



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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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. The objective of study is to monitor the dominating external reality in a clear symbolic sign of power and weak of human beings in the societies. 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. 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. This strangeness in the events is what causes everyone to submit to the hyena without a slightest resistance that leads us to a moment of contemplation of what is happening? This contemplation may lead us to deconstruct and reconstruct the novel in a correct manner, guided by symbols in it.

Keywords: fear; novel; the castration; behind the hyena; symbols

1. Introduction

1.1. Fear and its symbols in (*Al-Annah*)

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

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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)² (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, which 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,

² Castration: a form of sexual weakness in men.

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.

2. 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) because the 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)

3. Methodology

Literary approach is used to analyze Az Zu’bi’s “Al Annah 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)

4. 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.

5. 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 Hayne 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, 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, 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, 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 *Sommon*, *Bokmon*, *Umyon* 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.

6. Results and Discussion

In *Wara' Ad Dab'e*, there are those who refuse to walk uncourteously 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.

7. Conclusion

1. 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.

3. 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.

4. 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.

5. 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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