

THE DYNAMICS OF ALIENATION AND THE DIALECTIC OF PESSIMISM IN THE POETRY OF ALI BIN KHALAF AL-HUWAIZI (1088 AH)

A DINÂMICA DA ALIENAÇÃO E A DIALÉTICA DO PESSIMISMO NA POESIA DE ALI BIN KHALAF AL-HUWAIZI (1088 AH)

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Abstract

Alienation, in its concept, philosophy and objective perspective, is a source of existential anxiety and a hallmark of the intellectual conflict between reality and consciousness, behaviour and will; However, the dynamics of alienation, within its philosophical context and linguistic structure, reveal the reality of the pessimistic negative energy in the poetic text that embraces the poet's human memory, in which values and ideas struggle within his literary language, oscillating between the immediacy of pessimism and the future-oriented optimism, with the dynamics of alienation mediating between them to create a psychological balance that unveils pessimism within the context of self-construction and human existence in a world where inhibitions accumulate; Yet, through the dynamics of alienation, the poet sows a radiant vision in psychological darkness, and constructs a poetic edifice with aesthetic tableaux and sensory images that move through the realm of the imagination with efficiency and skill.

Keywords: Dynamism. Alienation. Pessimism. Possession. Vision.

Resumo

A alienação, em seu conceito, filosofia e perspectiva objetiva, é uma fonte de ansiedade existencial e uma marca registrada do conflito intelectual entre realidade e consciência, comportamento e vontade; no entanto, a dinâmica da alienação, dentro de seu contexto filosófico e estrutura linguística, revela a realidade da energia negativa pessimista no texto poético que envolve a memória humana do poeta, na qual valores e ideias lutam dentro de sua linguagem literária, oscilando entre o imediatismo do pessimismo e o otimismo voltado para o futuro, com a dinâmica da alienação mediando entre eles para criar um equilíbrio psicológico que revela o pessimismo no contexto da autoconstrução e da existência humana em um mundo onde as inibições se acumulam; No entanto, por meio da dinâmica da alienação, o poeta semeia uma visão radiante na escuridão psicológica e constrói um edifício poético com quadros estéticos e imagens sensoriais que se movem pelo reino da imaginação com eficiência e habilidade.

Palavras-chave: Dinamismo. Alienação. Pessimismo. Possessão. Visão.

1 INTRODUCTION

The dynamics of alienation, with its themes and references, centre on the frail 'other' devoid of behavioral stability and psychological balance in a turbulent, illogical manner, in his reality, his thinking and his reactions, using words rich in meaning within



the realms of human existence, to create a visual movement that penetrates the mind, between the poet (Ali bin Khalaf al-Huweizi) and the other (the Safavid state), in a continuous struggle, both dynamic and event-driven, in forms emanating from (the Captor), in a different pattern, and an event based on the idea of conflict, which forms the central structure within the context of the poetic text; to intertwine with the verbal commonality of the authoritarian power of the other in captivity; as it imbues (a hybrid Islamic modernity that pays no heed to cultural and civilisational identity (Al-Hattari, Abdulsalam Muhammad, 2021, p. 270); to permeate the poet's mind with hostile thought by perpetuating manifestations of enmity and hatred, by fabricating crises and disruptions in reality, in both its psychological and social dimensions, which reflects a linguistic structure that is coherent in both form and content in his style; so that the poet, in a narrative, story-like style, depicts the scene of displacement coupled with alienation, exile and captivity, from (the city of Al-Huweiza) to a desolate, gloomy place, shrouded in a dense darkness that restricts movement, where the tragic, pessimistic realities of captivity in (Persia) are echoed; He delves with his inner senses into the heart of exile through an imaginative, condensed representation of the world, so that his image expands and intertwines with the painful, wounded reality through the poetic function; for he (penetrates the reality of the self before and whilst grappling with external reality; for he moves as a creative agency within the orbit of transcendence, yet poetry's penetration of the reality of the self from the outset surpasses the penetration of the dream, of this reality; for it is accomplished with an assertive will and in a heightened state of consciousness) (The Dynamics of Existence and Manifestations of Creativity, p. 35); for the self-sets out to express its experiences through figurative language, a realistic vision, and a dynamic understanding within the world of existence and imagination.

2 FROM CONSCIOUS MEMORY TO THE DYNAMICS OF ALIENATION

2.1 The life of a poet, the culture of an era, and the history of a city (Ali bin Khalaf al-Huweizi)

Ali ibn Khalaf ibn Abd al-Muttalib (d. 1088 AH / 1677 AD) (Al-Baghdadi, Ismail Pasha, 1951, p. 762), a prince of the Mushaishiya dynasty in Al-Huweiza, and one of the

most renowned poets of Iraq in the 11th century AH, from an Arab-Iraqi family of ancient lineage, prestige and honour, described as courageous and possessing the Arab sensibility. He moved within his family and his city along multidimensional paths, in a world of consciousness and existence with his poetic self. He grew up in an Iraqi cultural environment that embraced writers, critics and poets, where knowledge spanned language, philosophy and literature, and which formed (Al-Hawiza) (Al-Hamawi, Yaqut al-Hamawi, 1995, p. 200), his cultural foundations in the 11th century AH; for there, cultures and schools of thought converged, and nationalities intertwined through patterns of traditional knowledge sources, from which he drew upon its sciences, customs and traditions as a young man, poet and prince.

The literature and knowledge of the city of Al-Huweiza formed the impetus for his creativity and artistic taste, which harmonised with his vast imagination through the dynamism of poetic creation; for ‘the poet offers a linguistic testimony regarding a visual/ or moral perspective perceived through the senses and emotions, centred on the self and the essence; he directs the forms and yearns for values in the light of motivations, stimuli and objectives (Iraqi Poetry in the Medieval and Ottoman Periods: The Vitality of Vision and Terminology, p. 279); to stimulate the recipient’s mind with a dynamic force realised in their imagination, thought and poetic sensibility, through vivid, realistic images from their literary and creative world, at the Centre for Culture, Science and Literature in Al-Hawiza in southern Iraq, alongside a gathering of elders, scholars, writers and poets.

