

The Impact of Alienation on Shakespeare's Cressida and Nazik al-Malaika

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Abstract:

Our life today is usually characterized by a sense of alienation. This paper tries to explore the impact of self-alienation and social alienation on Shakespeare's Cressida as a fictional character and Nazik Al-Malaika as an Iraqi poet. This study investigates the theme of alienation trying to know how an Arab poet portrays the feeling of alienation in her poems then compare it with Shakespeare's Cressida responds to the same concept. The paper will shed light on how they present and act in different situations to overcome their alienation. Furthermore, this paper reaches a result that each woman responds to the concept of alienation differently and give a dissimilar solution to overcome their feeling of alienation. This paper aims to analyze their emotions and behaviours to shed light on the variety of responses that both of them show. According to this analysis, the alienation of both selected features is because of their social, educational and maturity situation.

Keywords:(social-alienation, Cressida, Nazik Al-Malaika).

تأثير الاغتراب على كريسيديا لشكسبير ونازك الملايكة

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الملخص:

تتميز حياتنا اليوم عادة بشعور من الاغتراب. تحاول هذه الورقة استكشاف تأثير الاغتراب عن الذات والاغتراب الاجتماعي على كريسيديا لشكسبير كشخصية خيالية وعلى نازك الملايكة كشاعر عراقي. تبحث هذه الدراسة في موضوع الاغتراب في محاولة لمعرفة كيف تصور شاعرة عربية شعور

الاغتراب في قصائدها ثم مقارنتها مع استجابة كريسيديا لشكسبير لنفس المفهوم. ستسلط الورقة الضوء على كيفية تقديمهم وتصرفهم في المواقف المختلفة للتغلب على اغترابهم. علاوة على ذلك ، توصلت هذه الورقة إلى نتيجة مفادها أن كل امرأة تستجيب لمفهوم الاغتراب بشكل مختلف وتعطي حلاً مختلفاً للتغلب على شعورها بالاغتراب. تهدف هذه الورقة إلى تحليل عواطفهم وسلوكياتهم لإلقاء الضوء على مجموعة متنوعة من الاستجابات التي يظهرها كلاهما. وفقاً لهذا التحليل ، فإن اغتراب كل من السمات المختارة هو بسبب وضعها الاجتماعي والتعليمي ونضجها. الكلمات المفتاحية: (الاغتراب الاجتماعي ، كريسيديا ، نازك الملائكة).

Introduction

This research focuses its attention on analyzing the character of Cressida in Shakespeare's play Crolios and Cressida, according to the concept of alienation. It also sheds light on the personality of Nazik al-Malaika and the state of alienation in which she has been living since the early stages of her life, which was evident in her poems.

The purpose of this research is to analyze the personality of Cressida from the point of view of the concept of alienation, to study her behavior and reactions, and to compare her with the personality of Nazik al-Malaika. Although there is a big difference between the two characters in that Cressida is an unreal character that was created a long time ago, while Nazik al-Malaika is a well-known Iraqi poet from the twentieth century, there are common points between the two characters called the researcher to choose them together and compare them to identify the concept of alienation and how it can be applied in Arab and international literature. In addition, this research attempts to shed light on how

the concept of alienation is reflected in the poetry of Nazik Al-Malaika by presenting some of her poems translated into English. The main objective of this paper is to analyze and study the topic of alienation. It also aims to create a comparative analysis between the two personalities to determine the similarities and differences between them and to find the strongest type of alienation or the main factors affecting the overall picture of the subject.

The main question for this paper is how Nazik Al-Malaika and Cressida show self-alienation and social-alienation in their response and how their attitudes were different.

Mary Horton refers to many authors and writers who were interested in the concept of alienation and dealt with it in their literary writings. Kafka, Camus, Sartre, Beckett, Eliot, Hemingway and many others were among them (Horton. 1978, p. 197).

Many researchers have dealt with the issue of alienation and studied it in different detail, focusing their attention on the various types of the concept of alienation. Gerhart B. Lander in his article, *Mediaeval Ideas on Alienation and Order*, focuses on the meaning of the concept of alienation from a religious point of view. Mary Horton discusses alienation in different literary works for 19th and 20th-century writers. Her article *The Literature of Alienation* deals with several types of the concept of alienation and tries to analyze

some literary works according to it. Firstly, she looks for the author's context. Secondly, she dives into the author's mind to know how he considers his writings. Thirdly, she concentrates on the writer's self-alienation and fourthly, she observes the way the writers express alienation in their piece of work. Abdul Saleem depicts some of the modern literary works in his article *Theme of Alienation in Modern Literature* and sheds light on other Indo-English literary works to discuss and analyze them according to the concept of alienation.

