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Political Alienation in the Jordanian Short Story: Selected Models

Dr. Sanaa Kamel Ahmad Shalan*

Associate Professor, Language Center, The University of Jordan

Dr. Muna Mod Mahmoud Muhilan**

Associate Professor, Language Center, The University of Jordan

Dr. Moath Haza' Ali AL-Zu'bi***

Associate Professor, Language Center, The University of Jordan

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).

* *selenapollo@hotmail.com*

** *Muna.muhilan@gmail.com*

*** *moathzoabe@yahoo.com*

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. (سَلْبُوتٌ، (فَعْلُوْتُ): in Arabic are derived from the word (الاستلاب). Al-Lihyani said: A robber man (رجل سَلْبُوتٌ) and a robber woman (امرأة سَلْبُوتٌ) using the masculine form for both. Also, alienation (الاستلاب): embezzlement. dispossessed (السلب): what is robbed. According to at Tahtheeb: (السلب) 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; (Alkhalidi, 2021)

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; (Shalan, 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; Alzebaree & Yavuz, 2016) 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 Buried 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 Kawar, (Wakefulness) by Khalil Al-Sawahri, and (The Machine) Al-Sandooq and Al-Rajm by Abdullah Al-Shaham, Al-Madina by Muhammad Tamliyah, Investigation by Fakhri Kawar, 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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