3 THE DIALECTIC OF PESSIMISM AND THE DYNAMICS OF REALITY

Reality stirs the poet’s consciousness, energizing it with a dynamic that shifts away from a pessimistic reality towards a world brimming with optimistic vision, within the context of the dialectical struggle between movement and stillness, and the self and the other; The active impulse arises from a reciprocal interaction between the two paths; thus the path of the self and the other is realised through the idea of conflict and existence, which corresponds to extension and void, in harmony with the power of action in time and space, for (the nature of existence is the nature of extension in space, form and motion) (Physics and Philosophy: A Revolution in Modern Science, p. 73).

Extension is embodied in the poet's persona and the captivating void (the Safavid state), whilst the idea of conflict is realised in the deprivation of freedom, anxiety and tension in existence, in an ascending existential order through the poet's persona (Ali bin Khalaf al-Huweizi), and a descending order in the other, the captor; for 'if the path of the self is descending, the path of the other is ascending, and if the path of the self is ascending, the path of the other is descending' (Hanafi, Hassan, 2022, p. 719); so that the action constitutes a reaction to the negative image of the stillness realised in the nihilistic character of the 'captor', and through the act of movement that intertwines with the poetic self positively, because (the existence of the self is an existence characterised by the poet's presence (Existential Time, p. 35); so that the existence of the self imparts a phenomenon and an event in the real, actual reality realised with the poet.

The poet interacts with reality through the power of physical and moral action, with emotional and psychological desires, alongside the passivity of the other; so that the four tools of captivity: (Eternity, Time, the rabble, and the scoundrels) the poet's thinking with gloom and lamentation over eternity and the desolate, savage place, and the cruelty of family and time, in a closed dynamic, and complex junctions and varying levels of music and rhythm, alongside the poetic text that aligns with the pessimistic poet's position, at the heart of time, place and emotional consciousness, in the knowledge and thought that accord with his mind within the four-fold prison; for ((Logically speaking, the essence is nothing but the subject of a particular issue; it is never the predicate. Secondly, it is something that endures over time, or lies beyond the scope of time (Towards a Philosophy of Natural Sciences: Atomic, Quantum and Relativistic Theories, p. 161), The events accompanying the poet's life—*anxiety, sorrow and oppression*—are embodied in captivity and are in harmony with the ages in their betrayal, as he says (Al-Huweizi, Ali ibn Khalaf, pp. 378–379): (Bahr al-Kamil)

And I see Caliph has broken his promises

I ask of this treacherous age for kindness

**He has brought misery upon us, and the nobleman
has become a pillar**

O State, I never thought I would

Behind him, yet our age is one of turmoil

**And perhaps, in his kindness, he never intended
this for me**

**So, marvel, then look and see who has risen to
power**

**And if I were to fall from my lofty station because of
my virtues**

In this time, I have encountered

A life sold for the lowest price

Of scoundrels, ruffians and villains

Time brings down the perfect, and raises the

Until dawn brought with it misfortune

A day has passed since I thought I found my joy

The concepts of pain, pessimism and the betrayal of time are linked to the other's strategy of disrupting the familiar through movement, freedom and absurdity within captivity, in a dialectical relationship that embodies a policy of arbitrariness and injustice, reflecting the poetic structure of the text, through a kinetic restriction of the contextual procedural action in the verbs 'I hope' and 'I see', embodied in the poet himself in prison, as indicated by the verse:

And I see Caliph has broken his promises

I ask of this treacherous age for a friend

**I have suffered because of them, and the nobleman
has become a pillar**

Oh, State, I never thought that I

The poet sets the scene, in a narrative style, for the betrayal of time and kin, with a sense of foreboding and doom; for psychological and social conditions paved the way for a dynamic of alienation characterized by unjust disparities that went unspoken, and individual separatist acts perpetrated by the captor against the captive

in the isolation of captivity, as indicated by the verbal phrase: ‘I see the Caliph has broken his promises’, For the Safavid state is a symbol of oppression and racism, and the Safavid state’s growing influence in southern Iraq gave rise to the poet’s pessimism and sorrow—both suppressed and expressed—in a descriptive scene and a miserable image, compounded by the betrayal of kin over time and against it, by the arrogance of authority, and the arbitrary approach combined with the harshness of the age, in the verbal phrase: (I implore the treacherous times for kindness), with a plea and appeal to time for friendship and tenderness, far from hostility, combined with the anxious poetic function, and in harmony with the static movement of the human self, in a problematic and dialectical relationship with the poet’s external environment and the authority of the state; for it is the primary driving force in the poem, as indicated by the invocation: (O state, I never thought I would suffer at your hands), expanding the circle of hostility towards the state, with rage, grief and foreboding, drawing upon the depths of the human soul, and contempt for the oppressor in the active clause: (I am wretched in it, and tomorrow the nobleman will be a pillar), by evoking the misery of the people’s masters, with sighs of doom that stir pain, despair and the agonising anguish of captivity, in the juxtaposition of (misery and pessimism), embodied in the poetic model:

Behind us, yet our age is one of splendour

Perhaps, in his kindness, he did not mean me

Marvel, then see who reigns supreme

**And if I were to fall from my lofty position because
of my virtues**

The poet achieves the idea of transcendence in the poetic text through contextual evasion in the act of creation, a condescending and admiring gaze, and a recurring celebration of virtues and lofty status (al-‘ala); to penetrate the other’s thought through the mental constraints of movement and the overcoming of alienation, with a stylistic divergence in the compositional structure embodied in the implicit pattern—from the apparent to the hidden and the unspoken—with shifting connotations of an existence regulated by the stillness of thought and consciousness,

which weakens the dynamism of consciousness and the mental sentiment directed towards the abyss of pessimism, coated in tension and anxiety mingled with the poet's social and psychological experience, and which has its material and moral repercussions, with anguish at the tyranny of time, expressed in a style of supplication and gentleness through the captivating shifts in the line: (Perhaps, in his kindness, he did not intend to leave me behind), with turmoil and loathsome pain dominating the poet; to undermine his situation through a negative and positive formulation at the core of the relationship between (the captor and the captive).

