

## Political Alienation

Yousif Sulaiman Ismael Al-Tahhan<sup>1</sup>, Saraa Hussein Ahmed Al-hashemi<sup>2</sup>

<sup>1</sup>High professor, College of Basic Education, Islamic Language, University of Mosul

<sup>2</sup>M.Sc. student, College of Basic Education, Arabic Language, University of Mosul

### *Abstract*

There are many differences about the concept of (political alienation) in its definitions from the concept of alienation in general. In most of its definitions, alienation appears as the individual being separated from himself, his social environment, or his feeling of weak ties between him and those to whom he belongs. Many definitions agree that political alienation means the individual's separation from political institutions, leaders, and political values (House, et al., 1975)(1). So, political alienation in its simplest sense is defined as separation among the members of society and feeling of separation and lack of contact with the political system (1992)(2). Just as political separation can be from the system as a whole, separation can be at one of its levels without the other, such as separation from the political authority, government employees, institutions, or political standards (Finfter, )(3). Therefore, it is necessary to be aware of the different levels of the political system and distinguish between them in order to identify the multiple levels. Some specialists define political alienation from a different perspective as a criticism of the performance of civil institutions and the performance of leaders. Criticism means the assessment of the negative aspects of the system and exclusion from them, which leads to rejection and separation (Chen, 1992)(4).

### **Introduction**

#### The Concept of Political Alienation

There are many differences about the concept of (political alienation) in its definitions from the concept of alienation in general. In most of its definitions, alienation appears as the individual being separated from himself, his social environment, or his feeling of weak ties between him and those to whom he belongs. Many definitions agree that political alienation means the individual's separation from political institutions, leaders, and political values (House, et al., 1975)(1). So, political

alienation in its simplest sense is defined as separation among the members of society and feeling of separation and lack of contact with the political system (1992)(2). Just as political separation can be from the system as a whole, separation can be at one of its levels without the other, such as separation from the political authority, government employees, institutions, or political standards (Finfter, )(3). Therefore, it is necessary to be aware of the different levels of the political system and distinguish between them in order to identify the multiple levels. Some specialists define political alienation from a different perspective as a criticism of the performance of civil institutions and the performance of leaders. Criticism means the assessment of the negative aspects of the system and exclusion from them, which leads to rejection and separation (Chen, 1992)(4).

#### Indicators of Political Alienation

Since the fifties and sixties of the twentieth century, interest in the concept of alienation has begun. It has been reformulated in a more procedural form. Many researchers have made serious attempts to define the concept through its various indicators. Perhaps, one of the most prominent attempts and jurisprudences recorded in the history of social thought in the Arab or Western world, which are the classifications of alienation and its definition in a new procedural way, is the attempt made by (Seeman 1959)(5) when he identified five basic indicators, used to talk about alienation, namely:

Lack of power, meaninglessness, isolation, and self-alienation, which are among the most used dimensions in the concept of alienation, whether in Western or Arab research since they were presented until now. This concept, with its five dimensions or some of them, has been adopted by many studies, the most famous of which is the Verfitz study, which indicated that political alienation can be expressed through four dimensions, such as lack of political power and lack of political meaning (Herring, 1989)(6). Political non-normality is influenced by what Seaman presented, but it is applied to political institutions. After that time, there were many social and political studies that procedurally defined alienation based on the previous indicators, without much difference between them.

#### Alienation in Light of Ibn Muqbil's Perspective

The Arab people remained very fond of their political affiliation to their tribes. They could not distance themselves from their tribes in any way. In the pre-Islamic era, political affiliation became an affiliation to society and the land, as in water and pasture (Jumah, )(7).

The tribal political system became their own original constitution that they comply with. The tribe bases its system of values on the necessity of organizing and distinguishing between individuals and groups, classifying them within one relationship, intervening within the political

worlds within its world, and achieving prestige and supremacy through it within the framework of The system of social and intellectual values by which they live.

