaps this love becomes a heinous crime when the scales are turned and man becomes a stranger to his land, he becomes one of the slaves of the land who is controlled by a compulsive authority armed with force and advanced machines, and it is only the political authority that robs them. It is not surprising that a thousand horses and mules are prosecuted and imprisoned on charges of attacking the land since they adore it. Because it is the Sultan's land,

with the logic of political alienation, the weak are never entitled to love. This is the strange logic of power, which goes above and beyond what is permissible in order to express itself with rudeness and contempt for the weak other. Jamal Abu Hamdan is eager to oppose this heinous reasoning, using his tale to expose the arrogance, authoritarianism, and tyranny that deny the most fundamental human rights. It is his right to love and be devoted to his homeland.

The hand of political alienation may reach out to convince a person to accept their situation rather than confront it. Rather, occasionally resisting people who want to get rid of it, as if they loved and had become accustomed to it, and this is a true manifestation of his shame, defeat, and capitulation. In “The Patients” by Ahmed Al-Zoubi (Al-Zoubi, 1980) That takes place in one of the hospital halls. A large number of patients congregate in one of the hospital corridors amid the helpless, the paralyzed, and the comatose, all of whom are waiting for treatment, unable to move and unable to speak.

From somewhere in the hospital comes a muscular young man with a strong build, and he opens the window, and the cold air rushes inside. The patients are offended by this behavior, but they see no reason to blame him. Suddenly, something strange happens: the spirit of anger and rejection infiltrates the sick, generating a strange power in them; The sick recovered suddenly, the paralyzed stood upright on their feet, suffering from helplessness, and those immersed in a coma woke up, and the owners of magical healing gathered, surrounded the strong young man, and beat him until he lost consciousness, but things returned in an instant to their previous era when the doctors came, and saved the patient from death. The paralyzed returned to their chairs, diseases jumped again into the bodies they left, and the other patients returned to the realm of unconsciousness and coma, as if a magical power had not been in their bodies minutes ago.

Thus, Ahmed Al-Zoubi documented his most heinous examples of mocking and protest against servile people who only rose against the young guy who attempted to liberate them from humiliation and paralysis and drive them to revolution and triumph over their ailments,

infirmities, and capitulation. There is a true paradox in their humiliating submission, (Lulu'a, 2013) their insistence on humility and weakness, and their denial of any revolution or victory over their dread and sicknesses that put them on the ground with considerable effort. (Lulu'a, 2013) Inside a combination of humor, irony, absurdity, and strangeness, (Ibrahim, 1987) down to the paradox's fundamental component, which is the "contrast between reality and appearance." (Lulu'a, 2013)

In this narrative, Ahmed Al-Zoubi created his paradox by "highlighting the instability, contradiction, or even irrationality associated in the familiar." (Apter, 1982) Regardless of how often skeptics deny it and rejectionists reject it. He also makes a mockery of this reality, which exists in strange paradoxes, in order to paint a picture of the moral fall that is primarily linked to ridicule and laughter, and which has "to do with the collapsed values in society on the one hand, and with the sacred values that the community surrounds with reverence and respect on the other." (Ibrahim Z. , 2012), from the standpoint of humor, which "plays the role of a satirical philosopher who casts great matters in a spirit of humor and belittling or in a spirit of contempt and indifference" (Ibrahim Z. , 2012), and humor and irony "combine between divergent elements in reality or mix between facts of different nature" (Ibrahim Z. , 2012) in order to create a sharp impression of what is happening, and this is exactly what Ahmed Al-Zoubi wanted in his story; That is, it aims to create a sharp impression on the recipient of his story towards what is actually taking place in terms of compelling political alienation, and human surrender to him to the point of self-alienation, that is, for man to expropriate himself by himself in order to satisfy the forces of political pressure, and this is the most severe form of alienation to the extent that patients refuse to recover, They revolt against those who incite them to do so, and beat him severely, to prevent any revolutionary force from changing their situation, and to bring them out of humiliation to dignity, and from disease to recovery.

Once again, the paradox plays the role of exposing political alienation when its first threads begin to appear in the story (Nimrod) by Munis

al-Razzaz. The political force that was stealing the freedom of Nimrod, the hero of the story, decides to release her after a long, humiliating prison. He says: "It is the wall." (Al-Razzaz, 1981) Nimrod refuses to leave the prison wall on which he wrote his memories, poems, and insults for many years, and refuses to confiscate these memories, the only remaining part of his life that was wasted in the wind.

The prison officer can only promise to give him a copy of what is written on it if he agrees to leave the prison, but Nimrod refuses and is determined to steal the original (the prison wall), so the officer has no choice but to swindle Nimrod's father. And Nimrod himself, and they vow to get the wall to them as quickly as possible, so Nimrod unwillingly accepts his release from prison. (Al-Razzaz, 1981)

When Nimrod returns to his house, everyone who lives there expects him to be a mighty, strong, solid, indomitable person who does not cry, and the weak do not know how to approach him as the mighty (Nimrod), as they walk in this misleading mindset, and he maintains his solidity and strength. He is alone in the restroom and collapses in prostration, striking his head on the wall and falling to protracted crying. (Al-Razzaz, 1981)

Here, Nimrod exercises political alienation against himself as well. In addition to the fact that power is his summit and has robbed his life, youth, happiness, and age, he also refused to leave prison, which also represents self-deprivation for him. He made his wall a tool to seize him and confirm his surrender to the forces pressing on him, and he made it a record of his memories, and refused to leave him, and demanded that he remain imprisoned to stay close to this wall, thus forming another form of political alienation that he fell upon, which is his own alienation of himself. What was invented to punish the offender-in the opinion of the law-has not succeeded in uprooting the past of the same prisoner, as he emerges from it more insistently than before arrest". (Khalil, 2003) So, it can be said that this political self-extortion that Nimrod practices on himself is a hidden form of

resistance, rejection, and denial of the ugliness of what he was deprived of: his freedom and the right to a normal and free life.

The Jordanian novelists may resort to presenting political appropriation in the form of a symbolic construction that criticizes the situation with an ambivalent voice for fear of losing confrontation with the forces of power in most cases; In the story "Naked" in the collection of stories (Sound-Absorbing Walls) (Atout, 1986) by Samia Atout, she presents "a symbolic construction that serves the central issue, which is the human being as he is surrounded by his opposites". (Al-Nawaisah, 2002)

The hero of the story tries to keep pace with the political authorities and to go along with it in any way, no matter how much it costs him in terms of concessions that reach the point of losing his self-identity. So the hero decided to sell his donkey (Saada) and spend the money on a cloak in order to reclaim the sovereignty and respect he had lost all his life in a world that only respects cloaks, regardless of who wears them.

The hero's instinct is correct; he hardly ever wears the cloak until he becomes a master and sits at the front of the assembly. Isn't he wearing a lovely cloak that allows him to attain this magnificent height? The hero believes that by doing so, he has fulfilled his life aim and has adjusted his rhythm to that of the flock, but the priorities have shifted again; in the next town, he is banned to access the council, as are all other gentlemen, since he wears a cloak. Their statutes forbid only nude persons from entering the councils!

Once again, the hero is alienated and crushed by a political authority that is unyielding in insisting on the smallest trivial details in order to humiliate and rob a man, and forces him to bow to its requirements while he is humble and servile; the first time, he sold his beloved donkey to buy a cloak, and this time he is forced to expose his body naked in order to enter the Majlis and return to the ranks of the masters.

The hero of the story hesitates a little in the face of the decision that he must take in order to remain in a friendly relationship with the political authorities that is determined to humiliate and insult him in various ways, but he quickly understands the terms of the game and says to his two friends, Juha and Bahloul, "Take off your clothes and follow me." (Atout, 1986) Then they are allowed to enter the Majlis, where only the naked are at the fore, who throw their clothes away, and perhaps they are throwing many of their principles in a reality that has become subject to strange and undeclared controls.

If reality is a complete and comprehensive given, then the process of our awareness of it is not like that, but rather integrates and expands with every creative act and after every practice. (Eid, 1998)

This creativity and this practice have another impact when they are mixed with strangeness, sarcasm, surprise and shock, as presented by Samia Atout in the story "Naked" in order to depict for us the oppression of the political authority and its determination to crush the human/citizen and rob him of even the smallest details of his daily life.

In the face of this oppressive political authority, the Jordanian novelist may deceive with the manner in which he rejects it; he presents a strange rejection of it in the guise of creating the smallest details that appear strange and confusing, but are actually loaded with symbols, references, ideas, and projections, a strange event (Todorov, 1994) as it is in the story (The Cursed) by the Jordanian narrator Badr Abdel Haq, (Abdel Haq, 1990) is in fact a projection of a strange act on a living reality that the human/citizen suffers from without daring to criticize it explicitly, but he is satisfied with referrals and projections, and for the recipient/reader can analyze the essence of the message and its symbols as he pleases and as his awareness allows him to do.

When the protagonist of the story "The Cursed" enters the city's only restaurant to eat, he asks for delicious food, and when he accepts his food, he collides with a law that the owner of the shop has enacted,

which is: "Do not eat a divided loaf, and do not divide a whole loaf." (Abdel Haq, 1990)

The hero rejects this unjust law and is determined to eat in this strange restaurant whose laws violate the laws of all restaurants in the world, despite knowing that the penalty for refusal will be taking off his clothes and throwing him naked in the street. However, he eats, and the restaurant's servants stare at him in astonishment at his daring defiance and eat as he pleases despite the punishment awaiting him. Signs of hunger were visible on their pale faces, no one dares to eat and go beyond the orders of the restaurant owner, who thinks about them and cancels their presence even if that means that they remain hungry and delicious food is lined up in front of him and they cannot reach him. Although the hero promises to pay for the food, the owner of the restaurant severely reprimands him, threatening him with great punishment because he ate food and did not stay hungry like other servants and customers, justifying his anger by saying: "They are all hungry, but they did not violate the instructions." (Abdel Haq, 1990)

The hero, rebellious against hunger and against the owner of the restaurant, meets a fate no less strange than that of the restaurant and the owner of the restaurant and its laws, and is thrown into the street naked. Where he is met with contempt and disgust by all. Thus, nudity becomes a symbol of the abuse and injustice of the owner of the restaurant, and the strange and ironic narration succeeds in building a set of symbolic relationships that exploit the breaking of expectations in order to paint a symbolic picture of the behavior of political alienation represented by the authority that controls fates and people.

It is a transparent symbolism that gives itself easily to anyone who wants to decipher its symbol, quickly and without effort or explanation, to the fact that the owner of the restaurant is a symbol of the unjust ruler or the unjust political force that robs the human/citizen in various ways, and that the restaurant is the homeland, and the customer is the ordinary, simple person who faces the cruelty of the owner of the restaurant, and the servants are followers of the tyrannical regime that the simple customer rejects and continues to

confront even after he is expelled from the restaurant. The hero continues to go around the restaurant, and starts throwing stones at him in the hope that the head of the great master (the restaurant owner) will be fatally wounded (Khalil I. , 1994) and thus represents a symbolic rejection of the political authority that is seizing him. Rejecting it, confronting it, and attempting to undermine it, even with an angry stone strike, refusing to surrender.

In another story by the narrator Badr Abdel-Haq, entitled "A Man Without Nakedness" in his cursed story collection, another form of rejection of political alienation is represented, this time a rejection of the Zionist occupation policy that expelled him from his homeland Palestine, and threw him weak and broken in a tent of asylum; so (Abu Hatab), the hero of this story, lost his beautiful, calm, and serene home, and lost his dignity and the meaning of his existence when he was smashed by robes and beards. He also lost happiness with the death of his merciful wife, and then lost his masculinity when he kicked him with a huge strap between his thighs. (Abd al-Haq, 1990) His protest against that was his nudity and his showing of his nakedness in an attempt to denounce the political alienation of him, his homeland, and his body.

It's as if he exposed the nudity of politics, its oppression, and alienation through his personal nudity; he'd raise his clothes, urinate, and defecate in front of everyone with no shame or hesitation. Camp men threatened him with punishment if he did not stop this disgraceful behavior; one of them said to him, in an unsuccessful attempt: "Here are the tents about to arrive, and your family, like every family, will have a beautiful tent, and everything will be high." (Abd al-Haq, 1990)

The position of (Abu Hatab) was that the rejection of this miserable future hope, which is reduced to a tent instead of a homeland. In his opinion, this is more shame, nudity, powerlessness, and scandal, and he responded to all of that with more nudity and scandal by exaggerating his nakedness and urinating in front of people with wasted dignity in this desert camp, declaring his rejection of the

occupation and his rejection of losing dignity and the homeland in his own way, represented in nudity.

The scene of horrific concessions in the face of the clash with the political authorities is repeated, to the point of paying parts of the body in exchange for abolishing this clash and avoiding its evil, this is not surprising; giving up parts of the body is no less horrific than the state of total dis that a person experiences in the face of a tyrannical political authority that strengthens the human/weak citizen and gives him the least of his rights, such as food, in exchange for exorbitant prices that reach the point of giving up parts of the body.

Rather, it is about parts that reflect his masculinity and virility, as well as guaranteeing that his descendants continue to live in a pattern that represents a shift in value priorities "in a preposterous fashion." (Apter, 1982) It is sarcasm coupled with black humor that cries as much as it laughs; (Shaalan, 2007) It is a complicated blend of acceptance and rejection of this reality (Goleman, 2000), inside a language framework that "eliminates irony and bitterness at the same time." (Ibrahim Z. , 2012) Rather, this irony may make us fearful since "fear is the opposite face of laughter" (Abdel Hamid, 2003). Because it does not reflect a level of peace, satisfaction, and harmony, as it appears in the scenario and position, but rather reflects the reality that whoever feels afraid and laughs sarcastically at him just confirms his fear. (Abdel Hamid, 2003)

As a result, when we laugh at the hero of Salim al-narrative Maani's (The Castle), we shiver with terror and feel the bitterness experienced by that man standing at the entrance of the castle, in which many people live peacefully and lavishly, and pleading to enter it, but entering it has a high price, everyone who enters must offer their masculinity as payment, so the hero is hesitant to pay this terrible price, but the castle guard persuades him to do so, saying, "What does your manhood do to you... and why do you need it, and are you better than all those who entered the castle after they were castrated?" (Al-Maani, 1992) The hero begins to retreat from his famous chivalry and self-esteem, and his concern becomes not to suffer in this process of

castration after he has transcended the humiliation and robbery of his smallest human rights in sex and in making offspring.

"We execute the castration operation using laser beams," the guard assured him. It takes no time and causes no pain " (Al-Maani, 1992), so the ailing hero accepts being castrated out of necessity and poverty, and returns to his home loaded with fruits. He's paid his obligations and lost his manhood as a result. The wife, on the other hand, condemned him because he accepted the castration, which rendered him a subject of the castle, that is, a usurper of political authority.

The man accepted this painful show that depicts a strange reality that cries out against mutilation, distortion, and domestication, as well as the usurpation of human will and individual freedom, and exposes the manifestations of cruelty and violence to which the individual is subjected in modern society. (Thamer, 1993). The distinction between fantasy and reality in this strange reality is linked to one's inability to rely on one's awareness of reality (Apter, 1982), even if it seeks to reveal the decadence, depression, and horror that characterize our human world. (Apter, 1982) Is there anything more degenerate than when a man sells and becomes a political usurpation represented by the brute power that deprives him of even food until he kneels to her and agrees to her continuous humiliation over and over again, then he has nothing but sadness and everyone curses him, especially his wife? He is the one who, in fact, deserves to lament his sad state, but he lost the justice of his cause and struggle when he surrendered to robbery, submitted to it, and rejected the idea of resisting him. Even if he meant to pay with his life for that, that is more honorable than paying his masculinity a price for the morsel of food that quickly perishes, and his need for food is renewed again. Who will then pay the price for a new summit? He paid the most expensive price for the last summit.

However, this surrender does not mean that it is the only solution proposed in the face of the battle of political alienation of the individual and groups, but there are other solutions represented in confronting this alienation at all costs. This is a solution proposed by

my story (there are only two options) for the storyteller Munira Shuraih and (The Ants) for the storyteller Maryam Jabr, in the first story (there are only two options) for the storyteller, Munira Shureh, we enter a world in which consciousness mixes with unconsciousness, reason with madness, and logic with irrationality; The hero of the story is accused of killing the big head, and the hero admits that, but he asserts that the big head is the reason he committed this crime; the big head has embarrassed the little head (the hero). As he turned it into a testing ground, he insults him, then monitors his reactions with electromagnetic waves and measures the vibrations of his dignity and pride.

By force and by menace, the hero forgave the big head time and time again, because he has deadly weapons with which he constantly threatens, but things reached the point of unbearable humiliation when the big head asked the little one to give him his head. Because it suits him more, as he put it, then a warning sign flashed in the hero's head, "They are only two options, and there is no third for them; either the big head dies or I die" (Shureh, 1981), and the hero decided to die the big head who trampled on his dignity time and time again, and the bravado of it reached the point of robbery over the heads of others who are weak, and thus the will and dignity of the man triumphed over the forces of political alienation represented by the personality of the big head, which is exactly what it symbolizes.

As for the story "The Ants" by Maryam Jabr, the refusal to surrender to political appropriation takes another form. As the protagonist of the story receives a warning from one of his friends not to go out into the streets, on the pretext that "ants fill the streets, and they miraculously bite the feet of passers-by", but the hero who is doing the narration makes fun of this friend's words, and he goes out to the street without caring about his friend's warning to him, so he does not see any trace of ants. He goes to his work, and there the surprise occurs when he sees "swarms of ants rushing towards me... they are large and strangely sized, leaking from different corners, covering the floor of the room". (Jaber, 2000)

The strange thing is that no one sees this strange phenomenon among these swarms of ants except the hero. Then, he goes out of work “ In search of that friend, for he is the only one who can believe what I tell him now”. (Jaber, 2000)

Did this friend constitute awareness of the crisis? However, he was negative towards her when he advised him to behave negatively. Is it staying at home and not facing swarms of ants? Or is it in fact one of the arms of political alienation that spreads terror, fear, and defeat in the souls of the people/citizens so that none of them think of the revolution as being about enslavement, injustice, and the distress of life and livelihood?

The imagination of the Jordanian storyteller or his pen does not stop at this point in depicting the battle with alienation in his general life or human reality. Rather, he goes beyond that to the limits of terrifying fantasy; in the story (a barbecue party) by the narrator, Youssef Ghishan, the hero's family demands a barbecue party because he received the thirteenth month's sum.

What is worse than that is that the hero of the story has gone to the human meat market with a desire to devour the baby's meat, and in the meat store are piles of boxes containing naked people of different ages who have been domesticated from birth for this terrible moment, and the prices are according to age.

People are languishing in their boxes, working to make handicrafts that are sold in the markets, while others are languishing in internal rooms to carry out the reproductive process sufficient to supply the market with the required products.

The most horrific thing is that this horrific trade does not violate any law, according to what one of the shop's employees says: “We get what we want in the easiest and easiest way, and collectively, it is completely legal, and there is no prohibition against eating human flesh in any religion”. (Ghishan, 2015) “We slaughter legally.” (Ghishan, 2015)

Therefore, slaughtering a human being and throwing him into Hell bears a legal character in this horrific story if the strong man did it, and it was permissible to do it. And this alleged legitimate trade benefits the purpose of benefiting from the slaughtered human being; she sells his flesh, his genitals, and his blood in the markets that pay the price for that.

This strange, despicable, hideous behavior, used with a symbolic structure, does not extend much of the living existence, in which a person is abused, killed, humiliated, stripped of his humanity, and subjected to the most horrific forms of torture, exploitation, and humiliation without anyone to defend him, or even without finding in himself some courage to defend himself. He surrenders to his bitter reality and is preoccupied with work and procreation for one purpose, which is to rob him and exploit him.

It seems then that man is nothing but a sacrifice that is sold and bought under oppressive tyrannical regimes. The slaughter of their own citizens and the citizens of other weak countries becomes permissible, so that killing people, insulting their dignity, and trading their future becomes a form of this legitimate and brutal slaughter.

And if we want to describe this brutal reality, then we can say that it is a speeding bus that is moving towards the abyss without a conscious, skilled driver who is able to drive it until he and its passengers reach their goal without causing them to perish; We are facing an experience that is almost realistic in its appearance, especially in light of the narrator's use of the first person's conscience, which speaks of a subjective experience, which gives the narration reliability and persuasion.

However, the true essence of the story is shaped by a hazy vision that is not grounded in reality; In a dream, the hero sees himself driving a strange bus. The driving seat is far from the front windshield, and on the way to driving, the hero crushes many people under the wheels of the bus. When he fails to drive, he throws himself out of the bus,

leaving the passengers busy with gossip to meet their black fate. After he discovers that driving is a condition that is without vision,

This nightmare-the nightmare of driving without vision-pursues the narrator, who sees himself passing through a long, dark tunnel in a small car without lights or lights.