In an optimistic shift employed by the poet, three icons are brought together, framed by the terms 'the Highest', 'virtues' and 'sovereignty'; shifting from a dynamic of pessimism and stagnation to one of optimism and creativity intertwined with a world of feeling and sensation brimming with vitality, through the union of the Exalted with the radiance of science, thought and knowledge in 'the city of Al-Huweiza', and the multitude of noble and praiseworthy qualities in harmony with the movement of virtues; proceeding in an orderly fashion, flowing into his sovereign personality, to signify the radiance and lofty status of the poet's vision (Ali bin Khalaf al-Huweizi), objectivity with abundant sovereignty, filled with a relationship of complementarity between them, drawn to a vast, visible contrast realised by two conflicting forces; namely: the power of sovereignty and the poet's language, through a dynamic connection and precise balance at a point of attraction in (Al-'Ula/sovereignty), with a psychological and social foundation and a point of reference in an extended style, accompanied by wonder in the dynamic of optimism, as indicated by the exclamatory sentence: (Marvel, then see who has prevailed), with two intertwined models: Al-Ula complements sovereignty, and sovereignty complements Al-Ula; for ((the first model weaves a composition directly through the element of dialogue... and the second model embodies an internal dramatic action in the form of a monologue or soliloquy) (The Moving Stillness: A Study in Structure and Style, p. 457); to penetrate the depths of the poet's self and its successive dialogue in a visual manner, creating an optimistic, forward-looking view of the future((which helps to strengthen the self and affirms its uniqueness(Fromm, Erich, p. 128), through the consciousness and mental awareness realised in man and his self, as indicated by the verse:

In those days, she encountered

A treasure sold for a pittance

Scoundrels, ruffians and villains,

Time brings down the perfect and raises the

Until dawn brought with it misfortune

Passing of a day in which I thought I found my joy

The poet's (Ali bin Khalaf al-Huweizi) rhythm unfolds, weighed down by the passage of time, with the stillness of the deliberate description in the line of invocation: 'A sheep was sold for a pittance', in a continuous and unbroken sequence with the words 'sold', 'pittance', and stagnation); to cast a pessimistic image, inflaming the poet's anguish, and clashing with the ages in their abuse and harm; to correspond with the image of captivity, in abuse and blame, ((represented by the gradual advance and successive retreat of the words, painting a visual picture of rotational movement and attraction (Moving Stillness: A Study in Structure and Style, p. 458), in a dynamic composition framed by the verb (encountered) and the reaction (stagnated), with a tense stillness and a suppressed obsession, interrogating words and movements, and sensory images intertwined with (the self, the subject, the place, and the event), with a depth and breadth born of the verb and its time, so that the recipient may perceive the truths, through a visual extension and a four-dimensional vision of the ugliness of the other: (the ages, the scoundrels, the rabble, and the villains), through intertwined threads unified in their spinning and spindle, amidst the rubble of a dark, loathsome, and pessimistic age, its margins ablaze with words in the nominal sentence: (An age that brings down the perfect and elevates the vile), in steps, movements, thought, feeling, image and behaviour, all gathered in the ugliness of the words with a dramatic slant, seeking power and domination in life from the captor against the captive, with the coldness of the spatial scene (prison), and its transitions from openness to confinement, and from dynamism to stillness; to bring the focus of the subject into a context of present-day pessimism, through a textual dialogue that brings together the two opposing qualities: (joy and gloom) as experienced by the poet and the captor, through a problematic, instrumental style that adopts a policy of gloom embodied by

the actions of the other; so that the poet imbues the work with an aesthetic form that boasts a visual vision framed by a smile of joy and optimism in (the city of Al-Huweiza .(

4 THE DYNAMICS OF ALIENATION AND OBJECTIVE TRANSFORMATIONS

The poet turns his imagination to excessive material concerns within a spatial setting suffused with the unsettling obsession with the power of ‘the captive’, as conveyed by the line: ‘Not a day has passed in which I have lost my joy’, through a flexible self-analysis that approaches visions of temporal shifts: ‘today’ and ‘morning’, through a mathematical relationship framed by proofs and data, serving the poetic function with a positive, comprehensive, active and interactive driving force within the duality of (joy and gloom); to penetrate the deep structure and the implicit, interwoven pattern with the essence of human existence and a sudden three-dimensional transformation that lifts it from pessimism to optimism with evocative language containing creative technique, and a physical and moral dynamic development in (sovereignty, virtues, and the sublime), with a mystical vision that inspires intuition and a keen knowledge that inspires optimism; as (Al-Hawizi, Ali bin Khalaf, pp. 332–333) says: (Bahr al-Khafif)

From a captive’s gloom, with a sigh and beyond

Where is Najd, and where are the people of Najd?