The separation between (Ibn Muqbil) and his tribe was because of time. Because of that separation, he no longer participated in its political system, but his heartfelt affiliation remained despite the distance. That is because of the direct impact of drought, which is the main factor for the departure, in addition to circumstances related to the migration of tribes and the marriage of their daughters to men from Levant and Yemen after the advent of Islam and the changes that occurred, which caused the division of tribes. It is also due to motives for war, destruction, invasion, etc... (Al-Yozbaki, )(8). Ibn Muqbil employed the simile in his talk about the migration of the people, strengthening and consolidating the scenes of division and endurance when he likened it to the dispersal of people of Najd and Yemen. The similarity between them is the distance and the separation between the two parties. He uses various styles through which he emphasizes the idea of alienation.

Ibn Muqbil continues drawing the scene of the tribe's departure from him. In this scene, he used the camel, which has different trends among the human trait of the ancient poets. He employed it in a clear reference to suffering and fatigue.

The poet was very creative in coordinating the elements of the camel's scene, to represent his desires and feelings that agitated from pain and psychological fatigue due to the circumstances of time. Wherever he wants to go, the camel does not complain about the frequent travel and roaming through the deserts. The camel is generous, active, patient, and diligent to walk (Jumah, )(9).

They continued their journey until they entered a new valley with dense trees. They began to hide among the branches of the trees and between the nests of hoopoes to disappear gradually. To represent all this, he used the repetition of the past tense, which indicates that the poet is still in his past and in the form of travel. He also used anagrams to link the recipient's ear with the feelings of Ibn Muqbil. He used the metaphor to strengthen the narration of the tribe's migration in order to complete the picture of the travel of Ibn Muqbil's tribe and his political alienation from participation with his tribe, but the pain and sadness filled his heart and mind with painful memories.

Ibn Muqbil portrays another scene, which is a scene from the movement and journey of the people among the shades of trees, to the valley until the vision of Ibn Muqbil went away for that traveling journey. The symbolism of the palm trees overlaps with the movement of the ravens, which is a symbol of The transit symbols through which the convoys pass. This gave the palm tree a prominent and high position for the poet, so the poets used the palm tree to denote movement and beauty.

Therefore, the poet used phrasal verbs that are in the past tense because of their distinctive features of movement. These verbs embody the elements of movement, time, and tonal simulation of events, which makes poetic images a distinct image. The verbs used by the poet have a great ability to denote the move, distinguish, and interact features. Looking at the verbs and the stylistic meditation used by the poet reveals that the poem is full of the past verbs. The poet tried to indicate this meaning.

The poet tried to spread a psychological atmosphere that accommodates the state of pain and sadness that is compatible with the situation of the departure of his tribe. He tried to express the state of mental and heart imbalance, in an unconscious and involuntary way. Repetition is one of the ways to release the poet from his repressions. It is the unconsciousness inherent in it and affected by the journey of the tribe, which expresses the painful situation. The world is a broad and free horizon, but it always drags him to the tribe because it is a rugged and difficult world. His view of it was not The object of universal sympathy(10). Rather, it is a social system that tends to privacy, contributing to the strengthening of the society's reality. Here lies the leading role of the tribe in life. This method would fill the phrase with an expressive energy that would increase its accuracy and emphasis. This phenomenon is repeated in more than one place in the poem in which the letters dominate to confirm that meaning and fill the indication with emotional strength on a rhythmic movement and a new formation enveloped in an expressive force affecting the recipient And contributing to achieving the semantic function. The poet used anagrams, so that the connection occurs between the poet and the psyche of the recipient(11). The poet also used metaphors to strengthen the meaning. Thus, the poet completed the picture of the travel of his tribe and his political alienation, which he suffered from for a long period of time.

Ibn Muqbil used to build the gardens that he used to live in with his tribe, in which joy and life continued. When a change occurs on the ground, the change is in the season of transitions between the seasons of the year, that is, when spring turns into summer. This transformation caused the departure of the tribe after the fading period. The poet employs a logical strategy in his poem to emphasize the change from the past to the present. It is also the one in which the moment of moving forward is embodied in the vision of continuity to confirm an element in the past time, in terms of nature and man. Thus, the spring period is the period of living for the tribe, that is, a daily life in which a person seeks to seek his livelihood in a place thriving with activity and vitality, but The poetic style confirmed the sense of discontinuity. The poet expresses the shift between summer and spring. This image was the main center. Thus, this image unites the audience Absence that is just as the inside unites with the outside in an integrated interactive movement that creates a rich world in which the overlap between things grows in the

union and success of nature. The transformation remains the essential vision from which the poem sets out and embodies it in a new time(12).