Kristina Preisova in her thesis *Alienation in the Novels by Jean Rhys* analyses the main women characters in three novels were written by Jean Rhys, *Good Morning*, *Voyage in the Dark* and *Wide Sargozza Sea* according to the concept of alienation. She also aims to figure out the differences and similarities between them from the perspective of the concept. In her thesis, she reached the point that all the main women characters in the three novels were suffered from social alienation although the differences in their situations.

Theoretical Framework

The emergence of the concept of alienation as a literary concept predates the nineteenth-century philosophers for a long time. Many literary movements appeared in the Greek and the

Renaissance age discussing this concept. It was even mentioned in Bible as Gerhart B. Ladner asserts “Alienation in this sense is indeed essentially a failure to love God and refuse to adhere to the order which he had given...This conception is based on Holy Scripture and is found innumerable times in Early Christian and medieval literature” (Ladner. 1967, p, 235).

Alienation emerges from the fact that man does not become what he possibly is a whole fragment. All seem to signify a sense of alienation within the self, depersonalization, powerlessness, and self-estrangement, and at the same time contribute to a slanted attitude towards the relationship between man and the world around him.

According to the New Fontana Dictionary of Modern Thought, alienation indicates “a sense of estrangement from society, a feeling of powerlessness to effect social change and of the depersonalization of the individual” (Bullock & Trombley, 1999).

In the 18th century, the German philosopher, Georg Wilhelm Friedrich Hegel refocus on the conception of alienation and it became one of the most important and productive aspects of his social philosophy. His philosophy was about discussing the relationship between man and his presence. He believed that the past of man is merged with alienation. According to him, alienation is a transitional stage in the history of man. Louis Dupre

mentions two types of alienation Hegel distinguished, “Hegel distinguishes two different spheres of alienation, one in which the Spirit fails to recognize its essence in its externalization of the world, the other in which the Spirit finds its essence in the beyond of faith but not in the actual present” (Dupre. 1972, p. 220). Thus, alienation according to Hegel is a spirit issue related to faith and religion.

In the 20th century, Marx captured the idea of this concept from Hegel, and interpret it in a way to suit his thoughts and economic philosophy. So, it was clear in Marx's early writings. In contrast to Hegel, who was more idealistic, Marx formulated the materialistic conception of alienation. Dupre assures that the concept of alienation in Marx’s theory is related to the culture rather than religion, “the belief which belongs to the realm of culture [in which] religion does not yet appear as it is truly and completely” (Dupre. 1972, p, 230).

Thus, Hegel and Marx seem to suggest that the nature of alienation is a contrast between the subjective and objective life of man. The man began to confront a dilemma of his development in the twentieth century: How can fragmentation be resolved in an increasingly hostile environment? In the process, man “becomes alienated, estranged from self and world” (Taylor. 2000, p. 7).

Irving Louis Horowitz declares that “The word alienation implies an intense separation first from an object of a world,

second from other people, third from ideas about the world held by other people (Horowitz. 1966, p. 231). Furthermore, five forms of alienation were defined by Melville Seeman, an American sociologist: “powerlessness, meaninglessness, normlessness, isolation, and self-estrangement” (Seeman. 1959, p. 783). These five types of alienation will open the way in front of this study to analyze both Shakespeare’s Cressida and Nazik Al-Malaika. Choosing two different women from different cultures and ages, and analyzing their characters will help in understanding the idea of alienation universality.

Concerning powerlessness, it is related to the Marxist theory which determines the relationship between the workers and their products. Therefore, this paper does not address this concept. Meaninglessness as another type of alienation refers to how a person feels about all the events that surround him and that he participates in one way or another. Melvin Seeman defines meaninglessness as “meaningless in the sense that the individual could not choose with confidence among alternative explanations of the inflationary disasters of the time” (Seeman. 1959, p. 786). In this context, this concept could be applied to the two personalities that are addressed in this research. Normlessness is the third type of alienation. It refers to that The social norms that regulate individual behavior have collapsed or are no longer effective as rules for individual behavior in society. The fourth

type of concept of alienation is isolation. It is the most common type of literary writing in novels, plays and poetry. This type is different from the above three types. It focuses on those people who challenge traditions and try to change them, which leads society to reject them and push them outside social frameworks. The last type of concept of alienation is self-estrangement. This kind of concept of alienation indicates that a person feels that he does not belong to the environment and the society in which he lives, and a feeling of alienation is generated in him. Fromm & Anderson describe self-estrangement as “a mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself” (Fromm. 2017, p. 110). According to these five types, it turns out that four of them can be applied to the two personalities that are addressed in this research. These four types are clearly shown as self-alienation and social-alienation Which are the focus of this research.