For the passage of time is the greatest of all

A displaced man bound by no bonds

Tears have stained my cheeks yellow

Whenever a flash of fear appears, he flees

Upon the dune and the solitary sandbank

Hoping that his nights will return

And they have made my heart a place of longing

**They have killed my sleep and revived my
sleeplessness**

Were it not for the breeze, I would not reveal

Then I revealed what I had concealed from people

The inhabitants of Rama, and it leads

**And you think youth will convey what you
complain of**

The spatial transformation of the poet (Ali bin Khalaf al-Huweizi) a distinctive feature of his reality, thought, creativity and alienation, marked by anxiety, confusion and a pessimistic outlook, as he consciously and unconsciously questions his connection with the ‘People of Najd’, in an interpretative framework where the unspoken is explored in depth, as indicated by the line: (Where is Najd, from the melancholy captive of the letter ‘sin’ and beyond?), with a volitional dynamism and a structure realised in the other; to reveal the psychological and social moment that dominated and cast its shadow over the poetic self in a time of stillness, in a visual manner in the silent sentence: (A displaced person bound without bonds), in accordance with the poetic model:

From the gloom of a captive in Sine, and after

Where is Najd, and where are the people of Najd?

The passage of time is the greatest of all

A displaced person, bound without bonds

Tears have stained my cheeks a crimson red

Whenever a flash of fear appears, they flee

The poet shapes the original atmosphere and the penetrating structure of the poetic text through the key word ‘displaced’, in an extension and depth with words and phrases intertwined with captivity and deep displacement within the spatio-temporal reality present in the narrative and spatial scenes of the poetic self, and a shift in vision from luminosity to darkness, in a style that is continuous and profound; for ‘in it we glimpse, from the astronomical dawn, an armed, combative vanguard, transcending

darkness with its material and moral gloom towards the manifest/visible, with a vision that shuns forced obscurity, in the hope of a being that reveals the repressed' (Lanterns of Criticism, p. 408), through the ceaseless movement of the poetic self, centred on words and phrases that shift dynamically with the verb's tense from a negative vision to a renewed, optimistic vision—active and interactive— and from pessimism to optimism with a vibrant sense, and a tonal contrast existing between the poet and the other, in two images: The first image is realised through the colour red, accompanying the poet in his ordeal and distress, amidst despair, pessimism and the hardships of captivity, as indicated by the colourful phrase: (Red are my tears, and yellow my cheeks), in which we discern a central duality in the colours (red and yellow) that are contradictory in their connotative function; for red symbolises the tears that flowed from the eyes of the poet (Ali bin Khalaf al-Huweizi), and its function and chromatic connotation have shifted from transparency to bloodiness in a visual transition from observation to the severe constraints of captivity, leading to the joy of hope and an optimistic outlook on the future. Yellow leads to the cheek upon which tears/blood have fallen, yet it meets and intertwines with the other, through envy and jealousy, from the perspective of its presence in the poetic text with precision and linguistic and semantic creativity, integrated into two simultaneous movements: namely: a movement connected and sustained by the power of the verb, which symbolises energy and vitality, instilling self-confidence; and a movement that has rushed towards the image of the other, as indicated by the verse:

Upon the dune and the solitary sandbank

He longs for his nights to return

They have made my heart a place of longing

**They have put my sleep to rest and revived my
wakefulness**

The poetic text shifts from movement to stillness with a frivolous and fragile racial distinction, undermining human values and constants in the relationship between one human being and another, with a narrow-minded outlook and a divisive mindset framed by a repugnant, hostile and pessimistic spirit towards others, ((through sudden

qualitative shifts, which are the product of escalating dialectical accumulations, and the surprise occurs at the moment of qualitative change) (The Dynamics of Existence and Manifestations of Creativity, p. 39), for poetic and intellectual consciousness entails a qualitative and quantitative change; so that the revolution of change may sweep away the futility of the other, born of hatred and moral decay. The poet (Ali bin Khalaf al-Huweizi) completes the project of self-transformation with an optimistic vision centred on the poetic text and its focal point (the human being), who carries within them the spirit of internal change, through the absent pronoun in the meaning of the line: (They killed my sleep and revived my wakefulness); to dissect the vision of the poetic self—interactive and balanced between humanity and reason, life and the soul with a narcissism that constitutes a breach of the captor’s prison through intricate layers in a vast, lost void and a bitter space, accompanied by the contradictions and fallacies in the sentence: (And they made my heart a place of longing), with a bloody dominance in which there are profound implications for the structure of the text and its centrality to anxiety and despair, and the duality of consciousness and the dialogue between the captive and the captor; for dialogue with the self is “the linguistic context and expressive system of the human being, and their participation in their pains, sorrows, tragedies, aspirations and dreams; thus her sorrow became joy and her pessimism became hope” (Lanterns of Criticism, p. 419), in a restless and tense movement, in the poetic verse:

Were it not for the breeze, I would not have revealed

**Then I revealed what I had kept hidden from
others**

the inhabitants of Rama and Tuda

**And you think youth will convey what you
complain of**

The poet conceals the other’s politics of pain and the prevailing pessimism within the prison, through interpretative contexts and an imagined reality stemming from the arbitrary image of the prison, evoked by the poet’s keen vision, which has been ravaged by the other’s jealousy and envy, both materially and morally, in a narrative style that advances and delays the sequence of events through a cinematic

montage featuring visionary scenes from a multifaceted reality, with a sharp angle that observes and anticipates events, with a creative foresight framed by facts; to break into the literary world in both form and content, and to hum with words and structures united in a synergistic unity, and a conflict between reality and imagination, as indicated by the conditional clause: (Were it not for the breeze, I would not have revealed what I had concealed), for the poet's coherent perspective drove him to provoke disclosure in the sentence: (I revealed what I had concealed from people) under psychological and nervous pressure within his captivity, which the other had imposed upon him; to drive him to an outburst and to release what was suppressed and kept silent, with an overwhelming tyranny and a realistic deviation in (concealment and complaint); so that he might entangle and merge with the threads of the prison; thus crossing barriers and breaking chains, and bridging the distances with the breeze of youth and the radiance of hope through an intellectual and mental fulfilment of optimism that teases the imagination with a conscious will, sheltered by the poetic fabric and the impassioned spirit with the utmost care and a flourishing eloquence from the poet.