The poet insisted on keeping the channel of communication between him and his people, so he no longer knows anything About those who left. He moves to the image of the ego / the poet and self-expression through the use of the plural inseparable pronouns in more than one place in the poem to add more honesty and loyalty to his feelings, which were decimated by sorrows. This repetition serves to depict the self and to highlight his separation from his tribe and from politics and his participation in it. It also reveals his suffering after schizophrenia communication between him and the other (Al-Kharabsheh, )(13). The verbs used by Ibn Muqbil in the folds of the poem serve to diagnose the poet's experience. The disposition of expression leads to liveliness in the poem and puts it in a permanent poetic presence, so it is no longer alive, revealing what is inside them (Al-Bayyati, )(14).

Ibn Muqbil also borrowed words that indicate departure of his tribe that filled his heart with sorrow through the use of the words in a different meaning than their original reference to prepare the image of the departure of the other in the image and movement of the sea's turmoil in the tides. The movement was embodied in their departure that is directly related to the place, the most prominent of which is the movement from one place to another (Al-Obeidi, )(15).

The contextual structure of the poem has shown multiple connotations that indicate the kinetic dimensions. It also defines the features of the poem that symbolize the spatial dimension that symbolizes the movement that is concerned with migrating and moving away from the place. It seems that the context transcends In specifying the place. There is no doubt that these evidence symbolize the movement from the place depicting the journey undertaken by his tribe. The poet took advantage of this journey to define the features of the kinetic formation (16), in which the image of the animals is depicted. He also describes the joys of the women who rest on the backs of the animals. He draws the poem in terms of strengthening the idea and meanings, so he used metaphors and euphemisms to complete the depiction of the journey, including the tragedies, the anguish of grief, filling hearts with pain, and the lack of participation in the political system(17).

Ibn Muqbil drew salutations and weeping over the ruins because of his separation from his tribe and its political and tribal system in an evidence of loyalty and survival of the covenant of love. Crying brings the strongest effect to the memory of that era, and to see the alive who was building the homes whose traces were gone. On the other hand, he returned life into it and then left it as the prey of loneliness.

When Ibn Muqbil saw the ruins, his mind, heart, and body shivered. Tears flowed until they almost took him to a psychological suffering that

he feels. He feels pain by looking at the remanence, the events he suffered, and the elements of nature that are represented by the changes of the topography of nature, With the various images and memories of his tribe and its political alienation, which makes it more difficult with its disappearance. Ibn Muqbil sees his painful reality that is full of weakness and intensity, through which he employs repetition to indicate a state of internal oppression, which causes the poet a psychological state that cannot be tolerated due to his political alienation from his tribe. He also tried to symbolize the revival of memory in his heart and mind. He employed the past tense, which indicates permanence And continuity in his political alienation. He used anagrams to connect the musical ear to his political alienation. He used metaphors to strengthen the meaning of political alienation(18).

The employment of night in the poem adds features that deepen feelings of Ibn Muqbil with fear and caution. It is a challenge to all the frightening aspects of the night, which arouse fear in the atmosphere of the very black night. He made the dark night a container in terms of its movement, its turbulence, and its transformation from night to morning, but he was very determined to cross the deadly and arduous desert to walk through it, bypassing the hardships of the paths in it. Death and terror surround him, which indicates that he chose the element of night for his arduous and difficult journey to avoid his misery and to raise his memory(19). It was the line of realistic heroics to which he added a lot of his imagination. He made himself a legend that roams the deserts. He is not afraid(20). To show this, the poet uses repetition, with which he indicated the continuity of the situation in his alienation from his tribe that cut off the arduous and deadly desert paths, alienating him politically. He also used (the full night), which is in line with the poet's journey with his tribe in his memories, to symbolize the length of the night, and the slowness of his hours, which kindles his feeling of dread, and his political disengagement from his tribe after this night.