Discussion

It is necessary to get acquainted with the origin of Nazik Al-Malaika, (1923- 2007) to be an introduction to the analysis of her personality, which was reflected in her poems. The great poet Nazik Al-Malaika was born in Baghdad, and her upbringing was in the house of knowledge and literature, under the care of her

mother, the poet Salma Abdul Razzaq, who is the mother of Nizar Al-Malaika and her father, the great writer Sadiq Al-Malaika. She graduated from the University in 1944 with honours and then moved to America to learn English language arts in 1950 with Arabic language arts in which she excelled.

Nazik al-Mala'ika was brown, slim, with black hair and eyes, she did not care about her clothes, and since her childhood, she hated joking and did not like punishment and did not like the subject of arithmetic, which she hated school because of her, but she could excel in the Arabic language, history, geography and religious education, and she did not trust herself much. Imagination and romance appear in her since the fourth grade, as she loves solitude and loves to read a lot, and her health was weak, and she always suffers from a cold.

Isolation and a feeling of alienation were among the characteristics with which Nazik Al-Malaika was known since her first inception. Several manifestations spread in the poetry of alienation among Nazik al-Malaika, represented by longing for family, loved ones and homes after a long expatriate journey. And the sadness, pain, and despair that filled her soul, was reflected in her poems, as well as death which has no specific time or place. Sometimes she surrenders to him and fears him, and sometimes she rebels against him.

Although Nazik Al-Malaika was highly educated and fluent in four languages, she confronted, as a poet, forceful criticism from not only traditionalists but also her own family as her mother was a poet and her father was an Arabic language teacher. Al-Malaika was known for being an unusual person in her society. Her strong personality put her in a position to guide women to raise their voices against the Iraqi patriarchal system.

She started writing poems concentrating on the Self and individualism. Hence, her suffering increased and social-alienation turned to be self-alienation. However, the role of Nazik Al-Malaika, as one of the innovators of free poetry, changed the face of Arabic poetry. Her criticism of traditional Iraqi society dominated by men put her in a position of a true pioneer. But this cost her a lot of time and energy that she was unable to continue without paying. The price was high, as signs of isolation from society and even from the family began to appear early.

The roots of social alienation in Nazik Al-Malaika's life goes back to the fading social situation prevailing in Iraq, which escorted her through her life, represented by strict social traditions and a narrow view of the role of women in building a social life. This social alienation was clear in her poems. She stated in an interview with Cairo broadcast in 2013 "I have been inclined to isolation since my childhood because of my constant sense that I am different from other girls" and then she adds describing young

women in her society at that time “they have no seriousness in life, but little”. this feeling of uniqueness made her feel that she does not belong to others which caused a pang of great sadness for her and caused her self-estrangement. she could not accept her society as it was and she wrote in her poem *Revolt Against the Sun* admitting that her sadness is a form of resistance against old traditions:

Careful! Do not let a bewildered sadness
Or a sighing tear in my eyes deceive you.
For sadness is the form of my revolt and my
resistance. (Drumsta, 2014).

This sadness and alienation let her create her society “So I have come to pour out my bewilderment to nature/among the fragrant roses, the afternoon shadows.” (Drumsta, 2014). But even this nature that she refers to could not convince and understand her ‘But you mocked my deep sadness and my tears/And laughed above my bitterness and pain/’Even you, Sun? What melancholy! (ibid).