This dream act dislodges the realistic narration, pushes it into the strange dreamy narration area, and opens the text to subsequent interpretive spaces. Moving away from reality in terms of a reliable reference to the text and approaching exoticism transforms the writer's works from stories that say what they want to stories that express and inspire, leaving the reader with spaces for contemplation. (Khalil I. , *The anecdotal works of Mahmoud Al-Rimawi between experimentation and exotic narration* , 2002)

In the light of this strange narrative that presents alienation in a contemplative way, the communicator understands that the nightmare of leadership without vision, lamps, or lighting is a symbolic for the people led by a despot political force that clearly lacks experience and vision, and it leads all the people to the abyss while they are busy gossiping and do not realize where the bus that goes alone without a safe driver takes them.

This disturbing reality makes political authority an obsession that worries people, terrifies the creator, and throws him into endless day and night nightmares. In the story "Cold Blood" by the storyteller Jamila Amayra, the heroine of the story suffers from a nightmarish dream that has the power that leads to death, and we can see in this nightmare an echo of the political forces that rob man and turn his life into a connected hell, but the writer decides to face the fear that has engulfed her. The action of death in the other direction reflects the man who is carried on the efficacy of the dream (Abdel-Khaleq, 2000). The heroine of the story, which is told to us in the present feminine conscience, suffers under the weight of a nightmare that recurs every night, just as the political authorities besieged her in every place and time and crushed her without mercy. she says: "A

man is chasing me with two feet of fire and long, sharp hands, carrying something that I could not discern well" (Amayreh, 1993), the heroine searches for the man who violates her dreams every night during the day for an unknown reason. On her tour of the market, she notices, fact or fiction, that some man is following her for no reason; she lures him to one of the isolated corners, and performs a strange settling of accounts with him, and decides to discipline one man with her nightmares in another, so she draws her revolver, and shoots him three bullets, "after which it turns blessed in the lake of his blood on the ground" (Amayreh, 1993), then she leaves the place reassured and satisfied, without knowing that the real terror will begin now, and that it has not ended as she thought, but that she has just created a new curse that haunts her; She unknowingly transmitted her nightmares to reality. Her attempt to kill the power will not succeed through this arbitrary killing of another person, she quickly discovers that the nightmare of the political authority's control is still haunting her, especially since she confronted it in an absurd manner. She killed another person, while the feared man who was chasing her, and who represents the usurpation of political power, is still alive and strong and able to chase her everywhere. Therefore, it is not surprising that we find that this fear of the specter of political forces chasing the citizen may often triumph over him and kill him, and this is what we see in the story (Chaos of Things) by the same writer, Jamila Amayra, who wrote the story (Cold Blood);

In this story, luck avoids the heroine; the man with the black glasses that she sees in her dreams suddenly appears from the unknown and, for no reason, aims his bullet at the heroine's chest, and she falls dead. Thus, the exotic narration that is based on the idea of alienation becomes dominant in a clear escalation of fear of it and the unknown associated with it, which parallels in dreams the line of life in waking life, overlaps with it, and becomes a prophecy that will soon be fulfilled in reality to confirm the heroine's fears of an alienating reality capable of defeating her at any moment, no matter how hard you try to resist. Thus, the issue of resistance and struggle for freedom becomes a form of futility that is useless. In such a condemned reality, it is expected that it will produce negative individuals who cannot be

certain whether they are alive or dead, and their strangeness is directly related to the psychological reality of a person who cannot rely on their awareness of reality (Todorov, 1994). In the story "The Death of the Dead Man" by the narrator Jamal Abu Hamdan, the hero of the story does not know whether he is alive or dead, but he tends to believe the news of his death when his wife tells him: "You are a dead person." (Abu Hamdan, 1995) The hero recognizes the fact of his death, and decides to search for a grave for him to be buried in. He spends two days searching for it, and the wife encourages him to move to the cemetery because this suits him better, and she asks him to keep cheering and cheering, even when friends come to console him.

Finally, the hero finds the appropriate grave for him, and it is dug and ready and waiting for him. He descended into it, stretched and closed his eyes, and one of them threw dirt on him, and there he felt freedom for the first time; "I felt the ecstasy of a shot, because at last I had died a real and complete death." (Abu Hamdan, 1995) On occasions, the wife would come to the grave with the children and assure the orphaned children that their father was still alive even though he was dead, even though she had previously seen him dead even though he was alive. Is it reasonable to wonder what is going on in the world? The answer is that this is happening with all its ugliness in an authoritarian reality whereby the political authority robs the person/citizen in various ways.

Summary and conclusion

Monitoring Jordanian stories that stop at the issue of political alienation of the human being/citizen requires a large space to include them due to their abundance and diversity, but the study touched on this through a quick and random wandering in the world of the Jordanian story, referring to this feature, stopping from the literary observation itself to some of its details in order to portray his battle with political alienation.

Further exploration of the Jordanian short story universe will lead to many comparable instances of Jordanian female and male storytellers. The concept of political alienation in the Jordanian short story, which is: The story (The Cow) by Ahmad Al-Zoubi, (The Scandal), (The Feathered Arrow) and (Without Features) by Yahya Ababneh, (The Undertaker) and (The Clay Residence) by Sahar Malas, and (The story of Shahryar) by Ghassan Abdel-Khaleq, (The Fly) by Mufleh Al-Adwan, (The Dead Who Burried Me Alive) and (My Almost Died Friend) by Ibrahim Zaarour, (A Strange Hobby) by Samia Atout, (Furnished Tomb for Rent) by Jamal Abu Hamdan, and (The Ritual of Visiting) Ahmad Al-Nuaimi, (An Unfamiliar Day) by Khalil Qandil, (Awra) by Saoud Qabila, (Red Indian) to facilitate the paths, (The Tree of Knowledge of Good and Evil) by Fakhri Kwar, (Wakefulness) by Khalil Al-Sawahri, and (The Machine) Al-Sandooq and Al-Rajm by Abdullah Al-Shaham, Al-Madina by Muhammad Tamliah, Investigation by Fakhri Kwar, Al-Mandhour by Jamal Naji, and Al-Mahroos Lijm. Aa Shanab, (Al-Quran) by Nayef Nawaisa, (The Bark) by Ibrahim Jaber Ibrahim, (The Little Dinosaur) by Munis Al-Razzaz, (The Enemy) by Subhi Fahmawi, (The Return of the Spirit) by Aqla Haddad, and (The Wolf) by Youssef Damra, and many other examples indicating the content of this study.

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Chapter 3
**Legendizing of The Hero in (The Epic
of Gilgamesh)**

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Legendizing of The Hero in (The Epic of Gilgamesh)

Abstract

This study looks at the hero character in (The Epic of Gilgamesh), which converts this ancient historical epic into a mythological structure that aligns the characters to establish its architecture. The study began with an overview of "The Epic of Gilgamesh," as well as the gap between the history of this hero's character and its mythology, and then moved on to the following topics that formed the legend of the hero in "The Epic of Gilgamesh," which are: the legend of the character (Gilgamesh) in "The Epic of Gilgamesh," and the legend of the characters next to the character (Gilgamesh), the mythical beings in the "Epic of Gilgamesh".

Keywords: myth, hero, epic, Gilgamesh.

A Look at the Epic of Gilgamesh:

The Epic of Gilgamesh is the longest and most comprehensive epic known to ancient civilizations; it is also the first in time for all of its great epics. It was written about 4,000 years ago. As a result, it has earned the title "The Odyssey of Iraq." It's a legendary epic with a legendary build. Because there is a fundamental distinction between a myth and an epic, the story's characters are generally gods, and the myth's events center largely around creation, the world, the conflict of good and evil forces, and religious beliefs.

"But we must make it obvious that this distinction between myth and epic is a question of form, and that the borders may not be respected in many circumstances, so that the myth becomes the epic and the epic is a myth," argues Fadel Abdel Wahed Ali. This is mostly owing to the fact that many myths contain heroes who, as previously said, are the heroes of the gods, who conduct heroic actions and adventures that lead the researcher to surpass the acceptable bounds, and so such stories are considered epics. (Ali, 1999)

This work is rated as epic based on the above. We receive the idea of human free will, which may determine his destiny and sometimes defy heavenly aspirations, because it displays heroic exploits conducted by a person alongside deities who occasionally intervene in the events of the narrative, frequently directing the affairs of humans. (Ali, 1999)

This great epic was inscribed on twelve tablets, and it was customary for the Babylonians and Akkadians to address it with the first phrase or portion of poetry in it in such literary collections. Something, and this is the opening sentence of the (Epic of Gilgamesh)'s tablet. (Baqir, 1976) Written in Akkadian cuneiform, this long work tells the tale of a heroic quest for fame and immortality. The first publisher of the manuscripts of the epic that were found at the beginning was Paul Haupt, and this was published in the third issue of The Assyrian Library magazine in 1884 AD under the title "The Babylonian Epic of Nimrud," and then some other miscellaneous parts were published. Paul Haupt and Alfred Yermis.

After the scattered manuscripts were published and compared to each other, the researcher (B. Yinch) managed to publish the epic in full. (Baqir, 1976)

There is additional evidence that the Epic of Gilgamesh was performed on stage or recited as part of a particular celebration or rite. The question of establishing the aim of its organization is a tough one to resolve, but the reason for its existence is the presence of the stories that comprise it in the oral narrative legacy. It may be merely for fun at monarchs' palaces or private dwellings, or around desert caravan campfires, or on lengthy trips amid the Hindus and the heads of the Arabian Gulf. (Ibrahim, 1970)

Mesopotamian sources identify the author of the seventh-century book unearthed in Nineveh as Sin-let-Unini, a famous writer and exorcist monk of the Kassite era" (Daly, 1991), and this conclusion is fair to accept without reservation. Justified, but we'll never know how heavily this author relied on a pre-recorded spoken text.

Nothing is certain whether the epic arrived complete or incomplete, except that in this regard, we refer to the feature of (pre-empting events) or (pre-empting outcomes), as Taha Baqir refers to it, i.e., anticipating what the narration or story will result from and hinting at the solution and the end (Baqir, 1976); The Epic of Gilgamesh opens with a prelude that introduces the novel's hero and praises his achievements, as well as hints to the novel's end. The explanation for this is most likely to move the listener and excite his interest in the novel's events.

This type of ancient literature or poetry can be comparable to current cinematic presentation methods; for example, some films begin with a snapshot of the novel's finale or one of its most important moments, then the novel's episodes begin in order, and conclude with the scene from which they began.

Based on this phenomena, the fact that the Epic of Gilgamesh's opening or prologue is equivalent to its finish indicates that the writings that have reached us from it almost entirely depict the epic.

However, it is unknown how much this writer relied on a pre-written oral narrative text that he split into eleven panels. After the introduction, an addendum recounting Enkidu's voyage to the underworld was appended to the Twelfth Tablet.

It is a poetic epic written in Babylonian Akkadian that tells the narrative of King Gilgamesh of Uruk's life and works in a way that combines fact and folklore. Because it is the epic's last literary form after over a thousand years of evolution and change.

This primary text differs from the others in that its clay tablets were found quite undamaged and in a condition that allowed for sequential reading, despite fractures in some of them and distortions in many of their lines.

This epic has gotten a lot of attention because of its humanity, and humanity implies that the human person is at the center of everything.

We find a complete examination of its fundamental themes, its relationships with gods, creatures, and nature in general, its attitudes toward life and death, good and evil, and its beliefs about its own existence, as well as other topics that may be grouped together as "human philosophy." (Ahmad, 1988)

Perhaps the humanity of this epic is one of the most important reasons for its spread, along with the glorification of this epic for the heroic man rather than the hero, the god or a group of gods, and this epic was uniquely able to formulate the different and even contradictory feelings in a literary, short, and poetic form, which gave it its own attractiveness and strong influence. As a result, some academics regard it as the pinnacle of Mesopotamian literary brilliance.

Legendizing Gilgamesh character in "The Epic of Gilgamesh":

From a historical standpoint, Gilgamesh is a legitimate historical figure; he is one of the rulers of Mesopotamia during the Sumerian era (Ibrahim, 1970) and not a fictional character created by the legendary imagination of the Mesopotamian people. Recent excavations have proven the existence of a king of Uruk named Gilgamesh who lived around the middle of the third millennium BC and occupied this king's place in the King List of Sumer; the list of kings mentions Gilgamesh as one of the prominent kings, and he was preceded in ruling by the kings of Sumer, who are: Miskiyaj Jasher, his son Anmarkar, Dromusi.

Thus, Gilgamesh is the fifth Sumerian monarch on the list, yet he surpassed everyone in terms of reputation and became the undisputed hero of Sumerian legend. Many poetries were collected in it, and epics were composed on him, extolling his valor. Based on this scant knowledge on Gilgamesh, some historians estimate the historical Gilgamesh's existence to about the year 2600 BC AD, and his deification to approximately the year 2500 BC.

Gilgamesh is the first important character in the epic whose name is a realistic figure with a proven historical reality, and he is represented in

the epic as follows: "the total lord of the city, commanding its population, his power is unrivaled, descended from a heavenly origin." As a result, Gilgamesh appears to be a mythological figure rather than a genuine person. (Al-Miqdad, 1984) However, this character has been largely written about and carried with many legendary predicates that transferred him from the realm of documented history to the realm of legend and its predicates, and there is no doubt that the epic of Gilgamesh played the largest role in this legend, and made him play the heroic role that usually represents that if there is a glorification of him and his legendary characteristics, it is because the group presented them to him, no matter what. (Khorshid, 1980)

The epic mentions Gilgamesh as a mix of God and Human; two-thirds of him is a god, and only a third is human, and he is the feared son of the cow (Nenson), a representation of the sacred bull in ancient civilizations, and he possesses a giant and strong body befitting his divinity, even if it is imperfect because a third of him is human, and the epic tablets say:

"The son of Uruk, the gored bull

Who goes ahead as befits a leader

Descendant of Lugalpanda, the all-powerful Gilgamesh

The feared son of the cow "Nansun" (Al-Sawah, 1996)

Two-thirds of him is god, one-third of him is human, his body is made as a model,

Conqueror of the mountain passes,

digging wells in the flanks of the mountains" (Al-Sawah, 1996)

According to the epic, Gilgamesh is a mix of humans and gods; his father is Logal Panda, the third king of Uruk in the first dynasty of Uruk that ruled after the flood, and his mother is Neenson, a minor

goddess in the deity complex. It was given the name "cow," and the title "cow" was one of the highest titles in the ancient East. In those civilizations, the cow represents giving and life.

Gilgamesh's mother, Ninson, is the god's wife (Logalbanda), (Daly, 1991) and he is not Gilgamesh's father, but only his stepfather; as for his father, he is unknown, though the Sumerian King List refers to him as the high priest of Kulab, and Fadel Ali says: "His father was lillu, and the term (lillu) refers to a type of demon or apostate. (Ali, 1999) That is why some academics believe Gilgamesh's father was a jinn and married Ninson, therefore his son (Gilgamesh) inherited two-thirds of his father's supernatural divine traits, and we also use the term (lillu) as an adjective, meaning "mad" or "crazy." "a fool" (Ali, 1999)

The people of Uruk clearly want to elevate their ruler (Gilgamesh) from the rank of human kings to the position of deity, as did many Sumerians, Babylonians, and pagan peoples who elevated their lords and kings to the ranks of gods and demigods.

The exploits of Gilgamesh are evident from the first tablet of the epic, which befits his myth of being two-thirds god; he is the one who saw the world, discovered it, knew the hidden secrets in it, and went on a long journey; he is the one who raised the impenetrable walls of his city (Uruk) that he rules, and of which the epic tablets say:

"It is he who has seen everything to the edges of the world."

He is the one who knew everything, and mastered everything.

He saw hidden secrets, revealed hidden things.

He went on a long journey, and he was beset by fatigue and exhaustion.

And he engraved on a tablet of clay all his travels

Raise the walls for your impregnable Uruk,

and the sacred temple of Ianna, the blessed camper'' (Al-Sawah, 1996)

This text is the beginning of the epic, and it talks about Gilgamesh, who is described by the text as having complete vision and complete knowledge (Al-Sawah, 1996), and thus he is omniscient, or nearly omniscient, and thus a god in the eyes of those who wrote these tablets, because omniscience is one of the attributes of gods, not humans, who are characterized by the limitations and limitations of knowledge.

Gilgamesh constructed a magnificent temple at Uruk for Aanna, and Uruk is one of the Mesopotamian region's historical and civilizational centers. It is one of the region's early civilization cities, and the city still remains today, bearing the name (Dassam Al-Warka), and its remnants are presently situated near (Khader Al-Daraji) in the Governorate of Al-Muthanna, represented by its ruins in the hills of Waror, Al-Waswas, and Hamad Al-Warki.

The city of Uruk is now Warqa, which is on the lower course of the Euphrates, distant from its shore, to the west, leaving the town a paper away from him. (Al-Sawah, 1996) (Ali, 1999)

According to Firas al-Sawah, "current archaeological evidence suggests that Uruk was the greatest Sumerian city at the start of the dynasty era, and that it had attained the status of a genuine metropolis before other urban centers in southern Mesopotamia." (Al-Sawah, 1996) This city has undergone a lot of growth and urban civilisation; in 2600 BC, Gilgamesh erected the Great Wall. Uruk (or Erk) is the same as Warka, and it is located 220 kilometers south of Baghdad. Its Sumerian name is Unng, which means "settler."

The Babylonians named it Uruk, and Warka was made up of two major bodies: the first was called "Eanna," and it encompassed the region (the ziggurat) and the goddess's temple (Anana), i.e., Ishtar,

whose principal focus of devotion was the ziggurat (Warka), (Kramer, 1971)

The second portion is known as "Kullab," and Gilgamesh is sometimes referred to as the master (Kullab), and in this section is the temple devoted to the deity Anu, known as "Anu-Antu)." (Daly, 1991)

Anana, for whom Gilgamesh erected a temple in Uruk, is the same famous goddess (Ishtar), who is in Sumerian Enin, Enina, and Anana, the goddess of love and war, and the lady of Uruk and Arbel, and her father is the god Anu in Uruk traditions, and in others it is the god Sin, the god of the moon, and she is his brother (Arishkekal), and one of her derivatives is Its emblems include the morning and evening stars, as well as the form of a rose. (Daly, 1991) Ishtar was considered a goddess of Uruk in ancient Babylonian mythology. Because it was she who brought the skills of civilization from (Eridu) to (Uruk), making the latter a hub of Sumerian civilization, and so bearing the name (Anana). (Kramer, 1971)

As the giver of science and culture to Uruk, as well as the giver of protection to this city, she has the right to be called by her name, except that she - despite being her protector and the transmitter of knowledge to her - does not hesitate to get angry at her with great rage and cunning when she is angry with her king (Gilgamesh), who refuses her request to marry him, and she sends on (Uruk) a bull that exhausts them with death and In a land of corruption, ruin, and intimidation of the people.

The Bull of the heaven has descended

In his first bellow, he killed a hundred men

two hundred too

In his second bellow, he killed a hundred men

Moreover...

***In his third bellow....he pounced on Enkidu."* (Al-Sawah, 1996)**

We recollect a fascinating exchange between the deity (Anu), the father of Ishtar, the god of the sky, and his outraged daughter (Ishtar), who demands that her father procure a bull in order to inflict revenge on Gilgamesh, who broke her pride by refusing to marry her. The same rejected father threatens him with releasing the dead of the earth, destroying havoc, and causing global famine, so her father complies to her request and presents her with the mythical bull she seeks to fulfill her dream. It is the destruction of Gilgamesh's ruled city (Uruk) in retaliation for him, and the tablets specifically mention this threat from (Ishtar) to her father (Anu):

"If you do not make me the bull of heaven,

I smash the gates of the underworld; I take out its huge gates

Leave the doors wide open

***And I will make the dead rise and eat like the living..."* (Al-Sawah, 1996)**

Ishtar, the goddess of love, had a relationship with the realm of death and the dead through her sister Arishkigal, also pronounced Arishingal, who is the great queen of the lands, the lady of the earth, and the wife of (Nergal), the mother of (Ninazu), the goddess of death. (Daly, 1991)

Many myth and legend specialists believe she is the sole powerful figure in the realm of the dead, although it is apparent that Ishtar had jurisdiction over that world as well, else she would not have threatened to unleash the dead.