The poet (Ali bin Khalaf Al-Huweizi) skilfully embellishes the poetic text with a narrative opening, grounded in literary principles, employing psychological and social shifts with intellectual awareness and a creative style to criticise the other through phrases and words laden with tension, sorrow, melancholy and pessimism, with a crisis and agitation that overwhelms emotion and reason through a dialectical, static movement containing a pessimistic, gloomy view of his reality in captivity, distancing itself from the propositions and facts of the physical world; for ((science's view of the immobility of matter, the failure to link quantity to quality, the recognition of mechanical motion alone, the idea of the natural place of the elements, the division of the world into the world of the elements and the supernal ethereal world, and the idea that every motion has an external mover) (Philosophy and Man, p. 191), For immobility in captivity stands as a barrier between reason, thought and life, through coercive pressure and mistreatment by others; for access to the higher ethereal human world is achieved through an optimistic dynamic—both material and spiritual—shared with the universe, life, time and the vicissitudes of the ages, as he says (Al-Hawizi, Ali bin Khalaf, p. 344): (Bahr al-Basit(

**My days are wasted away; my days have not been
kind to me**

If only some of the trials that have befallen us

**With sorrows beyond the stars, they have enveloped
me**

**Had it been enough for time, God would have
spared us its onslaught**

**So, ask about my worries and misfortunes to know
me**

If you do not know my name, you do not know me

**For I have never known a day from them that made
me laugh**

Whoever time has made us weep and laugh

I am plagued by its vicissitudes, which make me ill

At every new dawn or dusk

The vicissitudes of my life refuse to leave me

It has bound me, where I try to break its hold

**And have nourished me with the milk of sorrow and
hardship**

**It is as though it was created for me from the
moment I was born**

**And have estranged me from my family and my
home**

**It has taken me far from my home and my
homeland**

The poet (Ali bin Khalaf al-Huweizi) draws his inspiration from the dynamics and transformations of time, using descriptive spatial scenes as a focal point to embody emotions and sensations through an analytical portrayal of the pessimistic passage of time in prison, for ((Every form of knowledge existing in the higher world, which lies beneath the ages, is not bound by time; for the things in that world were created without time(Plotinus among the Arabs, p. 30) with psychological allusions and effects that rely on metaphorical imagery and the element of event through sensory perception, as indicated by the poetic text :

**Let time wear me down, for time has not been kind
to me**

If only some of the trials, we have endured

With troubles unseen, it has enveloped me

Had been enough to spare us from time's onslaught

**So, ask of my sorrows and afflictions, that you may
know me**

If you do not know my name, you do not know me

The poetic text glows with pessimistic verbs and the temporal succession of pain and pent-up despair, within a dialectical relationship between time and narrative, as indicated by the verbal phrase: 'Let my time wither away; my time has withered me', The psychological dimension of the poetic self confirms the dislocation of poetic and mental consciousness in the temporal sequence of the verbs: 'He cast, and it wears away, and it has worn me down), which surrounds the poet with regrets, sighs and tribulations, and weaves together sorrow, pain and pessimism with spider-like threads imbued with anguish and gloom, in a rhythmic style that highlights the other's futility through the glowing formation of the repeated phrase 'my time' twice, for the reverberating waves of the word 'offence' send forth a fundamental kinetic sound extension emanating from the threads of visual perception, signifying the pessimistic sentence: (With words without meaning, may He cover me), within a network of overlapping and visually complex terms, between the negation in the sentence: (May God spare us from time's onslaught), to court it by affirming the time of the verb, established through data and mathematical equations, oscillating in a visual kinetic image; for the balance of the equation, oscillating in a form that represents the essence of the psychological state, intellectual awareness and artistic construction through its noticeable successive repetition, and through its visual configuration, which takes it out of the extended framework in which it was fluctuating and coming into contact with it) (Moving Stillness: A Study in Structure and Style, p. 451), Sensory composition relies on a heartfelt vision of the painful, static and pessimistic reality of prison; for it is the axis of the text and the objective counterpart that stirs within the

life of (the poet Ali bin Khalaf al-Huweizi) and his turbulent reality, with its twists and turns and ramifications with others .

5 PESSIMISM, ANXIETY AND THE DYNAMICS OF CONSCIOUSNESS

With great insight, the poet blends pessimism and anxiety through sorrowful, poignant words that manifest in: (adversity, injustice, worry, misfortune, illness, and weeping); as these words represent the despicable features of the captivating other, with indignation and anger that lend dynamism to the poet's consciousness and creativity, through the expansion of the poetic self as indicated by the line: (If you are unaware of my epithet, you do not know it); so that the fabric of the words highlights the ironic contrast between two contradictory images, namely: the image of pain, cruelty and abuse in captivity, and the boasting of the captor's power, for he has seized time; and the second image, realised in the sentence that compels the other: (So ask of sorrow and affliction to know me), for the poet's intelligence and insight enabled him to coexist with the world of imprisonment through deception, tragedy and the falsehood of captivity; blending the two images within the depths of his being with creative diversity, wise responsiveness, moral awareness and a keen sensibility that refutes the captors' pessimistic schemes with optimism for the future .