He employed analogy in order to clarify the contextual meaning. He likens it to the disturbance of the hills and its height , and lowering it through bowing and prostrating in prayer. The camel when it descends at night represents the nomad carried on its back. It does not seek backwardness from feeling the burden, but rather the night gives it an opportunity to enlighten the problems of this burden, pain, and sadness. This enlightenment needs something that is similar to the rituals of prayer and prostration that the poet describes(21).

The context used by Ibn Muqbil is the camel, so he always adds the characteristics of strength, steadfastness, and permanence, to emphasize its actual presence, continuous movement, and moving towards the unknown, especially since the camel symbolizes the joint of this movement. Its barbed threads of spread begin in Every corner of the desert spaces and incursion into it. Therefore, he used repetition to

symbolize the camel, which is considered a symbol of the poet's self, which reflects the painful psychological struggles within him, with the struggles of past and present time. In some words, he emphasizes the continuity of survival.

Ibn Muqbil could face difficulties and triumph for his own personality. He used anagrams to link the musical ear of the recipient to the poet's subjectivity, to express what is inside him. He also used metonymy to depict the image of the camel expressing the poet and his psychological experiences and his political alienation from his tribe that was complete. Ibn Muqbil drew a picture of the camel due to the departure of his tribe from him, his estrangement, and his lack of political participation. He assumes the personality of the skilled storyteller. He resorts to the narrative method. He speaks at the beginning of his story about the grazing of the zebra in the place. He describes the place of grazing that grazes during the day in the high fertile places and takes refuge at night in the low valleys. To show this, he used repetition to symbolize the male of zebra while it grazes the plants to symbolize the storytelling in the poem. He used anagrams to connect the musical ear with the poet's intentions, which is linked with his heart and mind full of memories that are full with his separation from his tribe politically. He used metaphors a lot in this poem to strengthen the meaning. Thus, the poet recalls the departure of his tribe through a dramatic dialogue, through a narrative style to show his separation from the travelers, and his separation from them politically(22).

### **Bibliography**

1. House, James Sand Mason William M, Political Alienation In America. 1952-1968, American Sociological Review, Vol. 40, 1975, P.123.
2. Factors of political alienation among young Egyptian society, Ph.D. thesis, El-Mina University, 1992, 55.
3. Finfter, the Encyclopedia of Democracy, Congressional Quarterly book.
4. chen, Kevin, Political Alienation and voting Turnout in The United ,States, 1960 1988, Mellen Research University Press, San Francisco,1992, p. 42.
5. The same dimensions presented by Seaman, with the exception of self-alienation, which political scientists did not use in their definition of political alienation, rather many sociologists did not use it in their definition of the concept of alienation in general.
6. Herring, Cedric, Splitting the Middle East: Political Alienation, Ac quiescence, and Activism among America's Middle layers, Newyourk 1989, p. 11.
7. The phenomenon of belonging and emancipation in the pre-Islamic poem, Hussein Salman Juma: 79-82.
8. Persuasive visions towards a structural approach in the study of pre-Islamic poetry: 315.
8. The Symbol in Pre-Islamic Arabic Poetry, Moayad Al-Yuzbaki: 46.
9. The animal scene in the pre-Islamic story: d. Hassan Juma: 15-23.

10. Technical manifestations of the relationship of the ego to the other: 136.
11. Stylistic vision and application: 277.
12. The dialectic of invisibility and manifestation: Structural studies in poetry, Kamal Abu Deeb: 238-241.
13. Aesthetics of the Poetic Meaning in the Poem "Journey to Egypt" by Abu Nawas Ali Qassem Al-Kharabsheh: 174-175.
14. Searching for the springs of poetry and vision, a self-dialogue through the other, Abd al-Wahhab al-Bayati: 79.
15. Place theory in the philosophy of Ibn Sina, Hassan Majeed Al-Obeidi: 71.
16. In eloquence of conscience and repetition: 174-175.
17. Diwan Ibn Muqbil: 227.
18. Diwan Ibn Muqbil: 229.
19. The Night in Pre-Islamic Poetry: 541-542.
20. The Night in the Poetry of the Early Age of Islam, an analytical study, Muntaha Abd al-Jabbar al-Ta'i: 24.
21. A second reading of our old poetry: 117-118.
22. Diwan Ibn Muqbil: 129-130.