However, her authority has waned in the higher world, that is, in the world of the living, but the effect of that first power lives on in (the Uruki's) imagination and memory, and in what Firas al-Sawah says about (Ishtar) in his speech: "She was helping her sister Arishkegal to

fill Hell with people" (Al-Sawah, 1996) In other passages, she appears to have the same jurisdiction over the underworld as her sister (Arishkegal), which validates our prior views regarding the two goddesses' oneness and their ancestry from a single beginning that the legend had not forgotten in those days." (Al-Sawah, 1996)

According to the myth of the bull in ancient East thought, Ishtar chose the bull to carry out her vengeance mission against the city of Uruk and its king (Gilgamesh). For the ancient Egyptians, it was associated with the sky, as the four-horned bull of the god Ra guarded the roads of the sky, and both the sun and the moon bore the title (the bull of the sky), and the provinces of Lower Egypt adopted the concept of the holy bull. Thus, kings of the modern state descended from ancient Egyptian families bore the title (the great bull), or the title of the strong (Horus the bull), and the ruler was depicted in the image of a bull throwing his enemies to the ground with his horns. (Luker, 2000)

The Sumerians believed the bull of the sky to be the one which burns with his breath in battle. (Lloyd, 1988) And (El) was the main god of the Phoenicians, ruling over all of Canaan and known as the bull. The bull was a symbol of strength and power for the Canaanites. (Khoury, 1990)

It is in charge of the fertility of the land and agricultural growth, just as it is in charge of the fertility of women. In light of this, the first person's optimism about the moon after he worshiped him, and the bull was a symbol of the moon revered by the ancient Egyptians (Khoury, 1990), and the Arabs worshiped the moon in the pre-Islamic age, and he was the deity of the Arabs of the south, and they worshiped him as well. Donkeys and a dog were symbols of the moon in Dumat al-Jandal, Banu Abd, and Du Banu Amer, while the bull and snake were also symbols of the moon. Both have the connotation of regeneration and fecundity. "

However, the worship of the sun soon surpassed the worship of the moon and all other planets, and the cycle of the sun became the sacred cycle, a symbol of life (Luker, 2000), and Ra (for the ancient

Egyptians) became a deity of the sun, and the sacred bull became a symbol of the sun, in addition to being a symbol of the moon (Luker, 2000), as the sun took a special shape for each hour of its daily journey. It was a youngster in the first and second hours, a monkey shooting an arrow, that is, emitting a beam of light in the seventh and twelfth hours, and an old man's head in the eleventh and twelfth hours. A ram is using a crutch. (Luker, 2000)

Returning to Gilgamesh, his mythology was also portrayed by the fact that he played the roles of rescuer and rebel, with these two roles being mythological emblems; On the one hand, the Savior desired to free himself and mankind from the ravages of death, which he observed afflicting people around him, beginning with his buddy (Enkidu), who was plagued by his death, and from the side of the rebel. He is the one who rebelled against death and sought to destroy it, just as he had rebelled against the goddess (Ishtar), who refused to marry him and fell victim to her wrath and horrible vengeance against him and everyone (Uruk).

The Savior is often a symbol that insists on the imagination of ancient tales, as well as on various heavenly and non-heavenly faiths, as well as on certain cults. (Bseisu, 1983) Despite the diversity and variance of the Savior's image in all of the narratives, it performs one fundamental task: to fill the planet with justice after it has been filled with oppression, to establish God's rule and state on the earth, and to abolish injustice, exploitation, and tyranny (tyranny of the body). (Bseisu, 1983) With eventual redemption, (Encyclopedia, 2000) this image arises frequently among those who are oppressed and under the yoke of tyranny, whether from their rulers or foreign invaders. (Bseisu, 1983)

The rebellious symbol, which gives Gilgamesh other mythological shades, emerges primarily from the idea of the rebellion of the conscious and educated human will, the product of insightful thought, which makes him intellectually inherited by humanity as an expression of its rejection of tyranny and alienation.

The ancient mythologies were rife with revolt, particularly against the gods. (Bazanlaki, 1996) Perhaps the most famous example is (Prometheus') revolt against the leader of the Greek gods (Zeus). According to Greek myth, he created man from dirt and water, then took up men's cause against the gods, stealing fire from the sky with a reed and returning it to the people on Earth. To be able to face the hazards of nature, Zeus, the king of the Greek gods, grew enraged and instructed Hephaestus to create (Pandora) a punishment for man; he (Zeus) (Prometheus) was bound to a rock at the summit of a mountain peak in the Caucasus, and an eagle devoured his liver till death. If it came to an end, it was renewed, and the eagle went back to its prey. (Shapiro, 1999)

If (Prometheus) had rebelled against Zeus, the chief of the gods, Gilgamesh would have turned down her marriage proposal, because he sought with all his might to rebel against death and obtain the herb of life and immortality, and he actually obtained it, almost ate it, and obtained immortality after he gave him to him (Utanpishtim). The flood survivor is the herb of immortality after a lengthy voyage through mythical areas and surviving impossible tests and lethal obstacles, but a wicked snake took it and obtained immortality for itself when it ate it, therefore it became a symbol of immortality and life that never ends. The moon was then identified with it since they are both partners in the cycle of continuity and survival through transition and survival through another. (Luker, 2000)

When Gilgamesh returned to his country, he learned that immortality might be found not only in perpetual life, but also in rebuilding, creativity, and achievement. As a result, he was able to resolve the conundrum of immortality and man. Although the epic concluded with a sad and disappointing ending for Gilgamesh and all humanity, it did present an alternative to this sadness, albeit without the alternative (Gilgamesh's objectives), but it is an alternative that appears rational nonetheless. If immortality is impossible for a human person, it is because the gods have kept him from the beginning of time, so Gilgamesh and any other human being might immortalize their acts and achievements, so their memory lasts forever.

Gilgamesh is depicted in myth as the deity of the underworld who justly governs over it, and he was also known as the judge of death. The epic also witnessed four stages that it went through, which Firas al-Sawwah characterized as follows: (Al-Sawah, 1996)

The first phase: (individuality and absolute freedom): (Gilgamesh) was the only free individual in his society. He was a king with absolute power, the strongest of men in body and mind, the most navigable and intelligent, full of vitality and perpetual activity. His movements did not calm day and night.

The second phase (Commitment): That is when the friendship between Gilgamesh and Enkidu deepened, and a deep love developed between the two parties that changed the course of their lives.

The third phase: (the disintegration of reality and the search for the impossible): When Gilgamesh leaves the city of Uruk alone and sad, in search of the wise (Utnapishtim) in his search for life and death.

Fourth Phase: (Reconstructing Reality): In this phase Gilgamesh's search for immortality ends, only to return disappointed after the plant of immortality was stolen from him, and he began directing every effort to serve his people and develop their conditions.

legenizing characters next to the character of Gilgamesh:

The myth of Gilgamesh's personality is evident in its proximity to other mythical characters, and the irony is that all of these legendary characters mentioned in the epic are all illusory and imaginary characters with no historical basis, with the exception of the character Gilgamesh, who was mentioned above when discussing this delusion. The inclusion of these legendary figures in the epic, on the other hand, supports a mythical entity (Gilgamesh), and the most notable of these legendary characters present in this epic are:

A-The legendary figure of the sages of Uruk:

The epic says in some of its talk about the impregnable walls of Uruk, which Gilgamesh is credited with building:

Raise the wall of Urk, walk on it,

Touch what is his tool, examine the workmanship of his bricks

Are not its stones of roasted wages?

And the Seven Sages who laid the foundation for him?

One buyer for the city, one for the orchards, and another

*For the meadows, and the rest is land without planting or building
for the temple of Ishtar*

Three badges and uncultivated land, is the city of Uruk.

Tell the graves, the copper

Broke its bronze gate,

Take the graves lazuli and kill him.

Aloud...

About Gilgamesh who went through all odds.” (Al-Sawah, 1996)

This text refers to the great walls that surround Uruk and indicates that the Seven Sages of this city were the ones who laid the foundations of the walls, and they are not real personalities at all, as they do not exist in the city's real history, but the cuneiform tradition states that "seven holy divine sages, sent by God Aya, to teach mankind the arts of civilization." Adapa, Oandoka, Enmedoka, Enmikalma, Enmipka, An,

Enlilda, and Otoapsu are among these sages. Likewise, each of them is recognized by several additional names and titles.” (Daly, 1991)

This sage is known as "Montalco," which means "adviser," and is attributed with the construction of walled towns. Perhaps the mythology implies that they are the ones who taught humanity how to erect walls around cities. It is appropriate, then, that the tale credits them with laying the foundations of the city's walls (Uruk), understanding that this building involves the connotation of exalting the walls' buildings and praising their craftsmanship and the height of their nurseries. The sages are not engineers, architects, or even artisans, as some accounts claim, but rather legendary beings who bear the task of teaching mankind how to build city walls, and the gods are the ones who erected this city and its temple, where the gods descend. And, if the sages are fictional and do not exist, a questioner may inquire, "What is the story of the copper chest?" What is his connection to Gilgamesh? What does it have to do with the Gilgamesh Epic?

To address this question, we must look to the ancient Sumerians and Babylonians, who used to bury their records and texts inscribed on tablets in boxes in the foundations of massive structures, for reasons unknown. Perhaps they chose it since it is the most distant and inaccessible location. Perhaps they trusted in the mystical capacity of these locations to keep their documents safe. Whatever the motive for this conduct, we may deduce that they recorded this epic on tablets and buried it with its chests within the walls of Uruk and other Sumerian cities. (Al-Sawah, 1996)

B-The legendary figure of the sacred prostitute:

The sacred prostitute appears multiple times in the (Epic of Gilgamesh), assuming its legendary and ancient role in the ancient myths that looked upon the sacred prostitute with reverence and reverence, and assigned them the most important and dangerous roles in maintaining and completing the life cycle.

The sacred prostitute is understood according to the myth's view of sex, seeing it as one of the cycles of existence and life, and without it, there would be no life. He saw it as a divine receptacle that connects it to the supreme luminous level", (Al-Sawah, 1996) and saw the sexual act as a transgression of temporal and spatial conditions, as well as a fusion of the life cycle and its cosmic powers that pervade living existence. (Al-Sawah, 1996)

In the beginning, the negative and the positive moved in the womb of the Great (Euroborus), and they married, and they had children, and in the beginning, the mountain of heaven and earth was also born from the womb of the first waters, and desire traveled between their poles, so they united, separated, and the universe arose from them, and in the beginning, the wind fell in love with her, and she was the beginning of the end of the mass of the first substance, and in the beginning, the spirit of the masculine deity hovered over the feminine waters, and in the early times she created (Ishtar) from herself a husband, and united with him.

In light of the belief that sex is an activity emanating from a universal force that organizes the entire universe, the sacred prostitution that was common in the civilizations of the ancient East appeared. Dedicated to the source of cosmic energy, yielding to it, energized by it;

Therefore, sacred prostitution on the level of myth was an expression of a cosmic activity that does not calm down, but in its stillness is the stagnation of the world of life. That is why Ishtar was called the holy prostitute, (Al-Sawah, 1996) "and her preoccupation with the sex that the male legend takes on her was the eye of her virtue", (Al-Sawah, 1996, p. 183) and women often practiced sacred prostitution in the great mother's temples, and allocated its proceeds to the temple and to God. (Al-Sawah, 1996)

The prostitute appeared in several roles in (The Epic of Gilgamesh); at the beginning of the epic, the prostitute appeared who tempted Enkidu, then pushed him on Gilgamesh's path to become his friend

after that, after a fisherman used her to trap Enkidu, who was spoiling his nets and smashing his traps that he monitored for prey, as mentioned in Epic tablet:

"Go, turn your face toward Uruk."

Report to Gilgamesh the news of this mighty man

And to give you a priestess of love, to take her with you

Let her break his punch, with more strength than his

When the water is returned, the animal is watered.

Let her dry her clothes and reveal her charms,

He is close to her if he sees her.

Disguised as being close to her when he sees her" (Daly, 1991)

The dialogue between the prostitute and Enkidu is mentioned on another site with the following text:

"Man of the Beginning from the depths of the prairie"

Glamor girl frees her breasts, bares her breasts

Just pick it up

She was not ashamed, I took her warmth

She put down her dress, fell on her,

And now he is in love with her" (Al-Sawah, 1996)

The holy temple prostitutes emerge elsewhere in the epic, serving the temple and sharing their grief with everybody. When (Gilgamesh) and

(Enkidu) slaughtered the legendary and sacred bull of Heaven sent by (Ishtar) to (Uruk) to exact vengeance on its people and king; And, in order to wreak devastation on it, (Ishtar) met with the temple prostitutes, with whom they shared sorrow over the dead bull:

So Ishtar gathered the vowed daughters

The women of the temple and its purposes

On the thigh of the celestial bull she mourned.” (Al-Sawah, 1996)

We are then faced with another interaction with sex that we hardly know in our current societies, not by its behavior, but by its purpose, meaning and philosophy; The sacred sex was associated with the woman (the female) when her worship was superior to the worship of the man; Because it is she who gives birth and maintains the continuity of the human race; And because her role in the economic process was not inferior to the man's, but rather exceeded him most of the time.

Since the beginning of civilizations, the ancient man saw in the sexual impulse an activator of the movement of life, and pushing it forward, and he saw that it is part of a sexual power represented in the gods (Ishtar) who deposit this energy and strength in the bodies and then stimulate it and release it, and he did not see in the sexual act as a response to a worldly purpose. In order to achieve individual pleasure, it is a response to a universal call; Therefore, sex was associated with ritual and worship, and religious celebration in some of its sexual manifestations was a ritual and worship. (Al-Sawah, 1996)

In the light of this, we can understand the meaning of the sacred prostitution that was common in the ancient East; “Sacred prostitution is sexual intercourse between parties who do not have a personal bond, nor are they motivated by specific motives related to individual longing for a particular person, or related to procreation and family formation. “the ocean, and to the ocean you shall return.” (Al-Sawah, 1996, p. 177)

“Ishtar was the sacred prostitute, because it is the center of the comprehensive sexual energy that is not linked to a specific subject, and its immersion in the permanent sexual act is only an expression, on the level of legend, of the activity of that energy that does not calm down, because in its stillness the world of life is stagnant.” (Al-Sawah, 1996, pp. 177-181)

According to Dr. Ali Al Shawk, “The name Ishtar is derived from the Sumerian word *tarr-ush*, which indicates the meaning of (womb), because the Sumerian *tur-shay* means (womb, caterpillar), with the same meaning as the Akkadian word *shatru*, also: Ashtartu (Akkadian), which means a holy prostitute”. (Al-Shawk, 1994, p. 12)

Sex, then, is part of the perpetual cosmic movement, and it is the core of what you praise (Ishtar), and sexual behavior is an area for pride, and there is no room for shame or regression. Many depict the feminine and masculine parts of the body, which gives the impression that sex was an object of sanctification and worship, not from the concept of eroticism, but from the fact that it is a symbol of fertility and reproduction. (Al-Shawk, 1994)

In this regard, we must clarify something that may be ambiguous, which is the mechanism of regulating sexual relations in the past in the ancient East. The gender patterns were:

Single sexual practice: It is what falls within the institution of marriage, or within individual behaviors.

B-Group sex rituals: These are rituals that are based on collective sex on holidays.

Sacred prostitution: It is the form that we referred to above, and this sacred prostitution takes place in two forms, namely:

The first form: Holy temporary prostitution: It is the prostitution that all women engage in for one time, or for a period that may be long or short, and after that the woman marries. and redeemed her husband,

after she had committed adultery with the first stranger who asked her for it, and took what she had taken from him as a gift to the temple (Ishtar); A woman undertakes this prostitution in return for giving all her beauty and charm to one man afterwards, who is the future husband. As for the second form: it is the eternal sacred prostitution (the holy priestess): “In the temples of Ishtar there were permanent priestesses who were dedicated to keeping the flame of sex blazing, just like the flame of fire that was always burning in their temples, and they were respected and appreciated by society.” (Al-Sawah, 1996, p. 19)

From here, we can understand the meaning of the sacred prostitute in (the Epic of Gilgamesh), and we can realize the meaning of the link, which may be a link between two contradictory ones between prostitution and sanctity, to be saved to another equation that says: Prostitution + religious desire = sanctity. Sex in the Far East is a force in the body of the continuous universe, and doing it is a link in the body of this force. Sex in those peoples is a bodily religious behavior that is not different from any other religious behavior; It is a behavior that elevates the body and soul to the refinements of the gods sometimes. The priestess of love in the (Epic of Gilgamesh), believes that Enkidu's practice of sex has made him like a god, according to what is mentioned in one of the epic tablets:

And she said to Enkidu:

“Look at you, Enkidu. I see you are like a god.”

So why with the animal,

Wanking your face in the prairie?

Come on, I'll take your hand.

to the markets of Uruk.” (Al-Sawah, 1996, p. 163)

This belief is not a special creation of that priestess, but rather a creation of the group and a representation of its spirit and belief that raises the value of sex and elevates it above many forms of sacred worship.

C-The legendary character of Enkidu, a friend of Gilgamesh):

The legendary structure of the character (Enkidu) in the Epic of Gilgamesh is a complex, complex structure, and is the most legendary of the characters in the epic. If Gilgamesh had combined human and divine qualities in his personality, then (Enkidu) a third characteristic was added to his personality, which is the animalistic characteristic, so he became in his person combining animalistic and humanity, in addition to the epic describing him in some places as a god. Thus, his character becomes more connected to the legendary models than others in the saga.

Among the most important features of the legend in his personality are:

The gods created him in response to humans, and they created him from the essence of the god (Anu), and the god of war granted him the attributes of nobility, virtue, and war.

2-The process of humanization (Enkidu): The epic gives us an accurate description of the animal (Enkidu), who eats grass and scrambles with wild beasts for water resources, and how Enkidu was transformed into a social being through women, or sex.

3-The divine (Enkidu) relationships: Although (Enkidu) was created to triumph good over evil, not all of the gods had a good relationship with him; She (Ishtar) took a position hostile to him, which later resulted in his death sentence.

In his book (The Geometry of Meaning in the Legendary Narration), Qasim Al-Miqdad has a funny opinion on this matter. He sees an analogy between the process of (Enkidu's) birth and the birth of a

human being, saying: "Blowing in a handful of clay by the gods, Tenorta, is an act similar to a sexual act, or the entry of a man's sperm into a woman's egg, and the placement of (Enkidu) in nature." The easy one) corresponds to the position of the child before entering into social life. (Al-Miqdad, 1984)

D-The legendary character of (Utunpishitim):

He is the only human who obtained immortality after the flood, as the epic claims, and the conditions that enabled him to obtain immortality are also mythical, and the path that Gilgamesh intended for him is a legendary path filled with mythical worlds; Utunpishitim, or Shuruppak, as it is sometimes called, was commanded by God to build a ship in which he would take from each pair. That is when the gods became angry with men because of their tumult and decided to destroy them. Therefore, Gilgamesh came to him to guide him to the herb of immortality that he wanted, and he helped him in that after an impossible legendary journey. It is easy to realize how close this character is to the character of the Prophet Noah, peace be upon him, and this confirms that this part of the epic was influenced by this story.

Mythical beings in the Epic of Gilgamesh:

Mythical beings are not represented in those drawn by the human imagination or in those in conflict with supernatural worlds outside of nature, but may be represented in beings from our real world that have been given supernatural, exceptional, or sacred qualities, justified or unexplained, and these qualities may bounce to mythical concepts or to what represents a manifestation of the completion of the mythical world's tools, vocabulary, and creatures.

The (Epic of Gilgamesh) included various mythical creatures, beings from the animal world or the jinn, with whom Gilgamesh and Enkidu entered into a bitter fight. The epic has given these creatures mythical descriptions, whether in describing their savage form or in discussing their immense strength and the horror they inspire in the soul.

Among these mythical creatures mentioned in the saga are:

Humbaba the Genie: Humbaba is the genie or goblin appointed by the gods (Enlil) to guard the Cedar Forest, and is described in the epic as a belligerent warrior. He even hears the animal if it moves in the forest, even if it is sixty leagues away from him.

The Heavenly Bull: This bull was created by the god (Anu), and sent down to heaven in response to the request of the gods (Ishtar) to take revenge on Gilgamesh, who refused her affection and refused her offer to marry him. This large, huge bull raises terror in the souls of everyone who sees it.

Scorpion men: Scorpion men are mythical creatures composed of humans and scorpions, or they combine the human form with a scorpion, and their job is to guard the legendary Mount (Macho) with what they send out in terror and panic.