The poet (Ali bin Khalaf Al-Huweizi) breaks through the pessimism by overcoming worry and anxiety with auditory and visual effects through the duality of (crying and laughter), which contrasts with the image of time and triggers the narrative event that aligns with the descriptive spatial scene (prison); for 'it is underpinned by inherited references in imagery, enriched by the human touch that shaped an understanding of interpretative meanings during the critical reading, which established focal points and thematic centres governed by aesthetic values dictated by vision' (Lanterns of Criticism, p. 93). The poet's free movement within captivity blends with the narrative and the spatial scene, with its events and characters; carrying with it a gruelling, exhausting vision within human existence intertwined with (time and eternity) and (place and event), through analytical, descriptive, philosophical and physical reasoning, with a dynamism that links the inner and outer worlds; for the poet's profound thought and his foresight of the future with an optimistic vision shine

through the still suffering within the inner world, which is steeped in past experiences intertwined with his reality, As for the external world, it is embodied in the expanse of the universe and its dynamic connection with eternity and time, within a visual context in harmony with the past and the present. It depicts the suffering and experiences in both worlds, drawing close to life in both time and space, morning and evening, as indicated by the temporal phrase: ‘at every new dawn or dusk’, with an organic movement containing a poetic image springing from imagined reality, in a sensory manner (which transfers the nature of artistic depiction from the realm of imagination to the realm of reality, and from the inner space to the outer space(Moving Stillness: A Study in Structure and Style, p. 455); so that the poet, on his human journey, may accompany (time, the ages, and misfortunes) filled with characters, their events and their attributes, within a visual space that inspires organic movement, as indicated by the verse:

Not a single day of it has brought me joy

Whoever time has made us weep and laugh

Instead, its vicissitudes take turns afflicting me

At every new dawn or dusk

The vicissitudes of my life refuse to leave me

**Has bound me fast; were I to try to break free, I
could not**

Time’ constitutes a complex symbolic value intertwined with the essence of the poet’s authoritarian personality, which is interwoven with historical, psychological and cultural dimensions, and a dialectical relationship manifested in two distinct paths: namely, the first path is material and authoritarian, and the second is moral and psychological. The first path is realised through conflict with the other, combining movement and stillness, the harshness of life and the turmoil of the family experience; so that the psychological and moral path is embraced by the flow of time and its accumulations in the past, present and future, through the poetic image embedded in the active sentence: (Substitutes for it take my place and make me ill), in a rhythm that imbues vitality and spontaneous rhythmic movement, transporting the poet from

stillness to the dynamic freedom of the poetic self, integrated with the poetic function through an objective literary impulse, and a methodical style that interacts with action and thought, and through frameworks and references capable of visual composition; in which words and phrases intertwine in a linguistic pattern consistent with the poetic self and its optimistic vision, in the poetic text:

She nursed me on the milk of sorrow and hardship

**It is as though she was made for me from the
moment I was born**

And estranged me from my family and my home

**She has taken me far from my home and my
homeland**

Despair and pessimism intertwine with the dynamics of alienation in a blended duality; they are embedded within the essence of existence, which is inextricably linked to the poetic self and cruelty, in a relationship inseparable from the existential vision of life's vitality, intertwined with adversity and the distance from family and tribe in (the city of Al-Huweiza), which is embraced in (my home/my homeland) in a pattern symbolising the identity and steadfastness of the homeland that instils a sense of belonging, and wards off fragmentation and alienation from the human self; the poet achieves a fusion of existence through a relationship that is solidified and in harmony with the events of the two lines: (I was created for it, and I was born for it); to embody the roots of tragedy, anxiety and pessimism, and to distil experiences with a binding force that brings cosmic acts closer: (She was created, I was born, and she nursed me) through a stylistic and thematic magnification, imbued with a profound psychological and social impact, for 'the soul is composed of all elements, and each of these elements is also a soul' (The Book of the Soul, p. 11).

So the soul moves with existence, and man moves within it in a dynamic manner, embodying a tense internal dramatic model through a psychological dialogue that recedes with the movement of the self in captivity, accompanied by the rhetorical metaphorical image: ('Worry and sorrow nursed me'); that is, I drank the cup of despair and pessimism in captivity, in a reflexive movement that unites the physical theory

with an intellectual equation and a musical, psychological and mental harmony in ((material particles emitted by the visible body in all directions at great speeds, some of which enter the eye and collide with the retinal nerves, transferring to them the kinetic energy the particles have gained from their speed) (The Universe: Atom and Movement, p. 30); creating rhythmic waves that spread throughout the poetic text, circling the poet on a creative, descriptive journey with cinematic montage, in which the manifestations of captivity, loneliness and distance from home and family are evoked by the juxtaposition of the two panoramic lines: ‘It has taken me far from my home and my homeland’, and: (You have made me feel alienated from my family and my home), with poignant emotional strokes that take root in distance and loneliness, confined by time and place, psychological contraction and fragmentation from home, through which the poet creates a visual tension that brings together (home and homeland) through a cycle and a break from monotony, driven by a profound sense of national belonging to (the city of Al-Huweiza), the poet’s birthplace, within an objective spatial scene harmonised by movement and action.

The poet (Ali bin Khalaf al-Huweizi) laments the lack of loyalty and the estrangement from relatives and friends, through mockery, hostility, argument and objection, adopting a light-hearted stance towards relatives that is intertwined with human nature in both its good and bad aspects (for through the lens of suspicion he sees nothing but absolute, dominant evil, and his companions are but bad friends who fall prey to grave faults and serious sins; indeed, they are hypocrites who hold him to account for his slip-ups, however minor) (The Influence of Pessimism in the Poetry of Ibn al-Rumi, pp. 247–248). Distantness and estrangement weighed heavily upon him with anxiety and pessimism, bringing him anguish and misery, and the despicable behaviour of the others whilst in captivity, as he says (Al-Hawizi, Ali ibn Khalaf, p. 371:(

And even if it were so, it would be like a mirage

I do not believe loyalty lies in the past

This is my reward from those closest to me

If loyalty were to exist, it would not be

His loved ones have turned against him

O God, be the help of those to whom I have entrusted

He who has lost his beloved is spared all hardship

A solitary, gloomy, sorrowful exile

His very heart lies with her

With a heavy heart and a difficult situation, I am overwhelmed

His eyelids are stained with her blood

Whenever the dove comes to succession, they come in succession

Tears are ashamed, and the winds have ceased

And if lightning flashes from the west

A state that laments the cruelty of the moon

With all its beauty and splendour

The poet delineates the frameworks of fidelity within the cosmic order with great skill, employing a unified structure and an artistic style that strikes a horizontal balance between creation and fidelity, as suggested by the heartfelt, inward-looking phrase: (I do not believe loyalty lies in creation); so that the action blends with the emotional vision and the intellectual vision, in a process of transformation between the poetic self and the poetic text, through a narrative dialogue based on the influence of pessimism and cruelty, emanating from the depths of the soul in succession with the world of perception and feeling, intertwined in the linguistic structure (I believe) with doubt and a likelihood of pain occurring in prison, as indicated by the poetic text:

