



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

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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 AzZu'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.

Keywords: fear implications; Ahmed Mansour AzZu'be; novel; Sommon; Bokmon; Umyon

1. An introduction to fear and its investment in literature

Al Faza' (extreme fear) in the Arabic language, as *IbnManzur* 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

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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)

2. Fear is a literature tool in AzZu'be's

It can be said that fear, anxiety are the major motives in AzZu'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 AzZu'be, formed it with his own talent, and filled it with his creative patterns and life experiences.

In addition to the contemplation of AzZu'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 AzZu'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)

AzZu'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 AzZu'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.

3. Methodology

Literary approach is used to analyze AzZu'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.

4. Data Analysis

4.1. 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)

AzZu'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 AzZu'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, homeland, 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, AzZu'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 AzZu'be wants to lock us in one frightening point only, which is the protagonist's lost 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 is 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)

AzZu'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, *LatifZaitouni* 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, AzZu'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 AzZu'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.

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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 AzZu'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 AzZu'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)

5. Discussion and Result

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 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)

6. 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 AzZu'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 "*SommonBokmonUmyon*" 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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