Legendary places in the Epic of Gilgamesh:

The legendary place plays an important role in embracing the event and the characters, and in it, time is represented by its dimensions, and it runs according to its timing. "The original place, in the mythical view of the divine formation, is a sacred place, but it loses its original sanctity to the extent of its temporality through long paths of desecration and lawlessness. (Khalil, 1973)

The mythical place differs from the sensual place by the intervention of the individual's or group's perception and emotions in the drawing of the place; the collective experience of the peoples endows the place with special meanings that refer to the place's heterogeneity, even though each place has a value in itself that derives from its connection with the sacred or the unholy, and even has a special significance and a legendary life. (Ajina, 1994)

Therefore, the place is "divided into areas of symbolic value, such as holiness, happiness, misery, bliss, and other connotations related to a

network of relationships and symbolic associations between different beings.” Similarly, the sacred place is nothing more than having a sacred name, and its sanctity does not enter into the realm of the sensible or the realm of the historically connected reality and with clear features, (Khalil, 1973) even though the myth frequently ignores the place and transcends it through a hero who is able to transcend time and place with his abilities., he subordinates them to his desire, although he was initially confined to them according to the special logic of the myth. It seems that some legends have been associated with the place, and their narrative fabric has depended on the place itself, on its sanctification, and then on its legend. (Khorshid, 1980)

Epic of Gilgamesh began in the city of Uruk, as it ended there, but it passed through many mythical places that have no place except in the imagination of the epic author. Among these places:

Cedar Forest: It is sometimes called the land of the living, and perhaps this is a sign that it is the land in which the immortals live, and the place where a mortal man can attain immortality. This forest is a land without clear geographical borders and without real features that indicate it, and it is not attributed to a specific time or era, and it is the place where no human foot has set foot, and no one left a trace in it until the time of Gilgamesh’s visit to it. As it is a land that is the forest of the god (Enlil), the mythical beast (Humbaba) was appointed as its guardian to create terror among the people so that no one would think of hacking it.

Mount Mashu: One of the legendary places in the epic, that mountain is called (Mashu), or the mountain of the sun, and this mountain is the wall of heaven and the gateway to hell. Gilgamesh has reached this mountain after deciding to search for Utnapishtim, the only person who has attained immortality. This mountain was one of the obstacles that Gilgamesh had to overcome in order to realize Utunpishtim, and there were a set of elements that made Mount Mashu a legendary mountain in its specifications; it is a mountain fraught with dangers, and no human has been able to reach it, and the guardians of this mountain are scorpion-men of terrifying forms.

God's Garden: Gilgamesh's arduous effort to cross the mountain of darkness results in the appearance of the so-called "garden of the goddess." In fact, this garden, with its various names, is like a new mythical image, and one of the epic's legendary images. atmosphere of radiance and joy.

The Sea of Death: Gilgamesh moves from the garden of the gods to another mythical location, and this is the surrounding sea, on whose shore the garden of the gods is located. In the epic, he gives a mythical name that provokes fear and terror, as it is sometimes called the sea of death, and sometimes the waters of death. The Sumerians believed that this ocean was located somewhere beyond the Arabian Gulf, and Gilgamesh reached this sea after he succeeded in crossing Mount Mashu.) where it reaches the garden of the gods, and this sea is located at the end of the garden. This sea was called the sea of death because whoever touches its water dies, hence the other name, the water of death. In this legendary place, Gilgamesh met the legendary innkeeper and Urshanabi, the navigator.

Estuary of rivers: This place did not appear with a special name, but it is the place that lies at the mouth of rivers, and it is an unknown place, so it does not have a specific geographical significance.

The lake: It is the lake in which Gilgamesh dived for the plant of immortality.

The Land of Dilmun: It is located near the location of the ocean, that is, from a place beyond the Arabian Gulf, and it was mentioned in other sources from the country of the two rivers, especially in a tablet that was found in Nippur, as a land where no crowing is heard, and animals live in it safely, and there is no widow. No disease spreads there, aging is unknown, and no crying or wailing occurs.

The Realm of the Gods: The epic gives a deep perception of the world of the gods that were known in the Mesopotamia region. The overlap of these functions of conflict between the gods, conflict and tension, also appears in the relationships of the gods on many

occasions. The truth is that the world of the gods is linked in reality to the religious life in Mesopotamia and to the rituals and rituals that developed there.

The World of the Dead: This world is mentioned a lot in ancient myths, and it is a world ruled by the gods. This world was mentioned in the twelfth tablet of the epic, which is concerned with the descent of Enkidu to the lower world, and this world is a terrible and frightening world, in which man lives a difficult life. The underworld is described as the world of darkness, the house of dust, the house that does not return from its entrance, the path that does not return to the one who travels, and the house whose inhabitants are deprived of light.

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Chapter 4

The implications of fear, their consequences, and endings in the writings of Jordanian novelist Ahmed Mansour Az Zu'be in his novel: "Sommon, Bokmon, Umyon"

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The implications of fear, their consequences, and endings in the writings of Jordanian novelist Ahmed Mansour Az Zu'be¹ in his novel: "Sommon, Bokmon, Umyon"

Abstract

This study examines the effects of fear and its consequences, concluding with the works of Jordanian novelist Ahmed Mansour Al-Zoubi. It also explores the consequences of this fear in terms of the values, beliefs, behaviors, actions, and visions described by Al-Zoubi about the individual and society, as well as the overlapping of their relationships in the society that he creates in his work, and drops them into the imagined worlds, through the novel *Sommon, Bokmon, Umyon* (Deaf..Dumb..Blind) 1990, which represented the issue of fear in its construction, and proceeded from it in the formation of its worlds, and the formation of its internal structures, it is based on the idea of fear that generates alienation in the individual and the group, the consequences of panic and alienation in this novel, and the inciting structures that it presents for revolution and rebellion against fear and alienation. The researchers relied on the literary approach in order to analyze and discuss the ideas presented in this novel. The study also provides an introduction to fear and how it has been invested in literature, in addition to studying the "tool" of fear in Az Zu'be's as a method of vision, shaping, implementing, interpreting and revolutionizing, as well the interpretation of its potentials, results, implications, symbols, referrals, and objectives.

Key words: *fear implications / Az Zu'be / novel / Sommon, Bokmon, Umyon*

¹ Ahmed Mansour Az Zu'be: born in Ramtha, Jordan 1949, a Jordanian writer, novelist and critic, who obtained a doctorate in Arabic literature from the University of Michigan for his thesis (Death in Contemporary Arabic Fiction), worked as a professor of modern literature and criticism in the universities of Jordan and the United Arab Emirates. He is also a member of the Jordanian Writers Association, the Arab Writers Union, the Jordanian Critics Association, and the Association for the Protection of the Arabic Language. Published a large number of fictions and novels, as well as critical books specializing in modern literature and its criticism.

An introduction to fear and its investment in literature:

Al Faza' (extreme fear) in the Arabic language, as *Ibn Manzur* defines it in *Lisan al-Arab* is extreme fear of or for something, the word *faza'* is derived from the Arabic root *fazi'a*. (Ibn Manzur, 1993) fear is an advanced and severe state of panic, terror, or horror indicating any emotional state that indicates fear's levels, emotions and degrees, which are many and varying levels in intensity, feeling, emotion, reactions, and the sequence of the natural reaction to the pathological psychological state that requires psychological intervention, medical observation, or even behavioral modification. However, it exhibits an emotional condition ahead, therefore accepts to develop and magnify in the soul to the point where it becomes mental sickness in the form of phobia, fear, or psychological terror, as defined by *Ahmed Khurshid Al-Nourah*: "Exaggerated pathological fear of the type of stimuli and situations, and of many types, examples of which are fear of the mouse, and fear of high places and the like, which in all cases is an unreasonable and unjustified fear". (An-Nura, 1990) Regarding the same, (The Dictionary of Psychology and Psychoanalysis) defines fear as: "The instinct to flee as a fundamental emotion as a result of a threatening stimulus, and its inclination to escape, and the use of fear chain as an expression of the common fears in a society or among individuals of that society, or fear of particular things in general." (Faraj, 1986, p. 190)

We can say that fear has spread in literature in its ancient and modern times, but in the modern era it has made of panic / dread / anxiety a tool that form the image of this world represented in a strange, savage, frightening world that is closed to understanding, perception, comprehension, and the ability to endure and deal with, presenting itself with the realism and the unrealistic that creates inside creative recipient human's soul, a shock of this world built on strangeness of means and subjects. (Khaznadar, 1990) In such a terrifying world, the details become nightmares par excellence, which are daytime not delusional nightmares that have nothing to do with reality, but rather reality itself, and through that it gains its connected nightmare, because it's amongst events that life requires and that can happen.

(Khallaf, 1986) It can be said that, the literature which represents this reality tends to fear, anxiety, suspiciousness, confusion, and strangeness in behavior and understanding, on the basis that it “does not represent an accidental catastrophe or an exceptional event, but rather the reality of human existence itself, whose horror has no beginning or end” (Khallaf, 1986); It represents “the worry that lies at the heart of life and perches upon ourselves”. (Khallaf, 1986) We meet it every day without feeling it, but when discovered it drives us towards fear and great disgust. (Freud, 1932)

It is also an expression of repression and fear, because it forces the recipient - like the intellectual - to stand in the face of the details of contradiction, fear, deprivation, terror, cruelty, injustice, frustration and brokenness in life, so his or her feeling of loneliness and fear increases, becoming disturbed, and falls into more anxiety and tension. (Tzfitan, 1994) It is noteworthy to consider modern literature, which existence bases on the great fear of what happens in the world, that often presents this fear in sarcasm or black humor on the basis that black humor is a social sufficiency that represents how a person expresses his or her feelings (Goleman, 2000); It is a complex of acceptance and rejection of this world in which every person responds according to positive and negative emotional record, within a coherent linguistic structure (which produces sarcasm and bitterness at the same time), (Ibrahim, 1996) based on the philosophy that humor, in light of modern perceptions, is a response based on emotion that outweighs the feeling of pity and the slide towards mental illness.

It also expresses contradictions in meaning or attitudes, behaviors and concept in general, to the extent that a person feels “a desire to exit from the circle of forms with closed system, to the circle of manipulating with the system (Ibrahim N. , 1987) to produce structures that carry the contradiction and black laughter together; we laugh deeply because we want to cry without stopping at the fear of this frightening, confusing world. (Ibrahim N. , 1987) Hence, the genre of fear literature engulfed in black laughter arises from the premise that “fear is the other side that complements laughter”, (Abdul Hamid, 2003) noting that, this laughter does not negate fear,

hide, or exclude it, but rather confirm it in every sense of the word, because who feels terrified, and laughs, confirms his or her feeling of fear. (Abdul Hamid, 2003)

Many international and Arab scholars have mastered the presentation of this extreme fear in their work of literature within coherent linguistic and narrative combinations that express their feelings, embody the fear and anxiety surrounding them, and benefit from the stark irony on which life is based on where the paradox "says something and means the opposite." (Lou'loua, 1993) And "represent contradiction between appearance and reality of the situation", (Lou'loua, 1993) within a mixture of satire, irony, absurdity and weirdness, (Ibrahim N. , 1987) up to the main feature of the paradox, which is the "contrast between reality and appearance". (Lou'loua, 1993)The paradox is closely related to impossibility, for the element of exaggeration, in addition to dissonance, brings the whole situation to another world, which is the world of impossibility, whose worlds are formed within the supernatural, (Ibrahim Z. , 1996) a behavior that makes us feel the extreme fear, which gives the intellectual a wide space of the accumulation of detailed description in his or her literary text, in front of a familiar world in which a hint suffices. (Ibrahim Z. , 1996)

Fear is a literature tool in Az Zu'be's:

It can be said that fear, anxiety are the major motives in Az Zu'be's work of literature, who embodies fear in various variations and patterns that meet at one point, which is extreme fear to a confusing and strange extent, which puts the reader in front of severe confusion that is quickly transferred to his or her feelings, because it parallels a similar concern buried deep inside.

Similar to that literary and human anxiety prevalent in the humanitarian sectors at the present time caused by pressing forces - if not overwhelming - generated by circumstances and imposed on the contemporary human within the privacy of his or her life, thoughts, time and experiences, thus forming a terrified and painful awareness

of the present, which create a creative fear form in Az Zu'be, formed it with his own talent, and filled it with his creative patterns and life experiences.

In addition to the contemplation of Az Zu'be three fictional works -the aim of this study- finds that he presents a narration that expresses the contradictions and struggles in his reality, which the protagonists of his creative works were unable to confront and address the conflicts and contradictions in their lives, so they ended up losing the battle, becoming unable to win in any way, then they feared, and surrendered to defeated alienated behaviors, after being able to create out of these conflicts and destinies a material for the reader's contemplation and thinking, similar to all literature emerging from the womb of the collective consciousness of human suffering, (Ibrahim N. , 1992) a suffering that emanates from "deep despair covered by the essence of reality", and familiarity with the sad ecological transformations that human is experiencing". (Jumaa, 2003)

This creative evidence presented by Az Zu'be in his novel- the subject of this study- is a loose narrative evidence that accommodates many fantasies, paradoxes, fragmentation, pain, shock, and breaking of expectations in order to accomplish what is achieved by evoking these similar structures, which is concealing our explicit rejection of all kinds of pressure and liberation without direct confrontation, leading to a way that intelligently and in a faint statement reveals the interests of his characters' personalities and their hidden emotions, and that they take turns covering up behind different masks in strict structures governed by custom, as governed by social controls. (Apter, 1989)

Az Zu'be presents a special experience in combining fear and fantasy and the structure of the shocking event, allowing a "winged" imagination that allows escaping from reality. But the purpose of this escape ranges between achieving a wish, an excitement, and just listening, that is because this narrative form that he adopts and builds upon is "a way to get rid of the usual perceptions and concepts. However, the purpose behind this escape is to show the distress,

suppression, and terror that characterize our human world. (Apter, 1989)

In other words, he presents a narrative that confuses reality and non-reality with a clever formula that allows the non-realistic to "undermine the pressuring and compelling political structures - that represent the other - by penetrating them artistically and visually and not surrendering to their dominant power over social consciousness", (Tamer, 1993) in order to expose the hidden, the alienation and injustice in a hidden manner behind covers that allows him to protect himself from the lethality of the tyrannical power he criticizes, without running himself into perdition as long as he has mastered the game of narration and life at the same time, which is a game of ambiguity, and the game of the wilderness between realms of truth and worlds of imagination

Then he conceals behind his unrealistic masks in order to protect himself and his creativity from the lethality of power that is difficult to confront directly, but it may be easy to deceive if the writer is able to master the game of jumping between the worlds of truth and fiction.

This creative narrative trend that provides the livelihood ,which the writer starts from is where he chose fear an emotional, intellectual, philosophical and human condition in Az Zu'be's in building his perception of the world around, expressing it by generating a special narrative form expressing the truth that he imagines within a narrative synthesis that he guesses that is capable of conveying his sense of reality without imprinting it with all its particles, but rather leaves a wide margin for his imagination in order to emancipate from the slavery of the expected and the familiar and the restriction of the creative, intellectual, social and political frameworks, and present the broken reality , with the exceptions it contains in incidents, far from dwarfing it in parallel and analogous sequences of the usual, within a bold vision allows him to declare that (I am afraid and terrified of this terrifying world, even the protagonists of my narrative are afraid like me, that is why they do strange behaviors, no less strange than what I see in this world of madness, oppression, injustice and fear).

In this intensive study, we stand at a fictional work, which represent the fear of the individual and the group in captive and oppressive societies, and what individuals and groups devote to when they face fear and live inside them, subjected to the pressures of alienation that confiscate their freedom, dignity, happiness, and their natural rights to live. This narrative work is: (*Sommon, Bokmon, Umyon*) 1990, forming a visionary intellectual that emerges from the womb of fear and alienation, establishing for both in a way that explore the crisis of a protagonist faces external and internal forces of fear, suffers external and internal alienation, and deals with this according to his formation, thoughts and experiences.

Methodology

Litrarry approche is used to analyze Az Zu'bi's "*Sommon Bokmon Umyon*" novel, we find that Literary analysis is the detailed examination of a work, the interpretation of its meanings, and the investigation of why the author chose particular decisions. Which will eventually lead us to the main idea represented in this novel, which is the impact of fear and its implications on the individual and the society.

The consequences of fear and its implications in (*Sommon, Bokmon, Umyon*): (Az Zu'be, 1990)

In this novel, a unique human model that is dominated by fear throughout his entire life, until it descends into a state of obsession or hysteria that specialists in psychology and philosophy describe as "a general term used to identify functional disorders characterized by anxiety without adequate justifications, as indicated by some forms of disintegration and dissolution" (An-Nura, 1990) Indeed, the character in this novel presents a living model for a normal person who has transformed into a neurotic personality par excellence, out of constant fear that struck him after he was subjected to a brutal process of amputating his hand under the pretext of setting punishment on him, in an unknown felony. However, the novel starts from this incident precisely, with the phrase "the punishment was established by cutting

my hand off”, (Az Zu’be, 1990, p. 41) then the protagonist found himself faced with a permanent dilemma, which he summarized by saying: “...and since the amputated hand was the right hand on which I relied on, I was tired, and I was tormented for a long time, until I was able to get used to using my left hand, make it perfect and accomplish what the other hand used to do”. (Az Zu’be, 1990, p. 41)

To this point, the situation seems sad and the experience is painful, but the protagonist turns the whole experience into a shocking and even neurotic experience when he makes a neurotic decision that represents his fear of what happened to him, and finds that the incident that occurred to him gave him an important lesson that he summarized in "I came out with a useful lesson from this arduous experience which is one has to prepare for everything in advance, and prepare for the incidents before they happen. (Az Zu’be, 1990, p. 41)

So far, this lesson seems convincing and predictable, but what happens in terms of events and actions in the novel based on this lesson, makes us certain that the protagonist has transformed into a neurotic person par excellence, by the fear that he lives and accompanies him, based on the fact that neurosis is a word used in psychiatry to describe a state of disorder that includes anxiety expressed directly or through defense mechanisms in the form of symptoms of obsession, fears, or behavioral disturbances. (Al-Sharbini, 2006) This psychological, emotional and behavioral state leads him to be a neurotic "who suffers from a dysfunction in behavior". (An-Nura, 1990, p. 246)

Az Zu’be does not mention the reason for amputation the hand of the protagonist in the novel, and does not mention whether this hard punishment was imposed on him in a just or injustice cause, as if Az Zu’be wanted to put the reader from the beginning of the novel in a state of fear in which we all live in most cases and times, without having certain knowledge about the reasons, motives and justifications for this fear, but it assures that this is a reality that any person may live, or anyone who is innocent or guilty may face, as the protagonist of the novel faced, for whom we do not know a name, history,

hometown, or any spatial or temporal coordinates, except that he started from the incident of cutting his hand and the events that came after it, from a constant fear leading to the neurotic behaviors that accompanied him throughout the events of the novel.

He decided to dispense with all his senses, compassionate human feelings, the dynamics of his life, livelihood, surroundings and relationships, insisting on these many dispensations within a surprisingly strange behavior that can be explained by *Freud*, as a behavior that summarizes the disturbance in the distinct perception of the situation, and the beginning of a feeling of losing personality. (Durov, 1997) Within absolute strangeness of behavior, there is a loss of a sense of intimacy. (Durov, 1997) The behavior of the protagonist in this novel, and his decisions to continuously dispense of many needs, lead us to a feeling of real fear of what he is doing, and of what would we do like him, if we had gone through the same harsh and painful experience, this strange behavior “belongs to that group of terrifying things that takes us back to something we have previously experienced or felt before”. (Apter, 1989, p. 77) Perhaps drawing this strange world of actions gives the writer a wide field for detailed description, while in the familiar world, a hint suffices. (Apter, 1989, p. 67) From the beginning of the novel to the end, Az Zu’be performs a clever narrative manipulation linked to the horizons of probability, custom and expectation, which all are active elements in the narrative game, (Klitou, 1983) in order to transfer us to the emotional experience he lived before and during the writing of the novel, by dropping that on the protagonist’s decisive experience in emanation of the events represented in his right hand amputated, without knowing anything about his past, as if Az Zu’be wants to lock us in one frightening point only, which is the protagonist’s loss of his right hand. From this fear the suffering pain is generated for the protagonist, who tells us that he has come out with some lesson from this painful experience “One must take precautions for everything in advance, and to prepare for the incidents before they happen, so that he will not be confused by the changes of conditions if they occur, and suffers then”. (Az Zu’be, 1990, p. 41) After reflecting on the journey of pain, suffering, disability, he concludes that the experience

of losing may be repeated again, and that it is possible for him to lose any of his organs at any moment, and that he must take into account the appropriate measures for any similar experience if he will be exposed to in the future, and that, his body is accustomed to exchanging roles and functions to perform the necessary tasks with equal skill to each organ, regardless the loss severity.