And even if it were, it would be like a mirage

I don't think loyalty lies in vinegar

This is my reward from those closest to me

If loyalty were to exist, it wouldn't be

Amidst conflicting emotions within the family, stemming from emotional experience, he is confronted by two closely related patterns: the first being a lack of loyalty from family and relatives, expressed in a pessimistic manner; and the second, the other's agreement with the family's coldness, in a fractured reality, and a logic

dominated by crudeness, and a lack of maturity in consciousness and feeling in the family's stance, as indicated by the sentence: 'This is my punishment from those closest to me'—with a destructive sentiment from relatives, and a despairing word that marks a retreat from supporting the victim against the perpetrator, and a narrative dynamic that is crystallised and contracted by a conscious will parallel to the creative influence of the fading meaning of loyalty in the text, and a foresighted vision through four-dimensional terms combined in: (loyalty, creation, the closest kin, and retribution); so that the poet captures the details and subtleties in a woven narrative that reveals the sincerity of suffering in ('the flow of the self's movement, its fluidity and colouring, and the multiplicity of levels of emotional experience on the one hand... and its description in a continuous series of linked rings, with growing parts and living joints on the other' (Moving Stillness: A Study in Structure and Style, p. 207), the stylistic shifts of the poetic self in captivity reveal the tension and constriction in the conditional clause: 'If there were loyalty' and the negation in 'those who were closest'; so that the reader may grasp the visual imagery in the diagnostic style through the forms of 'negation' and 'conditional', and the semantic level in the past and present ('was' and 'is'), which lends a pessimistic picture of the poet's reality in captivity, as indicated by the poetic model:

He turned his loved ones into enemies

**Oh God, be a help to those whom I have
entrusted to You**

The poetic image is structured around a sense of gloom, unfolding in a continuous flow, a straight line, and a steady rhythm, across a vast expanse, employing a metaphorical call from the lowest to the highest, as indicated in the third verse: 'O God, be the aid of those who have surrendered to You... ...the hands of his loved ones to the enemies), with artistic precision realised through the imagined reality; thus revealing maturity in the poetic function through a tangible, genuine interplay in which psychological requirements are expressed metaphorically, combining (the metaphorical subject: (Ali bin Khalaf al-Huweizi), and the metaphorical subjects: (the enemies, the captors and the prison); as this image dominated the mental state, charged

with emotion that stimulates the imagination with creative power, radiance and semantic implications, necessitated by the urgent need for supplication, in a developing reality that harmonises with the rhythms and structures, with energy and vitality, between the poetic self and the image of the dramatic scene of captivity, with tyranny and influence, a pessimistic atmosphere, and jostling, intertwined words between (silence and sound) intertwined with movement and stillness; the poet's expansive sentiment is realised in the central focus and its key (the poet's language); to impart a comprehensive vision of the world of alert existence, interwoven and fused with the style of the invocation (O God), for it is a voice springing from a wounded heart and a sorrowful self, with a contemplative gaze upon the vast cosmos and the space of hope awaited in an optimistic, future-oriented framework; to pierce the unknowns of reality in captivity, as signified by the verse:

**A solitary displaced man—miserable
and sorrowful,
Deprived of companionship, yet a
companion to every hardship.
Narrow chest and straightened in
condition,**

**A solitary displaced
man—miserable and
sorrowful,
Deprived of
Narrow of chest and
straitened in
condition,
His very insides fold**

**A solitary displaced man—miserable
and sorrowful,
Deprived of companionship, yet a
companion to every hardship.
Narrow of chest and straitened in
condition,
His very insides fold upon themselves
in anguish.****

Imprisonment plays an active role in the poet's experience, manifesting in psychological and social imprints, as well as through various connotations and styles, all of which are linked in his mind and soul to oppression, sorrow, pain and pessimism, as expressed in the noun phrase: 'a solitary, gloomy, sorrowful displaced person', through a mathematical process proportional to the reality of captivity, so that the poet channels his anxiety and pessimism through a focal point and intersection in 'prison', which is the true nucleus of pessimism in the place and time that influence his artistic and creative elements, and his material and moral capacities in the sensory image, the linguistic structure, and the words and ideas realised through his experiences in captivity, in a swaying rhythm with singular phrasing and a process of proportion and proportion, intertwined with the psychological state in the vocabulary: (displaced, solitary, gloomy, and sad) through lamentation, diagnosis, appeal, and a perspective that has cost him his loved ones and companions, amidst the harm and abuse inflicted

by others, causing him to feel alienated from himself amidst the internal environment of the prison, and the external environment of the distance from family and relatives, for ‘a relationship of repulsion arises between the individual and the social structure and the designated existence on the one hand, and the whole and the positioning on the other, which are the two fundamental aspects of the mind’ (Al-Igtirab, Shacht, p. 104). The essential nature of human existence is intertwined with the individual’s being and essential nature, through their interaction with the external environment—socially and psychologically—with a consciousness and mental awareness rooted in the self; as it ‘entrenches a state of polarisation and opposition, so that the self becomes everything that is not the other, and this polarised duality between opposites must inevitably end in the exclusion of the other; for the self, the other is tantamount to a negative image’ (Al-Hattari, Dr Abdulsalam Muhammad, 2021, p. 285); so that it is centred on the image of the other (the captor) with pessimism, anxiety and coercive practices, framed within its negative image, and realised in its objective vision and poetic self.