Fear that generated this neurotic decision leads us to a painful and strange neurotic journey, we might say, that it is an alienated journey par excellence as long as it establishes for loss, estrangement and alienation in a creative embodiment of the most important statements of alienation discussed by great philosophers and theorists, moved with it from economic to social, cultural and political alienation, so that the term continues to fluctuate in spaces of exploitation and the denial of human feelings, movements, decisions, actions, production or rejection in favor of bodies or individuals stronger than it, or those who dominate it for one reason or another, which leads to the interruption of communication between alienation and others, which leads to a break in communication between himself and others, or inside his soul, and then flees from reality to delusion, and surrenders to weakness, or believes in the necessity of revolution and change. (Abdel-Jabbar, 2018) (Zaitouni, 2002)

Az Zu'be introduces this alienation in his novel (*Sommon, Bokmon, Umyon*) in his own way, which he seems to have chosen for revolution, attacking surrender and weakness, and criticizing the deficiencies and vices of society, thus he chose the image of an individual (protagonist) as his symbolic tool for the whole society, and he also chose to deepen the reader feels alienated, in order to pounce on him and revolt against his absorption of the human being, based on the vision of the fictional work to the alienation. In that regard, *Latif Zaitouni* says: "The novel presents the image, or its opposite, it can depict social reality, or to be limited to individual cases, and can stand up to religious and political traditions and beliefs, or defend them, reject or justify the social and economic balance of power, and oppose or coincide with educational ideas and family relations". (Zaitouni, 2002, p. 22)

The alienation begins in the novel from the moment the protagonist decides to surrender to the alienation project represented in the loss of his organs, his relationships, feelings, and principles. He begins his self-destructive journey by getting accustomed to seeing without eyes, until he mastered it, and his eyesight equated with the condition of blindness, and he began practicing his life routine without using his eyesight after he voluntarily disabled his eyes "...and the difference between sight and blindness became virtually non-existent". (Az Zu'be, 1990, p. 41)

When he finished this alienation step, he embarked on another one of his self-alienation plan. This type is nothing but self-voluntary alienation that the individual signs upon himself for unknown or known reasons, in this case, the alienation appears to be optional, which the protagonist has imposed on himself, in order to keep away any future or expected pain in case he is unable to avoid it, like what happened at the first time, when he was unable to avoid physical alienation, and lost his hand that was cut off by those who set up the punishment on him, leaving him suffering from physical and psychological pain and functional disability.

It's, in one side alienation, because of an injustice that happened to him, and was not able to turn it away, so he surrendered to the experience completely, and began to participate in this process of alienation, becoming self- alienated and unjust to himself, as much as others have alienated and assaulted him with injustice.

We can argue that, this alienation, the protagonist has chosen out as a shelter for his fear, pain, weakness, and loneliness is either a surrender to his reality, and an insinuation in that to the extent that he becomes alienated to himself as well, or it could be a negative protest against what happened to him, by repeating it over and over to draw attention to the ugliness of what happened, In both matters, Az Zu'be has succeeded in transforming the authoritarian takeover into a self-alienation exercised by a person on himself under the pressure of forces that do not allow him to revolt against his condition and the brutal practices against him,

This may refer us to a bold psychological interpretation, which assumes that Az Zu'be himself suffers from a state of despair and constant disappointments that all lead to surrender and subservience to the point of crushing. Though we witnessed in his narration severe mockery of the protagonist's actions, as well as a mockery of the society's alienation actions against the protagonist and his ilk. The questions of revolution or subservience appears as two options before the recipient, who has the right to choose the answer.

In both matters, Az Zu'be has succeeded in transforming the authoritarian takeover into a self-alienation, exercised by a person on himself under the pressure of forces that do not allow him to revolt against his condition and the brutal practices against him,

Then the alienated protagonist began his journey of habituation to the deafness, at first it was difficult, but later on, he became deaf, comfortable with it, then he combined it with blindness, to become unable to hear or see, despite the objections of those around him to his strange behavior, and their differences in the interpretation of what is happening to him.

In order for the reader to choose what he or she wants from implications for the fear that he or she faces in complex living life, the protagonist continues on his self-alienation journey, he accustomed himself to a serious, strict exercise in living mute without speaking at all, relying on gestures, then he practiced to be deaf, after training and training, he seemed to be deaf, dumb and blind with complete insistence and happiness, because - according to his insane opinion - he was able to implement his plan in reserve for any unpleasant surprises, which- if happened without being trained - he risks to bring him to insanity or suicide. (Az Zu'be, 1990, p. 47)

The protagonist has begun to experience alienation, leading to a state of voluntary isolation from society, as if Az Zu'be chose this act, for his protagonist, from the standpoint of philosophy that believes that "the intellectual finds that holy isolation is the best way to express a

measure of solidarity towards the wretched and the unfortunate”. (Baumann, 2017)

This case leads us to a legitimate question, who cut off the hand of the protagonist, to turn him into a neurotic, who chose to alienate himself as long as he is unable to defend it? This question seems surprising to everyone who has succumbed to ignorance of this information since the beginning of the novel, acknowledging it, and accepted fear of everything as a living reality of the protagonists in his fictional life, or in fact, the lives of humans in reality, so everyone forgot that the first stage of recovery from fear is to uncover its roots and causes, leading to fighting them, which is the first act to confront fear rather than flee from it, "The only step toward healing the growing incapacitating fear is to uncover its roots, because the only promising way to continue requires the ability to eradicate those roots". (Baumann, 2017, p. 230)

The protagonist has begun to feel the alleged happiness, Because he began to overcome the feeling of fear through self-alienation he exerted on himself for fear of suffering from loss again, and he thought that this behavior would kill the fear that settled in himself, as it settled in the depths of many humans, but he did not know that the truth is completely the opposite, “thus, the fear that is usually provoked by ambiguities in the moral stance and moral choices does not end, but the exact opposite is true, fear is usually inflated, because it moves away from a direct confrontation”. (Baumann, 2017, p. 127) But the protagonist of the novel did not care about all of that, and he continued in his alienation plan, until his story became a source of wonder, gossip and mockery for everyone around him, but he neglected what was going on around him from confusion, and he continued training to lose his senses, until he got used to losing his feet, for he initially assumed that he might lose them in a serious accident. So he sat in a wheelchair, after hiring an employee to push him in the wheelchair. For he was determined to live deaf, dumb, blind and paralyzed.

The protagonists persisted even further in this conquering state; so he shaved his hair as a precaution against baldness or graying. After

being satisfied, for a while, of this new stage of dispensation, he thought of entering a deeper stage of it, so he decided to go through the experience of moral dispensation. He decided not to repeat the painful experience of the loss he had suffered in the past; Especially since he lived through the most severe experiences of loss and moral deprivation when his father passed away in his childhood, leaving him alone, so he decided to start a journey by practicing that loneliness, starting from the fact that "life is a journey and we are all departed in a way". (Az Zu'be, 1990, p. 51)

He began this journey by giving up on himself the most valuable member of his family, which is his mother, because losing her would have hurt him a lot if it had happened suddenly at any time. Therefore, he chose her to be the first to voluntarily accustom himself to losing her. He convinced himself that she is not there, and convinced himself that he would never see her even if she was completely in front of him, then he categorically stopped visiting her, until he completely forgot her, and never remembers her after completely "erased" her from his life.

Upon the success of this new hostile experience, he felt more comfortable, and was removing a possible component of his future pain, which is losing his mother, then he proceeded to apply this experience to all his family members, until he removed them all from his life for many years without any glimmer of remorse, then he expanded this experience and removed his friends, colleagues, acquaintances, neighbors and everyone who once encountered him on the road, even he expanded the experience to his protagonists in literature, politics, religion, morals, sports, art and history.

After he successfully and efficiently completed this stage, he decided to move to a more challenging stage of alienation and exclusion, so he began to give up feelings, values, principles, ideals and higher concepts in life, so he succeeded, which increased his satisfaction with his experience and decisions, and deepened his feeling that he is moving away more and more from fear and pain, as long as he moves

away from possessing what may be lost, as if he starts from a mystical philosophy summarized in "relinquish and you shall reign.

The protagonist was able to completely separate from himself, just as he was able to separate from his reality and surroundings with all its individuals, events, interaction and coexistence, in addition to that he was able to strip his own ideas, principles and morals, and he lived for years emptied inside and outside, so he became just a fleshy, lazy, deserted mass helpless, after losing all of its features, characteristics, functions and interactions, and now lives in a complete emptiness that has no fear, after he "executed" this idea by giving up everything he could possibly lose,

Thus, he lived the experience of self-alienation, instead of waiting for its cruelty from someone stronger than him forcing him to live frequent pain, without believing in the main motive of the human revolution over fear and any force trying to take away his gains, which is faith "...and confidence in the inevitability of change and the necessity of the struggle that drives the forces that are living alienation into revolution". (Zaitouni, 2002, p. 22)

However, the protagonist did not think of any revolution, but surrendered to alienation, stripped of everything, and began to wait for the potential misfortunes that he feared, and was frightened by just thinking about it, he waited for its arrival for many years spent in isolation, loneliness, helplessness, emptiness and negativity, but the calamities did not come, and they did not knocked on his door, and did not care, so his feeling of loneliness, emptiness and boredom increased, and he decided to restore some of his relationships, and to resume the work of some of his senses that had been idle for years and never needed them, for he was promoted in his work without them, and reached the highest administrative positions which he does not deserve, and was appointed by his country, whose name we do not know, to represent it abroad and lacking all his senses.

Obviously, in this case there is a clear hint from Az Zu'be regarding the reality of the situation in many corrupt countries that deal with the

senseless, talentless, apathetic, immoral and unprincipled, and assign them the highest positions, while excluding qualified people with knowledge, ability, positivity and principles, in an explicit declaration that preference is for the less talented and ethical. That alienation prevails in the situation, and that victory is the luck of those who lack talents, competencies and morals; Thus, the position of the protagonist appears to be explained in the light of a crisis and corrupt reality full of fear, forcing people to bow to the corrupt and forceful circumstances, and the victory is for those who accept this bitter reality, therefore, the protagonist chose to alienate himself in order to walk in the "caravan" of surrender. However, the protagonist, in a moment that appears bored of his long loneliness, while its interior - according to my belief - the moment of holding himself accountable, recoiling from alienation and a desire to be freed from crush and fear, has decided to return to the resumption of some of his relationship that has been broken off years ago, but no one accepted that, and everyone refused to restore any relationship with him, so he tried to return to his relationship with his mother, but she refused that, and denied that she had a son, or that he was her son, and she said to him cruelly: "Go, stranger, do not disturb my old dreams, and do not disturb me in moments of meeting my Lord in my last days. (Az Zu'be, 1990, p. 58)

Everyone followed her in this position, and the rejection ensued, then this desperate situation was combined with the fact that he really began to lose his sight, hearing and speech, and he began to find it difficult to walk, and he realized that all this pain is his black end which he made himself, and with his insistence, "He lost everything completely, and it is impossible to recover anything accustomed to being neglected and buried, and lived without it". (Az Zu'be, 1990, p. 60) After his strange and exotic experiment, he became a "deaf, dumb, blind and paralyzed corpse waiting for soil to hide it or a wind that will push it to any remote unknown land". (Az Zu'be, 1990, p. 62)

We can say to this extent that this tragic end seems logical after he has alienated himself, in addition to the alienation of the pressing forces in the society for him, and if he had tried to revolt against his reality, to seize his right, and to gain a just life, he would have changed this

fateful fate, rather surrender to fear instead of rebelling against it at the beginning, expelling it from his heart and life, no matter how harsh, painful and negative his life experience.

But the great surprise was when the end of the protagonist does not stop when he becomes on the margins of life, away from positivity and productivity when his society rejects him, and after he feels lonely and helpless in his body due to habitual and neglectful activity, but when we find his corrupt, exploiting state nominating him to be a minister in a first step to take over prime minister position later, a position that represents the authority responsible for cutting off his hand as we suppose.

Then the protagonist asserts that his fear has evaporated forever, that his measures of alienation have paid off, and that he has drawn the right path for himself, which only every person like him chooses to believe in the feasibility of surrender, disbelieves in the meanings of revolution and rebellion, and invites us all secretly to follow as long as the results are amazing.

I think that the narrator has truly mastered the choice of this ending, with which he concludes the novel on the lips of its hero, who proudly says, "My anxiety subsided, and I realized that my decision was not wrong and that my experiments in spite of everything had been crowned with amazing success". (Az Zu'be, 1990, p. 63)

This end is exposes the contradictions of reality, the alienation and fear, lies, and shows the way in which the corrupt state works, which support the worst, incompetent, negative, insincere and unethical human, while eliminating the qualified creative one. Thus, we can predict the upcoming, which can be summarized in more fear and alienation in the "shadow" of passive people suspended between life and death. Deaf, dumb and blind, according to the protagonist. (Az Zu'be, 1990, p. 62)

Conclusion

This miserable situation raises major questions about the viability of life, work and diligence in the face of disappointments, despair, alienation, and the alliance of evil forces on honorable creative hard workers. It also raises a serious question, which is: Should we be deaf, dumb, blind and suspended between life and death in despicable conditions in order to gain places in our corrupted countries? Whatever the answer, there is no doubt that Az Zu'be "hung the bell" ably in a graceful, sarcastic and strange narrative, and left us to choose what suits us in terms of implications, drew options and data for us, and opened the doors for us to alternatives and possibilities, leaving us to choose our endings as the protagonist has chosen his, which summarized in "*Sommon Bokmon Umyon*" and clearly showed us the fate of fear and alienation, which is depravity, humility and dehumanization, even if the reward is the position of prime minister in a crumbling country without morals and principles.

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Chapter 5

The formation of fear and its symbols in Ahmed Mansour Al-Zoubi's *Al Annah (The Castration)* and *Wara'a Ad Dabie (Behind the Hyena)*

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The formation of fear and its symbols in Ahmed Mansour Al-Zoubi's *Al Annah* (The Castration)² and *Wara'a Ad Dabie* (Behind the Hyena)

Abstract

This study examines the formation of fear in Az Zu'be's novels *Al Annah* (The Castration) 1992, and (Behind the Hyena) *Wara'a Ad Dabie* 1993. It also symbolizing this fear with the values, ideas, behaviors, actions and visions that Az Zu'be records in his vision about man and the society he contemplates, and records his explicit attitudes towards him. The purpose of this research is to shed light on the political and social themes concealed beneath literary metaphors in these two novels. According to the researcher, there are very few studies on this subject in the Arab world, which may be due to the strength of political censorship in the Arab world and the reluctance of many researchers to address these topics, either directly or through the literary metaphors expressed in novels. These two novels constitute the unity of the subject, the idea, the internal generators, and the dominant idea, which is the idea of fear that generates its own symbols for the individual and the group.

Keywords: Fear, Novel, The castration, Behind the Hyena, symbols.

² Castration: a form of sexual weakness in men.

Introduction

Fear and its symbols in (Al-Annah): (Bayram, 1996)

Once again, fear and alienation appears as a basic theme upon which the novel (*Al-Annah*) is based (Az Zu'be, 1992) Which clearly shows the fear of impotence, which can be an example of every deficiency that the individual suffers from in compulsive societies, especially if this impotence is compulsive, and it falls on the person through violence, not because of his own physical abilities.

Perhaps Az Zu'be chose this sensitive sexual topic, to present fear and alienation through it. For sex is a topic related to the depth of human thought, as it represents a gigantic pattern of human and non-human existence, even with regard to animals as well. (Al-Dulaimi, 2011) As it is a consecration of gender, a proof of ability and a preservation of offspring and human expansion, and it is linked to masculinity and virility, as well as femininity, responsible in forming the system of human relationships in society. Indeed, all human existence is linked to sex, which gives offspring from fathers and mothers. (Halifi S. , 1994)

Sex has always inflamed the human imagination (Zaki, 1997) through the existence of humanity since creation. It "used the force of sexual drive, such as the use of gunpowder in a bullet, to push the imagination to new perceptions". (Wilson, 1972) Mankind had a long journey with sex to the point that some civilizations sanctified sex, and the sexual organs were sanctified. (Gerber, 1976) Indeed, many sacred buildings were built in the shape of the sexual organs in order to dwell in them for blessing and fertility. (As-Sawah, 1985) This is not based on the concept of lust, but on the basis that these sexual organs are symbols of fertility and reproduction, (Al-Shawouk, 1994) and they are associated with the ancients in the process of creation. (Al-Shawouk, 1994) This special understanding of sex justifies the concept of sacred prostitution that was common in the ancient civilizations of the East, for sacred prostitution is the practice of sex between parties who are not united by a personal bond, nor are they

motivated by specific motives. Rather, it is a sexual practice devoted to the source of the cosmic energy, submitting to it, excited by it, dissolving in it, (Al-Shawouk, 1994) and this all explains the association of the names of the gods like Ishtar as a holy prostitute. (As-Sawah, 1985)

Az Zu'be chose *Al-Annah*, the Arabic word for (the castration), (Al-Dulaimi, 2011) of the sex world as the title and subject of his novel, to carry it with great amount of fear and alienation that insists on the protagonist of the novel and on everyone who has fallen into impotence, to weave from this compulsive and voluntary castration an image of the frightening and overwhelming reality, that anything strange and unexpected could happen, just as any person can be exposed to the ugliest kind of alienation, and even the depressed person can participate by himself in this self- alienation in an endless chain of alienation. (Gerber, 1976)

The novel *Al-Annah* begins with the protagonist's first steps in his practical life after he excellently finished his first university studies in a media college that he loved, but he soon ran into a terrible amount of lies and corruption, and lived the reality of unemployment due to his insistence - for a while - on integrity, but soon he relinquishes his principles and moral, realizes and engages in the game of corruption, throws his principles away and "tramples on them". (Az Zu'be, 1992)

Then he finds a tempting job in a large company, where he practices his new ideas of fallacy, hypocrisy, and achieving interests regardless the means, so he quickly becomes the head of the company's media department, and promoted again being spokesman of the entire company, thus the protagonist gets rid of unemployment, poverty, destitution and failure fears, and finds a prominent place in society through this job, thinking that he has triumphed over his fear and the alienation of his living through this prestigious job that he had, and still constantly promoted.

Fear returns to the novel, as it does to the protagonist's and many of the novel's characters' lives, when an unknown group kidnaps the

company's manager. Fear is a major presence in the work, especially as the kidnapping is an explicit sort of violence / fear "Sociologically speaking, is a broad and all-encompassing social phenomena that exists wherever there is injustice, oppression, tyranny, or bullying, accompanied by obedience and an inability to fight it. As a result, aggression is a bodily manifestation." For the sake of cooperation, understanding, and dialogue, rather than conflict, differences, and disagreement, this only leads to conflict and turmoil". (Al-Haidari, 2015)

Without knowing the identity of the gang that kidnapped the director, or why they kidnapped him, or what felony he committed to deserve this punishment, all we know is that the gang demands one request only, and insists on carrying it out, which is to hold a public trial for the director, broadcast live on radio and television stations and if their goal is not fulfilled, they will murder him. (Az Zu'be, 1992)

It appears to us that this is revolutionary behavior in some ways, as well as a frantic pursuit of justice from the gang's side, and the display of facts with force after this gang was unable to explain it with peace and effective understanding, as if what is happening is not so much a crime of kidnapping, as it is the realization of the right by force, and the re-routing of events, even if it was done with open and direct aggression. (Khawaldeh, 2001) The concerned authorities comply with the kidnapping gang's request, hoping to save the director's life. The leader of the kidnappers determines on the day of the public trial: "Your director must feel humiliated and insulted before the actual trial begins". (Az Zu'be, 1993) The broadcast is cut off as soon as he announces his decision on the air in front of the public, and the police intervene to terminate this rebellious situation, killing all the kidnappers without knowing their identities or the nature of the truth that they planned to reveal to the public, and the police liberate the director, who returns to work with delight.

The importance of the study

The novels *The Castration* and *Behind the Hyena* attracted the academics' attention for the following reasons:

These two novels form a creative and intellectual pattern for the concept of fear that dominates Arab societies, and the Jordanian novelist attempts to represent it in symbols far from the ruling authority in order to express his oppression and dispossession without clashing with the authority that constitutes power.

In addition, these two novels represent a daring empirical format in terms of form, combining sarcasm, bitterness, dark humor, irony, and direct narration by the knowing narrator to identify the determinants of the Jordanian man's worry in his nervous society.

Similarly, these two novels set a precedent in the contemporary Jordanian novel in terms of building a relatively short novel in order to build the architecture of his idea only once, and it is the fear felt by only one hero of the novel, and he is the hero who tells the events directly with his tongue, as if he is talking to himself, not to the reader. He keeps another reader up to date, with whom he shares his emotional and personal experience.