6 HUMAN EXISTENCE AND OVERCOMING PESSIMISM

Human existence fulfils the poet’s social impulses, which intertwine with the continuous, unbroken daily movement between the body and reality; within this, the influence of power and action, and the cause of the action under the influence of the dynamics of alienation, in harmony with the rhetorical and rhythmic image in repetition, which formed part of the fundamental structural framework of the poet’s pessimism, as indicated by the phrase: (A constricted chest, a constricted state), and a narrative form containing a dramatic plot, leading to a reality created through visionary concepts and ideological horizons; in which the time of divergence and adventure is narrated in action, attribute and function; and the human self is present as a dynamic personality, behaviourally active, in which the will is active in choice and memory in documentation, within the context of attention to vision, the self, and the transformations of consciousness and thought—transformations of the will) (Lanterns of Criticism, p. 110). Thus, the transformations of the poetic self, expressed psychologically as ‘oppression of the chest’, reveal a social condition with emotional ties, in which the poet embodies the rhythmic action of the self’s movement through

what remains unsaid, and the obsession with transformation in kinetic action by creating a linguistic rhythm and musical harmony intertwined between humanity and living nature, which resonates with the poet in his plight, as indicated by the phrase: (His eyelids were streaked with blood), in a descriptive spatial scene that dominated his mind and consciousness; to focus on the linguistic reality intertwined with his emotions, partially mirroring living nature in the cooing of the pigeons (The pigeons cooed), through descriptive transformations of the world of existence from his psychological and social perspective, influenced by the self, as indicated by the poetic text:

**Whenever the doves coo,
The clouds of his eyelids follow them with tears.
And when lightning appears from the west,
His flowing tears outdo the pouring rains.
And despite all his settling and wandering,
He still laments the harshness of his companions.**

The poet (Ali bin Khalaf al-Huweizi) employs dramatic scenes with a psychologically evocative effect, using a descriptive style combined with the deliberate movement inherent in the sombre, sorrowful words: (eyelids, blood, and tears). Sensory perception aligns with the poet's mental state and consciousness, through material and symbolic connotations that resonate with the harshness and chosen exile, alongside sculpted descriptive imagery bearing the psychological traits of his journey, so that the lament of alienation, with its pessimistic horizons, became a fundamental driving force, in which the poet brings together his intellectual impulses and cultural insights; to reinforce his language and personality within the family, through linguistic clues and vocabulary enhanced by a realistic framework shaped by personal feeling; to observe the spatial scenes and the harshness of family and relatives within a cohesive social framework that encompasses the bonds and ties of the tribal system, within the framework of the rights and duties incumbent upon the prince as a political figure; The successive actions of the poet and the prince (Ali bin Khalaf al-Huweizi) against the captor in prison crystallised the family's stance, centred on (the tribe and the Hawiza) with a rhythm ranging from cries of lament and sorrow to a

vision that suggests a pessimistic outlook and objective concern, in distancing himself from his family's cruelty and their estrangement from him with a deep, far-reaching gaze, with a visionary insight into the immense psychological and social transformations of human existence related to his pain and his pessimism regarding his captors, with a loathsome vacillation, reflecting the image of the event and the pessimistic spatial scene realised within the poet's own experience in prison.

7 CONCLUSIONS

The academic study has recognised that human existence is imbued with objective anxiety and pessimism, and with the fragmented and scattered relationship between the images of the finite and the infinite, in the time and space realised within the poet's own being (Ali bin Khalaf al-Huweizi), For the first image is limited by the perception of pessimistic time in captivity, whilst in the second image, imaginative thinking is realised through an active and interactive imaginative will, imbued with the qualities of the metaphysical world, within a fertile space and a cultural and emotional consciousness, characterised by an existential radiance, in which the equation between the poet and the infinite is realised through a growing existential dynamism that transcends the limitations of time; so that the poet perceives the horizons of space through a three-dimensional dynamism in the poet's horizon, time and space. In a linguistic form that combines anxiety with the dynamism of human existence, the poet (Ali bin Khalaf Al-Huweizi) draws inspiration from reality through the movement of the anxious soul, with emotion and turmoil, intertwined with the world of sensation and human nature, both materially and spiritually, in harmony with the unity of thought and reason, within standards and values connected and continuous with human existence, through a practical movement that brings together the essence of human life with reason and thought, in an objective vision accompanying the movement of the active soul, in a structure framed by epistemological and cultural references intertwined with sensory perception, in the construction of the poetic text in an aesthetic form and literary creativity, which triumphs over the withering of anxiety and despair, and moves with a qualitative shift in the paths of human existence through intellectual and cognitive activity that harmonises with human and aesthetic values.

The poet endorses the justifications that batter the psychological context of human life with pessimism, through an intertwining and interdependence within the ‘dynamics of alienation’ with a pivotal evasion that stirs the vitality of belonging, embodied in the human self and lived reality; thus forming the primary agent in the atrophy of psychological anxiety through an existential conflict between the poet’s environment and the external environment, represented by discontent and the fragmentation of the self within the family, through the rejection of social values and norms, with a dual force that balances the poet in human action and spatial events that have a positive influence, rooted in the tribal environment, and authentic cultural identity, intertwined with the substantive form, in political motives and intellectual conflict, in the self-doubt weighing heavily on his psyche, with delusions and a restricted imagination that limit the poetic experience, influenced by the external environment amidst turmoil and strife, and by imprisonment, in varied and crystallised circumstances where events and facts accumulate within a cycle of anxiety and justifications for alienation in time and space, with a false self intertwined in the social and psychological fabric through a narrative reference; to form the fertile ground that opposes human action, in the inspiration of ideas, and creativity in the visions of experience, with a focus on the successive act of anxiety, the permanence of fear, and the pain ingrained in the poet’s cultural fabric through the influence of the other’s domination.

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