Literature Review

People cheer for him, despite not knowing what the gang did to humiliate the kidnapped director or why they are cheering for him, and he has done nothing worthy too. He had been kidnapped for an unknown cause, and he was released without details. The protagonist exercises his fraudulent roles in polishing the image of the director in the minds of people to make them stop talking about his kidnapping story, and to stop speculation that affects his integrity, and scratches his image in front of everyone in regarding the mystery that

accompanies his kidnapping story from the beginning to the end. The protagonist succeeds in imparting the image of a targeted honorable person on his director, who was kidnapped, through many lies he fabricates in order to do so, and he believes that his alienation will stop at this optional limit, but the alienation compromises follow after that. The director returns to his work with joy, arrogant, and apparently victorious, he quickly calls the heads of departments to an urgent meeting, then announces publicly that during his kidnapping he was subjected to a painful and shameful accident, as he lost his testicles by the gang's boss, (Az Zu'be, 1992) he proposes with extreme rudeness, blackmail and looting on the department heads who work under his command in the company, that some or all of them donate their testicles for his sake, "the more donors are the better it will be". (Az Zu'be, 1992, p. 22)

The proposal is actually terrifying, and its implementation must fall under the category of alienation; it is a request from the powerful to the weak, and if they refuse it, they may face dismissal from employment, hunger, and homelessness, while if they accept it, they will benefit according to their thinking and their limited estimates. Everyone thinks about it quickly, then the majority of the attendees decide to donate their testicles to their castrated manager, returning that is a sacrifice they have earned its honor, saying with pride: "we all yours... we redeem you with everything we do or don't own". (Az Zu'be, 1992, p. 24) By this, they represent the most severe forms of alienation, weakness, defeat, degradation, and concessions, especially the "property of a man", which represents his existence, guarantees the continuation of his kind, and gives him an extension in humanity through his descendants. The manager deals with the logic of a strong, dispossessing person who is not satisfied with obtaining the testicles of his miserable and weak employees, who -most of them- agreed to take away the symbol of their dignity and manliness in exchange for hoped-for interests and gains. Rather, he orders the preservation of the donated testicles in case he needed them out of "equality" between employees, saying "We take care of justice and equality among you in order to ward off the strife and disputes that may arise if a donor accepts and another rejects". (Az Zu'be, 1992, p. 26) There is no

doubt that this alleged justice is also an alienation behavior, so where is the equality in alienation, except if that makes the alienation a compulsory condition acceptable from all of them?

As for those who reject it, the dispossessed force or unjust power will try to subdue him to break his rejection and force him to submit to it, which is the case of one of the company's managers who refuses to donate his testicles, then he was brought tied to a surgery procedure, while he shouting refusing to remove his testicles, but no one cared about his refusal, and everyone rushed to him, including nurses, doctors, trying to drug him and extracting his testicles, but this proud manager among refused to surrender, and continued to resist fiercely. He defends himself, refuses to surrender to the drug effect, and finally won his battle, exited the operating room proud, despite the wounds without losing his testicles, after he was brought in a compulsory way. In this unfair battle, he lost his arms, nose and teeth, his body was cut into pieces, but he "remained preserving his testicles, bound his thighs firmly and persistently". (Az Zu'be, 1992, p. 33) This proud manager has triumphed over fear, and over interests, therefore, he resolved to reject the alienation in all its forms, as he rejected the logic of the constant readiness for the humiliation and disgrace that his colleagues in the company carry as a slogan for them: "We are ready to present everything as we promised before, for we have walked the path with no return, even if we wanted to". (Az Zu'be, 1992, p. 38)

Thus the noble proud manager triumphed for himself, and he kept his testicles, rejected humiliation, and castration, left the operating room with full dignity and victory, thus he triumphed over fear and alienation, and forever remained outside the game of castration by insisting on living with dignity, pride and full organs without giving up any of this under any pressure, no matter how strong and unjust. On the other hand, the protagonist of the novel was "wallowing in the mud" of fear, alienation and humiliation, and doing his best to alienate and demean himself, using his skill in speaking to conceal the facts, reveal the falsehood as a fact, and mislead all people, realizing from his depths that what he is doing is nothing more than fornication with

language and words: "I realize that I commit adultery with language, but he (the director) loves this adultery". (Az Zu'be, 1992, p. 38)

He was really able to turn the facts upside down, and polish the image of the corrupt director based on his conviction and philosophy that says: "Fame is better than rich, so what is your need for the truth? Reputation is stronger than the truth." (Az Zu'be, 1992, p. 37)

The humiliation, insult, lying, and falsification of facts continued, just as he was pleased with his constant alienation by the director who gave his virility to him, when he donated his testicles, and then when he practiced more alienation by donating his "words" in order to make other managers stallions and protagonists. "I made stallions from them, married tens of women, gave birth to their sons and daughters, built for them monuments in the minds of people and legends that were passed down in tongues, and flooded the world with their glories, sacrifices and achievements ... and the atmosphere was inflamed with flags, glories and heroic actions. (Az Zu'be, 1992, p. 38)

The protagonist was castrated to become an obedient slave to his director, who devotes everything in order to please giving him obedience, cleverness, and talent in words after he has took from his manhood symbol, which is the imprint of every man who lost his masculinity, in this *Al-Jahith* says in (Mentioning what happens to a person after castration and how it was before castration): "When one is being castrated, the eunuchs came out of them the best service, he become more aware of giving and communion, masterful and elegant, with the smartest mind when speaking, that's way he is being castrated. (Al-Jahith, 1965)

All this - according to my opinion - is nothing but an expression of alienation, submission, and appeasement after the epithet of virility was removed from the eunuch, like what happened to the novel's *Al-Annah* protagonist and all the employees who accepted to have their testicles removed in order to satisfy their manager who requested that. Later, the senior manager changed the castrated manager, and

appointed another one instead, but the protagonist insist that he will remain a slave to his new master, based on that he is involved in a behavior that he cannot get out of, and that all he has of himself is more humiliation "Our anxiety has increased a lot, so what can we donate this time, but we were ready to provide everything as promised in advance, in addition to that we have walked the path that cannot be returned, even if we just think about it". (Az Zu'be, 1992, p. 39)

So the protagonist is determined to submit to humiliation, just as he is determined not to revolt or rebel on his own state, despite the succession of symbols of authority represented by the managers in a company that we know nothing about, except that it is an authoritarian company suited to be an example of authority everywhere, especially, the authority of the state, which entrenches human and enslaves him in most cases. In general, "state's power, according to many novelists and scholars, is an integral part of an integrated and intertwined authoritarian structure that helps to formulate political power that in turn, reformulates and remolds that structure". (Suleiman, 2001)

In the end, the protagonist lost his testicles, as well as his dignity, masculinity, and virility, hoping to gain higher position in the company, and to benefit in return, for losing his testicles to the benefit of his uninitiated manager, ending losing his job, (Halifi, 2006)company wanted to recruit new employees despite the sacrifices and lies he made for the benefit of the company's managers. "But he will not find an "adulterer" who is more experienced than me and more hypocritical", (Az Zu'be, 1992, p. 39) but in spite of that he remained ready to make more concessions without the slightest thought, objection, protest or refusal. "Then I returned home with anxiety waiting, and I was feeling my body which I will lose next time". (Az Zu'be, 1992, p. 39)

In house, he discovered that his wife was betraying him with another man to satisfy her sexual need, and that his children had discovered that, but he did not object, nor rejected, and did not prevent his wife from practicing it after lost his manhood, jealousy, and his honor as well, yet, his wife disgusts him, and decides to separate from him,

saying, "There is no other way, but for each one of us should go on his way, it is too late to fix anything". (Az Zu'be, 1992, p. 41)

Whereas his children fear that they will inherit impotence from their helpless, dispossessed father, and they anxiously wonder about this matter, "Do children inherit the impotence?" (Az Zu'be, 1992, p. 41) But the mother reassures them, saying: "The children do not inherit it, as it happened to the father voluntarily after he grew up". (Az Zu'be, 1992, p. 42)

Methodology

Literary approach is used to analyze Az Zu'bi's "*Al-Annah*" and "*Wara'a Ad Dabie*" novels; we find that literary analysis is the detailed examination of a work, the interpretation of its meanings, and the investigation of why the author chose particular decisions. Which will eventually lead us to the main idea represented in this novel, which is the impact of fear and its implications on the individual and the society? The children were relaxed, and they do not care about their father's presence, leaving him, and went to their rooms laughing, after they realized that they were out of the castration game until this moment after the castration spread in "the castration year", asking their father about the history of it, he replies: "The beginning of the nineties has manifested itself and the disease has spread, As for its beginning, its ancient, as for the meaning of castration in language, it is the inability of a man to have intercourse and to have children". (Az Zu'be, 1993, p. 41)

Data Analysis

The novel concludes with the protagonist and many employees, directors, general managers, and senior managers all suffering from impotence, and they accept it like many others who have accepted it since eternity and since the "castration year" in the early nineties, thus constituting the humiliated majority excommunicated in the public of the dictatorial company. The situation will remain that way unless an individual or group revolution occurs, although a small group of

employees, such as the honorable manager who refused to have his testicles removed and resisted until the latter end, emerged victorious from his war despite the great aches, pains, and physical losses, far from his dignity, and his testicles, which are a symbol of his masculinity and virility.

The novel concludes with just two options: either the choice of submissiveness, loss, and humiliation represented by the protagonist of the novel, who was led by fear to this disgraceful path, or the choice of revolution, rejection, and dignity chosen by the proud honorable manager, and every person has the right to choose the path he wants from these only two, although many are choosing castration, as it happened in the “castration year” in the early nineties, as Az Zu’be mentioned, therefore we may imagine the political, intellectual, societal, and cultural projections of this time reference in the Arab region, particularly the Middle East, from the Gulf War to the present, as well as the massive events, contradictions, outcomes, and structural upheavals that accompanied everything back then, as well as the accompanying alienation of idols, individuals, and societies.

Fear and its symbols in (*Wra’a Ad Dab’e*): (Az Zu’be, 1993)

Az Zu’be returns to the theme of fear in his third novel (*Wra’a Ad Dab’e*), but this time it is a different kind of fear. It is not about injustice, loss, or physical abuse, nor about a fear of impotence as in *Al-Annah*, but rather about a hyena that controls the mind of the one infected by it (i.e. surrenders to it), then it pulls him to its cave (burrow) and kills him; this fear has transformed into a condition of alienation, panic, and helplessness, causing the protagonist to flee from one place to another, scared of the hyena that is bullying him over and over, without thinking of facing it, instead constantly escaping from it. (Bazanjaki, 1996)

This novel presents a high symbolism of fear, that generates a complete alienation at external act level represented in the state of “Submission to Hayne” itself, and the internal act represented in the conviction of the existence of this state, (i.e., Submission to Hayne's)

authority and its alienation of the human being in a clear symbolic sign of the apparent and physical significance of this strong power and its alienation of the weaker, represented in the protagonist of the novel, “To convert what appears - reality - into a symbol, and to exhaust and elicit suggestions from the movement of reality itself, is an attempt to overcome impossibilities” (Al-Khawaja, 1993) in order to monitor the dominating external reality.

The symbolism of fear in this novel is based on a popular belief that the hyena has supernatural power in its urine, and that it uses this power to obtain prey, as it urinates in the face of its desired prey, making it join it to its burrow, and calls it "father", until the Hyena devours it there.

From this story in the popular imagination, emerges the story on which the novel *Wra'a Ad Dab'e* is based on the premise that “the popular imagination has become accustomed to embodying its fears of the unknown in the form of wondrous creatures” (Khorshid, 2002) which live with us in the real world and exercise their strange power over us. No wonder, "the popular expression is able to bring out the reality and the non-reality in a single structure; reality is only perceived through imagination". (Ibrahim, 1992, P.75)

The novel *Wra'a Ad Dab'e*, revolves around circles of fear that creates alienation. In the first circle, the protagonist of this novel falls into fear, to become later involved in this terrifying feeling that dominates him throughout the events of the novel. He had compulsively accepted a teaching job in one of the remote Bedouin areas in order to support his family, which suffers from the distress of life and the harshness of poverty and destitution. He lives in that remote area with his family for three years, content with them to adapt new difficult circumstances, after they got used to life in beautiful big cities, until he finds himself encountering a hungry wild hyena, which slaps him with its wet with magic urine tail that attracts everyone who touches it, then the hyena walks to its burrow, and the protagonist walks behind it, to find his fate there, frustrated with the hyena's fangs, after he was hit by a state of obsession.

However, heavenly care intervenes at the appropriate moment, sending a brave guard who happens to be passing by at the same time, and he sees the protagonist walking behind the Hayne, unconscious and obsessed, then strikes the protagonist's forehead with a stone, injuring it, the blood spilled from his forehead, and he awakens from a state of obsession and compulsive walking behind the Hayne ; As the folk tale claims that the one who urinates the hyena on him cannot wake up from his magic except for blood flowing from his forehead, as if the popular imagination linked salvation, freedom and victory over humiliation with bloodshed. There is no freedom without blood, "meaning that salvation cannot be accomplished without sacrifice". (Abu Nidal, 1996)

With this blood spilled from the protagonist's forehead, the first circle of fear ends, without thinking about standing up to the hyena, and killing it in revenge, registering the first of the alienation circles in front of the hyena which robbed him of his courage, made him fear it, and only escaped. But soon the second circle comes, when the hyena lurks about the eldest son of the protagonist, and preys on him without leaving any remains of his body for his father, who searches for "a remnant of the eaten son... for a bone that the hyena left... for a spot of blood... for a hair... from an eye ... a nail ... a heart ... a lung ... a tale ... a word ... a urine ". (Az Zu'be A. M., 1993, p. 14) But he does not find anything from his remaining, then the protagonist father's heart is broken by grief, and he takes his family, and flees from the desert afraid for himself and his family, registering a new alienation in front of the hyena who did not think of confronting and killing in revenge for his killed son, rather escaped instead of confrontation.

The protagonist escapes with his family to a new geography that he believes is far from the hyena which lives in the unknown desert, inhabited by fear, and settles in a village, where he finds life is more complicated than the desert, and realizes that rain is capable of making happiness or suffer because the seasons of cultivation and harvest are linked to it.

The middle son joins the army, when war breaks out, so he compulsorily participates, and the father and his family fear that the middle son will not return, but the middle son survives, then he moves to the desert, when the hyena watches him, and lurks for him, and quickly kills him as well, just as it killed his older brother before in the same place "again and another hyena ... another madness, once again I have nothing left ..Nothing was left for me ... O these hyenas scattered on all roads, coral and desert ... Where do I hide the last of my sons from their sharp teeth and their fierce ravages and bloody predation?!" (Az Zu'be A. M., 1993, p. 29)

Certainly, the middle son did not defend himself in front of the hyena, but surrendered, just as his older brother surrendered to him before, as if Az Zu'be wanted to suggest this fate for everyone who succumbs to the myth of weakness and being driven behind the alienator, whoever is embodied in the hyena in the novel, but that refers to larger symbols in life, for life has many who are most ugly and deadly than the hyena, they seize the lives and capabilities of people, attack them, and rob them of their will by fear and alienation, then they destroy them without mercy, because the victims simply were satisfied with fear, defeat, and surrender, and they accepted the alienation of the hyena for them under the pretext that its urine obsesses them, and they followed it on the path of death, while if they refused to surrender to this illusion, and refused to surrender, and resisted it, they would have survived, instead of ending up dead and torn bodies after being eaten by the predatory hyena.

But the eldest son was not able to defeat his fear, and he surrendered to the hyena's will, likewise the middle son succumbed to this alienation also after he was dominated by fear, and the father as well, succumbed to the hyena over and over, and never thought of resisting illusion and fear, and to fight the hyena, before killing his sons one by one.

Once again, the protagonist enters the third circle of fear, packs himself and his family, and flees from the village towards the city, to seek safety for him, his family and his younger son, the last remaining

of his children, and he forgets about the hyena. His younger son is preoccupied with the city life, including its hustle and bustle, competition, conflict and immorality, and he engages in business in commerce based on his belief that “a successful trader is a skilled politician, and a successful politician is a skilled trader, it’s a connected formula”. (Az Zu’be A. M., 1993, p. 30) He wants to gain high positions in both politics and business.

The younger son mastered life in the city, despite what it requires of - in many cases - in terms of relinquishing principles and morals. He peruses gains unconsciously, just as his brothers were led away by the hyena, as if the narrator hints that everyone who follows corruption is like someone walks behind a wild hyena. The hyena is not an animal found in the desert only, but is also present everywhere in the form of suspicious interests and corrupt relationships. Thus, the hyena "is the embodiment of all these sins, making it a fatal means to punish people". (Abu Nidal, 1996) Acts of corruption lead the youngest son to the desert to conclude a suspicious deal with a foreign gang, and then the wild hyena appears to him, and controls him as his two brothers with the magical urine, and preys upon him after he completely surrenders, without resisting, just as he surrendered before to corruption and suspicious interests in corrupt business and political work.

Thus, the third son was killed by the hyena, engaging in fear and surrender, at the same time the heroic father surrenders to this fate for the third time, and accepts that the hyena ate his third and last son, and he does not think even to confront it, avenging his three sons. In this way, he enters the fourth circle of fear and alienation, which forces him again and again to submission, surrender and weakness, without deciding to resist even once, just like all the weak frightened surrendered in life who are determined to be afraid, surrenders and weak, and die one by one before “Life’s Hyenas”, captured by myths of fear, defeat, and vulnerability.

The protagonist, the father, lives in fear circle, and asks without stopping, "I leave a hyena on the road behind me ... and flee. I move

away ... to find another ... more and more cruel. Does this old woman lying there give birth to children for these monsters in the desert, in the village? In the city?" (Abu Nidal, 1996) And his wife, bereaved of her three children, shares her husband's fear, alienation and weakness, and says: "As if it was meant to be that I should give birth to hyenas", (Abu Nidal, 1996) and no one ever thinks about fighting and killing it! Hyenas kept catching the children, one after the other, over and over in a strange nightmare, which Freud's - regarding strange behavior or event – says: "It is strange to repeat something very familiar, repressed or out of concern". (Apter, 1989). Here, we become at a loss in explaining what we are facing from strange events that gain a part of their exoticism "from the fascination that comes from confusion or suspicion". (Apter, 1989)

When the hyena represents tyrannical and authoritarian power, and the father and sons are symbols of the alienated, frightened, weak citizens who do not consider or even think to revolt, and thus the unmentioned names of the desert, the village and the city become specific places we can relate to or even name them, live in, and know their suffering and oppressions, just as the reader knows the names of the ambiguous places in *Wra'a Ad Dab'e* and *Al-Annah*, which did not declare their names, but left them open to interpretation after, because this will "put all the work in a circle of symbolic thought" (Abu Nidal, 1996) that leads us to legitimate questions that will have satisfactory answers, if we think properly about symbols, referrals, and predicates.

All these legitimate interpretations lead us to a logical and predictable question: Are there any one among the submissive alienated oppressed who reject humiliation and defend freedom, dignity and existence?

Yes, there are honorable people who defend themselves, reject humiliation, and curve the path towards freedom and emancipation; In *Al-Annah*, one manager rose up against castration, refused to give up his testicles in favor of any higher authority, clinging to them, and fought until he finally won, and got out of the battle with his dignity and strength, unlike the rest of the managers and employees who

settled for power represented by the manager and they conceded their virility in exchange for fleeting worldly gains.

Results and Discussion

In *Wara' Ad Dab'e*, there are those who refuse to walk discourteously behind the hyena, affected by its magical urine, which is the little boy, the grandson of the father. who departs from the circles of fear and alienation that captured his grandfather, grandmother, uncles and father before, and decides to kill the hyena in revenge for his uncles and his father, making a clever plan to, which was to tie a sword to his body, as soon as he is swallowed by the hyena, who voluntarily surrenders to it, he sticks the sword in the hyena's throat, penetrates its heart. And he did it, the hyena devoured the brave grandson who decided to be a suicidal for the sake of his cause of revenge for his father, and to free humanity of this wild predator. The brave child died after achieving his goal, when his coward grandfather came, cracking the belly of the dead hyena, taking the body of his dead child grandson and burying him in a solemn ceremony befitting his bravery.

Thus was the only weak little boy able to defeat the powerful and dispossessed hyena, because he possessed awareness of this victory, represented in the will and the act of liberation, and he succeeded in breaking the circles of fear and alienation, and crying out in the face of the coward backsliders that, freedom is the right of those who persistently ask for it, even if they lost their life for it. It seems that Az Zu'be's choice of the young revolutionary child is a clear symbolic sign, that change is for the better and that revolution connected to the proud youth if they have awareness, motivation and preparation.

Conclusion

Fear in the two novels *Al Annah and Wara' Ad Dab'e* are not only an objective unity between them, but are in fact an intellectual and critical predicate that has a dimension in social analysis, and the novelist used it with all intelligence and freedom to condemn his

society in which freedoms fall, and man is under an accumulation of dispossession and oppression.

2-In these two novels, the narrator uses tools of exaggeration and sums that sometimes lead the reader or recipient to denial or even to extreme shock and astonishment at the events. This is in order to expose fear, and to expose anyone who uses it as a tool of torture or Through the symbols carried by fear in the two novels, the novelist bravely and frankly revealed to us the societal image of the society he criticizes, as well as the image of the individual and his behavior in this society.

The novelist chose one fate for everyone who embraces fear, humiliation, and disgrace, which is the fate of alienation, contempt, and sliding into the shadows where neglect, scorn, and marginalization exist.

Despite the dark fates of individuals and their endings in these novels, the novelist nevertheless ignites the fuse of hope that links him to the younger generation, who sees him as capable of liberation and change if he wants to, after possessing awareness and will represented in the beginning by science, culture, and enlightenment. Thus, the novelist explicitly heralded the existence of a glimmer of hope for change, a glimmer that is associated with the conscious youth capable of sacrifice and struggle for the convictions in which he believes.

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Chapter 6
Narrative structure technique in
(Secured by Forgetfulness)
By Sanaa Shalan

Dr. Muna Muhilan

Narrative structure technique in (Secured by Forgetfulness)

By Sanaa Shalan

Abstract

This study is based on deconstructing the narrative structure in the novel (Secured by Forgetfulness) by contemporary Jordanian novelist, by disintegrating the techniques that form this narrative structure, and pausing at how to invest these techniques in praising the narrative structure as part of the completion of the novel that advances the narrative structure as a whole from the beginning to the end.

Sanaa Shalan has adopted basic techniques in praising this narrative structure, which are: proposing the end and the narration of the story, the conflict between remembering and forgetting in the novel structure, adjacent to the texts and composition of the narration, cinematic snapshot technique, transtextuality technique, the deployment of dedication technique and time rotation technique.

Key words: Arabic novel / Secured by Forgetfulness novel / Sanaa Shalan / Narrative structure / techniques.

Proposing the end and the narration of the story

This novel proposed the scene of the end since the beginning, which is a technique the novelist used in a scene that captures breaths and stirs human feelings. The protagonist of the novel (Bahaa) always had the hope to fly to her beloved (Al Dah'ak), and to rest in his warm, compassionate embrace, as did the heroine of a movie she had witnessed in her childhood. The heroine in that movie returns to die in the arms of the rich and influential man who loves her, but (Bahaa) despairs of the realization of this dream, because she is afraid of being rejected, or being ignorant of who she is. "But I feel the cowardice in

my soul, to exhaust myself with more grief, which I would feel if he rejected me, denied me, or ignored me”(3)

The reason for this is that she sees herself in a lesser position than him because of her immersion in the life of vice and downfall. “But I did not imagine one day that Al Dah’ak had flown in the heavens of the high glory, where I could not perceive him, or fly to him, while I was righteous - despite my self - in the mud of sins, disappointments, pains and heartbreaking destinies." (4).

The reader may think in this part of the novel that this film's ending is nothing but a narrative fill, but he realizes at the end of the novel that this end of the film is a hint of an end from the supposed ends of the novel, as we find (Bahaa) and (Al Dah’ak) end to what the end of the film has reached, while the novel ends on that romantic scene that Baha’s soul has always yearned for, since her innocent childhood "In a sea horizon, there were two shadows running towards space, rejoicing in unending love, where no one knew a name for them or memories or date, and the sun that sinks in the horizon of the orange sea turns them into two united black shadows for a long deep kiss". (5)

Between the end of the film and the end of the novel (Secured by forgetfulness) the story of the novel extends in its various narrative tracks, so we know the story of the heroine of the novel (Bahaa) who is raised in a wild orphan who robs her of her dignity, innocence, virginity and virtue, And being casted in the street that belittles, torments and drives her along the paths of deviation, despite her miserable attempts to live a life of virtue, but vice overwhelmed her desires, because she is alone, orphan, weak, and more beautiful than she should be. So she becomes the desire of every greedy person, until cancer takeover her body, and begins to destroy it part by part, and then moves to her memory destroying it, after afflicting her with several physical disabilities, so she loses her wealth for the sake of treatment, which became impossible due to the worsening disease in her body.

At this particular stage, when she reaches the end of her sixties, sad and exhausting ,she meets by chance her childhood sweetheart (Al Dah'ak) whom she gets acquainted with despite her forgetting about herself, her past and present, and she remembers completely who he is, and exclaims: "You are Al Dah'ak Saleem, I know you. I adore you." (6), she meets him in a spa in a Scandinavian forest in the winter, accompanied by her only devoted friend (Huda) after illness destroyed her and wiped her memory, so (Al Dah'ak) takes her to live with him in his house in a snowy city, She then, fell into a long coma for two full years, the doctors assert that it is a coma of death, and (Al Dah'ak) must surrender to this fact, approving to disconnect the respiratory equipment, but he refuses to do so, clings to hope, and devoted himself to take care of (Baha), while he spends time reading in the manuscript for the novel that Bahaa wrote, which includes her complete confessions of all her sins and torments, he discovers that she has lived a tormented and cruel life that made her a sad, broken prostitute, while he was fortunate to live in the civilized West, where he studied, grew up, innovated, enriched, and became a famous novelist, thanks to his uncle, who adopted him in his childhood.

(Al-Dah'ak) decides to burn the manuscript in order to eliminate her painful past, and instead create a bright and joyful history, which he records in a love novel called (Secured by forgetfulness) to be a supposed happy date for his beloved instead of her sad and tragic history.

The surprise in the novel comes when (Bahaa) wakes from her coma, contrary to the expectations of doctors, and reverts in her memory and awareness to an innocent little girl who wants to live her life with joy, after she completely forgot all the tragedies and struggles she suffered in the past, (Al Dah'ak) decides to depart his present, and to live his childhood anew with his beloved, so he quits his work, cancels all his projects, and begins to live with her a happy life, publishing a joint novel in his and her name, called (secured by forgetfulness), when the novel achieves great international fame, and consecrates their happy love life that they live after they become over the age of seventy.

The conflict between remembering and forgetting in the novel structure technique

There is no identification of place and time in this novel, but rather they play the roles of disguised heroism without disclosing their truth in an attempt of novelist in order to incorporate the experience of the two protagonists in any similar human experience everywhere and time after its span of seven successive decades.

The struggle of events in the synthesis of space and time within the events chain is the embodiment of a deep and violent conflict between the themes of remembering and forgetting, which represent a complete history of the life of the protagonists of the novel, it is through the recollection that lies in the memory of (Al Dah'ak) on one hand and the confessions recorded in (Bahaa) manuscript, we discover the ugliness of the world that hardens two orphans and completely crushes them, as we see the flaws of this world, and get acquainted with images of corruption represented by the novel's characters, who took turns torturing and abusing the two protagonists of the novel, because they are weak and lonely, and they do not find anyone to defend them.

As for remembering, it carries a full recognition of the brutality of the past and reality, and tries to record and document it to be basis for rejection it, as it is loaded with serious psychological loads that hint at the lives of the heroes and their crises in their homelands. (7)

This narrative method between remembering and forgetting is what allows us to see the distance between facts and lies.

The protagonists of the novel (Bahaa) and (Al-Dah'ak) live a bitter struggle with remembering and forgetting. So (Bahaa) decides to write her biography to be a reminder and recognition of her lover of what happened in her cruel life, and at the same time she feels at ease because forgetfulness has afflicted her due to brain cancer, for this disease saves her from remembering the pain of what happened in the past (8), While (AL Dah'ak) live this bitter struggle when he begins to read the manuscript (Baha), who has been falling for two years in a

deep coma, then both decide to forget the past in their own way Bahaa wakes up from her coma with an amazing miracle, but she forgets her life and her past, and lives her childhood again, after deciding to live a happy childhood, and (Al Dah'ak) also decides to forget the whole past, so he burns (Baha's) manuscript, and enters with her in forgetfulness path, so he quits his job, deserts his projects, returns to his childhood by a decisive decision and begins to live with his sweetheart a new childhood in their seventies to enjoy in their old age a happy childhood that they did not have in their tormented and cruel childhood, "to live with her the most beautiful details of happiness, joy and freedom. He walks with her in the rain, runs with her in the small streets between the old houses, and rang house bells, and they run away while they are drowning in laughter and drink cold refreshments when visiting amusement park hugging her while she was afraid of ghosts in the city of fear, and they spent money generously on buying fun toys, sweets, candies, soft drinks and ice cream, and they took lessons in theatrical acting, playing the piano, dancing, which were forbidden to them completely in the orphanage, so as joy happiness and hope. " (9)

This narrative triumphs for complete remembrance through complete forgetfulness , the novel appear to be a victory over forgetfulness, which on the surface appears to be a sincere choice for the protagonists of the novel, but this forgetfulness is in fact a complete dedication to remembering, and even monitoring, recording, and documenting it through complete narrative accomplishment that documents the past, events and memories on paper in eternity, and evades when falsely claiming to be providing an alleged victory for forgetfulness.

With this clever narrative prevarication, the narrative is heading to a sudden turn, as the protagonists of the novel go back to their childhoods, even though they are seventy, including this age of joys of childhood, joy and innocence, but the narration diverges, and escapes from the direction of the straight line, when the novel reaches the last chapter of held under the title (The Past) when we will be confused about distinguishing the true from the falsehood in the narrative of

events, the presence of several supposed endings of the novel makes the reader confused whether the novel is a narration of (Baha's) struggle with the coma of forgetfulness, disease and death, or is this narration related to the story (Al Dah'ak) with this multi-level conflict, or is this novel an innovative narrative written by the secretary (Barbara)?

Faced with this confusion that the novel creates with perfection, we can only be certain of one fact which is (Bahaa) and (Al-Dah'ak) have defeated forgetfulness, and they began to live their childhood again to have the happiness they had not in their tragic childhood in a bleak, savage orphanage in the burning east, as the novel puts it. (10)

This novel presents dangerous equivocation of attitudes. It claims that it calls for forgetfulness as it saves from remembering the horror of the past, but in reality it evokes forgetfulness and full recall. So (Bahaa) did not want to forget the past as she claimed, based on the evidence that she had recorded it in order to perpetuate it forever. As for (Al Dah'ak), he made a new remembrance of him and (Bahaa) through his lies that he made to decorate their reality. He told everyone in the world of snow and frost that he was a descendant of the princes of the East, and that his great-grandfather used to own oil wells before losing them on a gambling table, and that his father was a miracle because he was born with teeth after his mother carried him for two years, and that he flew towards a star in the sky on the night of fate, and he disappeared there forever. He kept lying to everyone until he turned to lying on paper to forget all his pain, and he succeeded in that, and became a famous novelist, able to transfer pain from heart to paper." (11)

But (Al Dah'ak) remained restricted in his memories and pain "Tonight, he does not want to recite to himself except his sorrows that are called memories and the repeated rapes of his humanity in the orphanage, the street and the prison, and he does not want to dream about any woman except his seductive, sleeping redhead, even if he was naked in the embrace of this blonde lover who bitten him,

shrieked his bones, and slept in his skin and his nose blackened with her stench". (12)

At the beginning of the novel, (Al-Dah'ak) wanted to revive remembrance in Baha's memory, so that perhaps this would save her from death. Therefore, he began to read on her what she wrote in her manuscript of notes, but he modified his behavior when he discovered the horror of the events in this manuscript, so he burned the manuscript and wrote an alternative novel for her, and he began to invent joyful lies for her that he broadcast in his novel (which was secured by forgetfulness), After he reached the point of desperation and weakness that (Baha) reached in the past when she wrote in her manuscript, "This disease, when it consumes my memory, will eliminate all the pain, ache, tear and frustration, and finally it will perceive me, and a savior will save me. It is forgetting who will apprehend me and save me from my pain-filled memory, and I was the one who dreamed, O' Al Dah'ak that you would catch me, and save me from my sorrows, my loss and my illusions, but the disease had preceded you, and decided to take over me completely. "(13)

The great paradox in the dialectic of remembering and forgetting in this novel is that (Baha) did not wake up from her coma until she became completely oblivious after (Al-Dah'ak) burned her disastrous manuscript and wrote an alternate history for her in his novel, so she resumed her life with a white memory devoid of any details, after she returned again to her stolen childhood, so (Al-Dah'ak) sided with this recovered time, and joined it to relive the experience of childhood while they are old, gray-haired and wrinkled skin. After long decades, he was able to justify his promise to his little sweetheart, and to escape her from her prison in the orphanage towards the far to live with her the most beautiful details of happiness, joy, freedom and joy, he walks with her in the rain, runs with her in the small alleys between the old houses, and rings the house bells and runs away while they are drowning in laughter, and drinks cold refreshments on their visit to the park, hugs her when she is afraid of ghosts in the city of fear, They spend generously on the purchase of entertaining games, sweets, candies, soft drinks and ice cream, and they take part in taking lessons

in theatrical acting, playing the piano and dancing, which were completely forbidden to them in the orphanage, as they were forbidden of joy and hope smuggled to them from anywhere. (14)

The irony is that the two protagonists of the novel chose to keep their names only from the memory of the past, while they decided to forget everything else without that. (15) However, novelist Sanaa Shalan did not allow the options to remember and forget in the novel to be easy and available, but rather made it difficult by proposing multiple endings that left the reader to choose from them according to his convictions and personal vision, while she sided with the choice of love that ultimately will defeat death, and made of forgetfulness a new life, assuming that love is the last salvation of man (16), It is a choice that may cure him from his pain and suffering "in a seaside horizon there were two shadows running towards the space, rejoicing in unceasing love, and no one knew their name, memories or history, and the sun that sinks in the horizon of the orange sea turns them into black shadows attached in a long deep kiss." (17)

Sanaa Shalan based her novel on thirty forgetfulness representing thirty chapters, which in fact represent thirty recollections. She tried to forget all the pain, enslavement, humiliation and alienation that took her, but naturally she would remind herself of all that, and remind us of what she was trying to forget without succeeding.

The inevitable result of this struggle between forgetting and remembering in the novel was a nightmare and horrific embodiment of a society that is fractured and decimated in vice and downfall, a society that represents Arab societies par excellence, just as it represents any human society in any place and time when it lives its narrative experience, and this is what appeared separately at the beginning of the novel, but in reality they are thresholds for entry into the novel and understanding its goals, "It is an orphan everywhere" (18), "When nations are burned, love becomes forbidden" (19) In this way, pain becomes an authentic explanatory document for this terrifying, frightening, savage living "whoever loves is a proof against

those who can't, and who feel pain is a proof against those who have not." (20)

Faced with all this horror, the protagonist of the novel does not find relief for them from pain except the forgetfulness in which they live, so they bring with some joy, security and happiness, and live the most beautiful small happy details. "His little girl is madly in love with him, hangs on his neck." (21)

But this hard-won happiness due to forgetfulness does not change the fact that the world in the novel (Secured by Forgetfulness) is a nightmare world, which can only be literally expressed through the use of nightmarish literature that "does not represent an accidental catastrophe or an exceptional event, but rather the reality of human existence itself that horror has no beginning or end "(22), it represents "the worry that hangs over the heart of life and perches upon ourselves" (23), we encounter it every day without realizing, but when discovered , it drives us toward fear. (24)

In front of this huge amount of pain, the novelist found no way out except forgetfulness, so she gave each chapter the name of forgetting bearing a number from one to thirty, and made it related to forgetting something, so the heroine (Bahaa) forgot everything that hurts her throughout the course of the chapters, and in the last forgetfulness of the novel, which is the thirty chapter, the last forgetfulness came, which is (forgetting the past) which did not associate with forgetting (Bahaa)'s past, but also practice forgetfulness, forgetting his past completely with its pain, and decided to live a new life in which there is nothing but happiness, joy and childhood that he was deprived of, to become a seventy-year-old child, she also became "Baha" ,a child on early seventies. Al Dah'ak abandoned teaching at the university permanently, resigned, and left without returning. The library of Al Dah'ak Saleem presented as a gift to the National Libraries Department to run it, devote himself to writing and living every happiness, with the Bahaa his little girl, who is madly in love with him, as she refuses to part with him even for a moment, and shares with him all the details of his life, even the details of his bathing and

cutting of his hair, and his trimming of the ends of his beard and mustache, and his sleep as she fall into his lap and hang to his neck. (25)

In this new life the protagonists (Baha) and (Al-Dah'ak) obtained at a heavy price, which is complete forgetfulness, they got a new time and a new life, therefore, novelist Sanaa Shalan concluding the novel with the phrase (the beginning) (26), instead of (the end). As she gives the heroes of her novel a new opportunity for life, hope and joy thanks to one victory in life, which is love over the ugliness of the world, and this is a clear message that bears its meanings, connotations and incitements.

The nightmare world appears in this novel in the space in which (Bahaa) lived, and which he (Al Dah'ak) lived before in his unhappy childhood, it is a spatial space that explicitly refers to the burning Arab East, even if not declared, in contrast the frozen world appears in the snow cities where he lives are less brutal with their citizens, although the nightmare still symbolizes every place in which there is injustice, cruelty, deprivation, enslavement and alienation at any time or place.

According to Baha, this extended nightmarish place becomes a large orphan. Therefore, she refuses to care about it, just as she does not care about its fate, and feels in constant loss. "I do not concern with the losses of history and all people.

Since a long time ago, I became, by the act of sadness, loneliness and suffering, a being that belongs only to herself, and his suffering, and no voice outside, whatever it is, moves her. Therefore, it no longer makes a difference for me to whom I belong, where I live, and what is the name of my people or my civilization, as long as I am nobody and lost among them, to the extent that I do not know me a name or lineage. I am in this world who do not have weepers or mourners, and therefore I am not good at crying for anyone. " (27)

Rather, she scoffs at all those who claim patriotism in these burnt homelands, “and he was the best person who spoke about homeland and patriotism, as it meant for him the use and exploitation of the forms available to him by his sensitive administrative position in the city, As for if patriotism meant giving and sacrifice, then he used to throw it in the face of the poor and vulnerable among the people of the nation to pay the price of their patriotism by force , the division is quite clear. Homeland is theirs, patriotism is for the poor, the depressed, the vulnerable, the honorable, and the people of conscience that are neither bought nor sold. (28)

homeland, according to Bahaa, is nothing more than an orphan moving towards ruin, where there is no hope in, while homeland according to (Al Dah'ak) who lives in a snow city, that is, one of the western countries is a true homeland that deserves love and loyalty as long as it offers security and protection, while he spat on his first homeland of the East, which worth nothing to him, “he drinks a toast to his tender homeland, and spits on his old homeland whenever he remembers his loneliness and lost, where he lived in like a miserable out of luck sick cat”(29), and when he found his beloved, he flew with her to his snowy homeland, and did not occur to him to return with her to the hell of the East, which he was fortunate enough to escape from in his wretched childhood. “He decided to take her back to his true homeland, and there is no home for him except the house he bought, furnished and equipped to meet her, there they will live happily until they leave this gloomy world. " (30)

Adjacent to the texts and composition of the narration technique

This novel offers a special experimental tool in terms of employing the technique of adjacent to the texts and the composition of narration in it. In fact, it consists of five components that revolve within one complex narrative synthesis. That is, it contains five overlapping narratives that make up the entire narrative body of the mother novel, which the reader finds between the two covers of the novel, and bears the name (Secured by forgetfulness), it is not possible in any way to separate any of these five narratives from the rest of the novel within

the paper body of the mother novel. All of them constitute this narrative despite the game of narrative overlapping entities.

Novelist Sanaa Shalan presented an exciting, successful and daring experimental narrative adventure in this novel when she distributed the narrative events on inner circles through five supposed inner narratives that form the mother novel with a superior ability to grasp the narrative thread without escaping from it, in an experimental adventure that refers to Sana's concern about the experimentation that came to open "the door wide open to rejecting ready-made forms of thought or ways of expressing" (31) Which "drowns in ambiguity, difficulty and complexity" (32), as it "exaggerates, dramatizes, inquiries into problems and conceives of people seeing them under the pressure of desperate measures or sometimes terrible solutions" (33), Moreover, this experimentation expresses, in experimental accounts, the absurd and the strange through fantasy (34), therefore, every logical thing was lost and "it became a mixture of discordant things, a mixture of the cohesion of the mind with the memory, and thus mystery dominated it." (35)

There is no doubt that the experimental novel is launched from the starting points of modernity that believes in everything new, that anxious new that is barely born until it becomes old, and is looking for a form to be derived from, to be based on its ruins, so modernity is "a product of awareness of the necessity of interpretation, a departure from standardization" and the continuing evolution of species (36), it is not only related to time, for its not possible to choose authors from the twentieth century in order to be sure of the novelty of their thought; in every moment in time moments from the recent or distant past coexist with the present and even with the future (37), modernity is a "value, not temporal," thought and literature. (38) it's a reconsideration of references, values and standards, and it is a new vision (39), expresses the disturbing, fantasy and exciting, and a renewal of language as well, a liberation of the imagination, and transcends the imaginary boundaries that separate reality from the unreal, and this modernity requires a new sensitivity towards this era. (40)

The new sensitivity expresses a special awareness of things, whether in form or in content, and this awareness is based on the techniques of breaking the narrative arrangement, overcoming the traditional plot, diving into the interior, attaching to the external, expanding the meaning of reality in order to return to dream, myth and poetry (41), and the situation of the miraculous and the supernatural is the subject of the truth given without astonishment (42), and openness to worlds and universes below consciousness, as for time, it has become marginalized and shattered within a rare consensus for some creators.(43)

Sanaa Shaalan presented her novelist world in this novel through five fictional texts that overlap to the point of merging, and these five novel are:

1- The original paper novel that bears the name (Secured by Forgetfulness), and has a paper body and cover on which the name of the author Sanaa Shalan is written, and it consists of thirty successive chapters bearing different names, all of them begin in one form, and it is a form that begins each chapter with transtextuality consisting of seven sentences refers to the events in this chapter, and this novel is the mother novel that embraces the rest of the four interrelated narratives.

2- The manuscript novel that extends inside the novel, in the form of a confessional manuscript that Bahaa wrote to her lover (Al-Dah'ak) after she recorded in everything that happened to her over the seven decades of her life. This novel is, in fact, the main body of the novel almost completely, and it is a giant biography manuscript, which forms the body of the main novel, in fact it is the whole novel except for the current events that take place in the spa, in the house of (Al Dah'ak) and in the hospital in (Al Dah'ak's) city.

This novel is a complete book of sorrows, pain and confessions, as it is the line between the present, the past and the future in the novel, and it ended narratively when its inner narrator (the lover) finished telling the biography of Bahaa's life. This novel disappeared from the

hypothetical physical existence when (Al Dah'ak) set it on fire in the stove of his home, but in fact it is implicitly present in the novel's body.(Al Dah'ak) burned it in the stove of his home in order to bury the painful past. "When some of his tears evaporated from the blades of the transcendent fire in the fireplace, he throw the manuscript of his sleeping redhead beauty, and he stood enjoying a cure as he watched the tongues of fire eat the manuscript with burning lust, to turn it into ember and then to ashes in minutes." (44)

The burning of this supposed novel is the embodiment of his personal desire to forget the past, as he tries to trick (Bahaa) into forgetting, in order to guide her to a different present that does not remind her of pain and suffering "This manuscript is a form for a novel you wrote, and you are the one who drew its characters, just as you are the one who drew the character of her heroine whom I called" the lover ". It is a beautiful novel without a doubt, but you have nothing to do with it, your life was completely different, and perhaps it was the antithesis of the miserable and sad life of the heroine, who had afflicted a rare disease that had made her forgetful. (45)

3- The novel (Secured by Forgetfulness) written by (Al-Dah'ak) for his beloved (Bahaa), to be a supposed date for his girlfriend when she wakes up from her coma, to delude her that she had lived a happy and pure life, she thus forgets her bleak past life. "He read all the memories that "Bahaa" wrote about her miserable life, then tore up all that she wrote, and compiled new memories of her with a radiance similar to the radiance of her red beauty in their novel (Secured by Forgetfulness), but she was not keen on her new destinies which he recounted in their legend novels, and she abandoned this world without returning. (46)

No one knows what (Al Dah'ak) wrote in this novel, but we know that he deliberately filled it with joy and happiness. I will bury in my chest any truth that you did not want to reveal except to me. I will read by reverence the biography of your sins, your mistakes and your slips, and I will bury them in my chest, and your slips in my eyes will only increase you greatness, sanctity and purity, our story is of us and our

love, as for those passing by, I will banish them from our narration, we will not have the memory of except what we desire. No longer will you be just a woman overtaken by forgetfulness, but I will crown you as a queen on my heart and on the brow of eternity despite of sickness, forgetfulness and pain. (47)

(Al Dah'ak) tried to make this novel a motivation for (Bahaa) to wake up from her deep coma, printed the novel, and filled her bedroom where she lay with copies, and he started waiting for her to wake up from her coma. His two friends were standing to his right, contemplating his sad, swollen face, dispersed gazes between the face of “Bahaa” and the piles of copies of the novel “Secured by forgetfulness” which he threw everywhere in her room waiting to wake up and celebrate with him the release of its first edition. (48) The details of this novel were absent from the narrative of events in the mother novel, but it was linked to the end of the events and the conclusion of the novel and the happy events in it. As this novel was announced in a joint party between (Al-Dah’ak) and (Baha), and it gained great international fame, made great profits, and immortalized their great love story. Despite the absence of the text of this novel from narratives of events, it is at the forefront of happy events at the end of the paper novel, and it is published, met with unrivaled success, and is translated into several languages without knowing what is written in it very precisely.” The novel (Secured by Forgetfulness) applied horizons with fame and presence, it achieved tremendous sales that tempted the publisher to translate it into more than one language, and more than one media, academic and cultural organization held dialogue and discussion sessions about it, and received more than one tempting offer to turn it into films.

The whole world has come to know the story of the two lovers: Al Dah'ak and Bahaa who defeated death, forgetfulness and separation by the power of their eternal love. (49)

4- There are supposed contradictory narratives in the last chapter of the novel, called (The Thirty Forgotten), and in these supposed surprising endings for the reader we see many narrative surprises that

turn the novel upside down, so that it destroys the main direction in the novel through 29 previous chapters. Suggesting new novels that contradict the main narrative, some of these assume that the manuscript was not burned, and that (Bahaa) did not find (Al-Dah'ak). That is why she invented another sweetheart and kept raving about his name until she turned to be just an unknown corpse in the morgue of the Faculty of Medicine at the Capital University, "Because no one expressed any desire to receive her body from the hospital, and to bury her on his own in any part of the earth." (50)

These endings also contain another supposed ending, which is distressing as well, and is no less miserable and nightmare than the previous novel, it assumes that the events of the novel never happened, and that (Bahaa) and (Al-Dah'ak) were killed in the orphanage in their childhood, and were buried in its basement, and did not grow up, and therefore they did not live in the main story. The two ghosts who live in the basement mention that there is a cursed red girl and a child in love with her, buried in the basement after the orphan director locked them in the basement until they died of starvation. (51)

5- As for the fifth narration in the interrelated narratives, it extends in the space of only one paragraph, and it is a text that breaks everything before, and provides another angle to the narration, assuming that the whole narration is nothing but a novel written by the secretary (Barbara) about two oriental lovers. "This is what (Barbara) wrote in her best-selling famous novel in the countries of snow and frost, entitled (Secured by Forgetfulness). (52)

Cinematic snapshot technique

It is known that the novelist Sanaa Shalan is one of those involved in writing scenarios for films, series and dramatic works (53), and this is clearly reflected in the novel (Secured by Forgetfulness), whether that was intended or it came spontaneously through the course of writing the script, the most prominent example of this is the investment of the cinematic snapshot in this novel, which made the dramatic action intense, quick and brief, away from long scenes, loose descriptions

and multiple dialogues, but this novel is based on the visual snapshot with one brief scene, just like the cinematic footage with its camera. (54)

This technology has contributed to the intensification of the narrative event that extends in the novel for seventy years. Otherwise, the volume of the novel would greatly deepen, and in explaining this tendency from Sanaa Shalan towards the cinematic shot, Dr. Orink Zeeb Al-Azami: "It seems that there is more than one explanation for that. On one hand, writer Sanaa Shalan is interested in writing screenplays and has her successful experiences in that and on the other hand, she is - of course - looking for a new form in a private experimental adventure, and on the third side she is clearly biased towards the speed of narration in order to save the reader from the supposed boredom in a large-scale novel, and charge the recipient with anxiety that makes him beware to know the next of the events without being able to miss any scene from the novel's, and I say a scene based on the divisions of the cinematic scenario, and I do not say the narrative painting based on the formations of the narrative composition." (55)

It seems that Sanaa Shalan faced a problem in investing the cinematic footage from one scene to another, and she found that the best solution for that is to employ the technique of dotted points to separate one chapter from another, so that it separates one paragraph from another sometimes if the shot ends quickly, and this allowed the pace of events to be fast, attractive and exciting without being hampered by boring details that spoil the pleasure of discovering the text and facing unexpected events.

Transtextuality technique

Sanaa Shalan built the narrative structure of her novel on a constant septuplet introductory in thirty chapters of the novel, each of which consisted of some forgetfulness, although it is of course a remembrance rather than forgetting, for it is the transfer of information from the realm of our ignorance to the realm of our

knowledge, so it is a remembering and a reminder not to forget and try to forget. At the beginning of each of the thirty chapters of forgetfulness there are seven transtextulities that are introductory to the text as a threshold for entering the chapter, and a key to it, which are almost as fragments of human and revelation dimensions, and are summoned in the form of origami stars (56), which are papers folded in the form of stars (Al Dah'ak) thought that (Bahaa) asked her friend (Lyn Badran) to prepare to give her to him when they meet. Because she would have given it to me when she met me by chance. "(57)

But he later discovered that she had prepared those colored paper stars to gift them to another man. "She hid them in order to send them to another man, and had it not been for the sickness to hasten her with painful blows in her memory, erasing huge number of her memories, for she would have sent those stars to her last lover in her series of lovers. (58)

The novelist has chosen to make the number of origami stars in each season to be seven. Invoking this by the number of days of the week, while the number of origami stars in all of the novel is 365 stars, that is, the number of days of the year, within thirty chapters, thus forming the textual transcendence technique at the beginning of each chapter is a formation of the concept of human time that appears in the days of the week, month and year, This is an exclusive innovative fictional method for Sanaa Shalan in creating an internal time for the novel by counting the stars of the origami, not through the traditional counting of days, months and years.

she proposes this innovative inner time as an alternative of referring to the external time that is unable to monitor the inner worlds of the heroine and the conflicts taking place deep inside, while this inner time can perform this sensitive task, in addition to this origami time - if we are to say - is a time that clearly indicates the acts of pain that simmering in the depth of the protagonists of the novel on behalf of the suffering of all humanity.

The novelist has created special structure through transcendental techniques. She created out of her ,the power to remember in the midst of forgetfulness, with which each chapter begins through the sentences written by the protagonist of the novel (Bahaa) inside origami papers that () has been reading to her in her long coma in his desperate attempts to bring her back, while this combination of the transtextuality is forgetfulness opposition of remembering, and emphasizes that the two protagonists have a duty to remember everything if they want to obtain the virtue of complete forgetfulness, which begins in the form of confession and a revelation that provides purification to the two protagonists of their pain and suffering, and this is what (Bahaa) explicitly declares at the beginning of her novel ,she says: "I decided today to write my diary to be a novel of confession for () who must know the full truth about me and my lost in the world before I forget my way, path and landmark, the journey of a lifetime without him was exhausting, humiliating and losing all scales, to the point I lost my right to dream of walking in his path. " (59) The novel affirmed in more than one location that writing is an act of purity. Therefore, she fiercely attacked those selling their pens, describing them with the ugliest qualities, and saw in their action filthy prostitution, and equated between (Bahaa) selling of her body, and equating them in terms of vilification and depravity: "She used to sell her words to them in order to live, after she became fed up with her customers who used to buy her body in exchange for their unclean money, and were fed up with her youth that left her after they enjoyed it, so she began trading her words and practicing pen prostitution instead of body prostitution. (60)

rather, Bahaa herself saw in selling her pen imperfection, no less than selling her body: "I used to think that the greatest victory I had achieved for my soul was when I decided firmly to stop selling myself and my purity, and I limited it to my words and creativity away from my body, after I convinced myself that selling words and attitudes is less than selling bodies, and I deluded myself that I am convinced of this comparison between two cheap sales that we cannot prefer one over the other in slavery and commodification. (61)

On the other side, when (Al-Dah'ak) and (Bahaa) wanted to purify themselves, they found a way to do so in writing, so (Bahaa) wrote her secret revelation and confessional manuscript, while (Al-Dah'ak) wrote his novel (secured by forgetfulness) in order to make from it an alternate date for his depressed girlfriend who was drowned in a coma for two years. They wrote a joint novel between them “Bahaa and Al-Dah'ak are now writing their new joint novel, which will talk about a lover named () who could not get his lover (Bahaa) out of her eternal coma because of her brain cancer, so he entered into a similar coma to meet her there in worlds of nothingness and the unknown where she is imprisoned, against her will.” (62)

Transtextuality in the novel were not only embodied in the stars of origami, but also extended to other textual representations that Sanaa Shalan employed to deliver symbolic messages in the novel, and the transtextuality of the title is one of the most prominent examples of this. She put the sentence “A woman’s story saved by forgetting from remembering”, and this sentence could have remained on the external level of the novel as a virtual part of the title, but Sanaa Shalan went into the game of denial that she is playing, and she wrote this same sentence in the body of the novel, and made it the publisher of the novel (Secured by Forgetfulness) written by () on the cover of the novel before printed it after he had asked him to do so (64), without knowing why he did this, however, this matter transferred the title of the novel to a clear level of interpretation, and deepened the symbols of the novel, and linked transtextuality with aesthetic, intellectual and creative functions.

We can also claim that Sanaa Shalan took advantage of this transtextuality without the pretext of interpretation, coding, as she ostensibly adhered to the title of the novel, to be about a woman who had been afflicted with brain cancer, and pushed her into the realms of forgetfulness, while the transtextuality “a tale of a woman saved by forgetting from remembering,” is a glimpse of stenography for the idea of the novel or its major theme (65), it is also carries full and deep interpretations of events, narratives, characters, and symbols that move the novel from being about a crushed woman who fell ill after

life full of suffering to a narrative epic that organizes people and individuals at every time and place. (66)The transtextuality of "I see you", with which the novel begins (67), and ends in conjunction with the word (beginning) (68) also present an embodiment of the state of sentiment, feeling and love that the two protagonists of the novel (Bahaa) and () who represent the downtrodden individuals in barbaric societies, nevertheless, they found in love a path of salvation, purification, and the victory of new and final opportunity for life, joy and happiness.

Dr. Fadel Abboud Al-Tamimi on the transtextuality (I see you): "This blackness in its intense whiteness is a silent utterance about the state of ... on the last page of the novel with a necessary repetition (I see you), which place meant to be the beginning with a change in the form of the discourse as a silent utterance about the state of Bahaa, which gives an idea of the text rotating around itself in a lined narrative movement in which the events end at a point, then return in a circular shape that attracts attention and reception. (69)

As for the end of the novel, it ended with an important transtextuality that the novel was concluded with, and it is the word (beginning) that formed a set of indications that the circular time cycle had begun again towards the beginning, and in this novel this beginning was formed in the return of the two heroes to childhood to recover what they were robbed of joy and happiness at this age. (70)

The deployment of dedication technique

Sanaa Shalan practiced experimentation in many of the experimental techniques that she used in the narrative architect in this novel (71), but at the same time she preserved everything that would "establish, flash, inspire, and move away from everything that confuses and obstructs the march of significance." (72)One of the experimental techniques that she used is referring real living outer space that lies outside the narrative structure into the inside of the narrative architecture in an interesting formation, thus breaking expectation for

the reader, creating real astonishment that leads to the benefit of the narrative, and opens the text to many potential questions.

She practiced this technique when she manipulated the issue of gifting, with which she begins her narration on page (73), she dedicated her novel to the diaspora Iraqi contemporary writer Abbas Dakhil Hassan Abbas Dakhil Hassan (74), and in the dedication she wrote: “To the diaspora Iraqi contemporary writer Abbas Dakhil Hassan Abbas Dakhil Hassan (74), and she wrote in the dedication: “To the writer Abbas inside Hassan Crucified under the sky of the pole as the star of the Phoenicians; A warm man in the greatest frost, and a mythical who lives in the space of the impossible, with endless waiting, concludes with remembering despite his distress, drawing warmth on the cold silence. (75)

The matter could have remained normal, following the habit of writers, researchers, writers, artists and scholars who dedicate their creative, research, artistic and academic works to those who supported them in their achievements, or provided assistance, which is a thanks gift occurs in the first pages of a creative work, but remains outside the narrative of the work itself, and does not refer to it in any way.

However, the situation is different in the novel (secured by forgetfulness). As the dedication outside the body of the novel transferred into the text of the novel (76), Sanaa Shalan extracted her personal gift from the beginning of the novel, and placed it within the narrative of the text, so (AL Dah'ak) dedicated his giant research work consisting of seven parts, entitled (Psalms of Lovers in the World of Desires) to his beloved (Bahaa), so he said in this dedication: To Bahaa Crucified under the sky of the pole as the star of the Phoenicians, a warm woman in the greatest frost, a mythical who lives in the space of the impossible, with endless waiting, concludes with remembering despite her distress, drawing warmth on the cold silence. It is clear that this dedication text is the same that Sanaa Shalan wrote in the first novel of her contemporary, the exiled Iraqi writer Abbas Dakhil Hasan, and this brings us to a forest of permissible and legitimate questions. So did Sanaa Shalan want to hint

at us that Abbas Dakhil Hassan is () himself? Or did she want to turn the outside into the inside, or do the opposite in order to force the novel in reality? Or is she just doing a trial game? Or did she use this technique as a tool to link the fiction of the novel with the realism of projections? Or want to manipulate the reader in vain without justified narrative goals? Whatever is the answer, Sanaa Shalan was able to disturb the monotony of the narration, and broke the boundaries of the outside and the inside, dragging the inside out, and the outside in, and opened the frontiers to each other, and said boldly, powerfully, confidently and openly: I see you, as she said at the beginning of the novel, "I see you."(78) Repeated the same phrase at the end finishing it with "I see you". (79)

Time rotation technique

(Secured by forgetfulness) is distinguished by unique chronological structure based on high narrative literality. As this novel consists of thirty chapters, and of course arranged sequentially from one to thirty, which is usual with regard to the sequential order, but the exceptional thing in this novel is that changing the location of any chapter and placing it in another place does not disturb the novel, or destroy it, but the matter is the same, and this unique feature of the novel comes through the technique of narrative retrieval that follows the course of the narration, as long as this is the case, it is possible to pick up the line of remembrance from anywhere without affecting the hierarchy of the narrative line, and the time rotation technique contributed to that, that is, making time circular, that is, it starts from where it ends, and ends from where it starts, as if never-ending closed circuit, and this kind of circular time is what we can attribute to as a mythical time, because its unable to finish, or even to determine the beginning, but repeated over and over. We can monitor that in the novel through the system of thirty chapters in the novel, which has been called forgetting, if we change the location of any and put it somewhere else, or if we - for example - put the end chapter in place of the beginning chapter, this will not affect the impact of the narration in the novel. Because it relies on the free retrieval of memories and events without successive time restrictions.

In this regard, critic Abbas Dakhil Hassan says: “The remarkable success that is mentioned for this novel is that it is written in the style of intermittent narration without relying on the logical sequence of events, so the narrator began the story from the end, and made the beginning the conclusion, this is a truly genius aspect of the narrative formation of the novel. If we changed the arrangement of the chapters, the narrative structure of the novel would not have collapsed, and this fragmentation came in harmony with the structure of the narrative activity itself, with awareness and intentionality according to a masterful narrative imagination.

To let the reader participate in the composition of the fictional work again, and to produce his interpreted text as an implicit reader who shapes his narrative vision and identity. (80) It can be said that the mythical time is from the cyclical time that we find in the form of an anthropological truth in all ancient civilizations, and it is based on the possibility of repeating time with the repetition of typical actions simulating a first sacred act, and this time does not differ from the first time of myths, because the myths of creation imply that creation is an ever-renewed work (81), the mythical time, as Ernst Cassirer sees it, is a “biological time that the primitive see as a context for different stages of life in essence. It is an absolute time that can be restored, repeated, and returned to the beginning. It is the time of beginnings and eternal return. (83) Sanaa Shalan was able to make circular time through thirty chapters, thirty forgetfulness, through the retrieval technique that was divided into five internal orbits of the narratives through thirty chapters, which is equal to thirty days, and through seven origami stars at the beginning of each chapter equal to seven days of the week, and through 365 origami stars spread inside the body of the novel equal to the days of the year, and thus these divisions form the inner time of the novel, is identical to the division of outside the novel, except that it is characterized by the legendary circularity, that is, it starts from where it ends, and ends where it begins.

This circular time dominates the novel (Secured by Forgetfulness), while on the superficial level appears that the time of the novel is

emptied other than the time of recall and retrieval of a period of two years, especially in the first level in the novel, but the time is really in the novel through seventy years of the suffering of the two heroes and of the nation and people as well. (84) Bahaa when chronicles her story, she does not mention specific time, but rather links her story with the events of suffering, grief and pain, and also makes the bound times presumptive and unspoken as long as they represent the time of suffering, pain of humanity at any time or place.

Conclusion:

It can be said that Sanaa Shalan has invested various techniques that have turned towards narrative experimentation in order to transfer her narrative experience from a mere passionate novel that triumphs for love as a hope for salvation and life, to the level of the epic that embodies the suffering of peoples completely in the path of alienation, oppression and injustice, suitable for every image a crushed persecutor in a cruel and arrogant world that can only be described as a large orphan in Bahaa's word, who saw herself as a mere orphan wasted in a brutal and oppressive world that have no justice for weak people, depressed and oppressed.

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