Social alienation for Nazik Al-Malaika was part of her life. Although she resisted, challenged and fought, she never overpasses her self-alienation. Unlike Cressida who was also affected by social alienation as she was living in a circumstance, she never felt that she is part of it “I have forgot my father; I know

no touch of consanguinity; No kin no love, no blood, no soul so near me.” (T&C, III, ii). Cressida is one of the most amazing Shakespearean characters. Critics have compared her with Hamlet on being double-sided. She could have been ten years old when Troy's war started. She is like a child; daring, cynical, bitter and ironic, passionate, afraid of her passion and ashamed to admit it “My thoughts were like unbridled children.” (ibid, II, iii). Cressida is seventeen when Shakespeare wrote *Troilus and Cressida*. Her uncle obtains her for Troilus. Cynical Cressida wants to be more cynical than her uncle; bitter Cressida scoffs at confidences, and it is at this point that she loses all her self-confidence, “I would be gone/ Where is my wit? I know not what I speak.” (II, iii). As her father fled from the Trojan to the Greek side, she is considered a commodity. She never belongs to Trojans. She admits that she lost her wit. Although she tried to join Trojans society, she never found an opportunity to do so. Cressida started to look for a beloved prince to feel belonging, so she found Troilus but she did not know that there is no place for love in wartime. Her father's deed put her in a situation where no one could accept her as a lover. Trojan's society considered her as an outsider and treated her as a slave. Cressida could not resist or challenge Trojan's society, so she turned to be a captive. She accepted her situation and never say no. Unlike Nazik Al-Malaika who never stopped saying no to everybody even her father when he mocked her first

free-verse poem “Say whatever you wish to say. I am confident that my poem will change the map of Arab poetry.” (Steven. 2008. p, 58).

Pandarus used Cressida like some goods. Then she will be exchanged with the Greeks for a captured Trojan general. She has to leave at once, the very morning after her first night with Troilus. Jan Kott describes Cressida moving into a new society as a turning point in her character; a different Cressida. She is violently awakened. She realizes that the world is too vile and cruel for anything to be worth defending. Even on her way to the Greek camp Diomedes makes brutal advances on her. Then she is kissed in turn by the generals and princes, old, great and famous men: Nestor, Agamemnon, Ulysses. Only before that happens, she has to destroy everything. That very evening Diomedes asks Cressida for Troilus’s sleeve. And Cressida gives it to him. She had to kill everything in herself even her memories to be the new Cressida. (Kott. 1964, p. 10). Cressida never changes and accepts her new position as a captive. She had some kind of duality and acknowledges that in herself when she says that she has more than one "kind of self" (T&C, III, ii). This can be considered self-alienation. Cressida alienated herself from others in both camps, but ironically, she knew what others want and accepted that easily. She was a real human being “I’ll make my match to live.” (ibid, III, i). She was a slave to her fate. Finally, Cressida expresses

her regrets about her actions and has some conscience and awareness of her mistakes “O foolish Cressid! I might have still held off.” (III, i). She sways from awareness to self-deception and back to awareness again, whether it be from innocence to awareness or from ignorance to animal rage. Cressida does not keep a promise, she knows how to live in different conditions even if she was alienated “Well, well, 'tis done, 'tis past: and yet it is not; I will not keep my word” (III, ii).

Nazik Al-Malaika has experienced love like Cressida, in her attempt to escape from the sense of alienation, but this state of love did not continue successfully. This experience occupied a large area of her poems, so it resulted in many collections; *Night's Lover, Sparks and Ashes* and *The Moon Trees*. The failure of Nazik's state of love added to her social alienation new elements of pain, anxiety and fear. Edmund Fuller remarks "man suffers not only from war, persecution, famine and ruin, but from inner problems ----- a conviction of isolation, randomness, meaninglessness in his way of existence" (Saleem, & Hussam Bani-ata, 2013). Hence, feeling alienated kills her feelings, ends her happiness, and makes her seem strange to herself. She wrote in *Strangers* describing her feelings of alienation:

Hours passed like in the past covered with withering
Like the unknown tomorrow, I don't know is it dawn
or dusk?

The hours passed and silence is like winter weather
Don't you see? Our eyes are withering and cold
As if it is strangling me and oppressing my blood
As if uttering in me and saying
You two are under the storms of the evening.
(*Strangers*, PoemHunter.com, 2014)

These lines show how she lost her sense of time. She cannot define the past from the future, nor the day from the night. Time passes through coldness and silence, and here she admits the bitter truth as just a stranger. She is unable to find herself neither at night nor in the wind; She searches for her identity even though she feels powerful like time:

The time asks me who I am
Similar to it and as powerful as it, I fold the
eras
And come back to grant them resurrection
I create the distant past
From the infatuation of a pleasant hope and
Then I go back to bury it
To form a new past with. (*An icy future*,
PoemHunter.com, 2014).

Nazik Al-Malaika resembles Cressida in those lines. Cressida also lost her identity “Where is my wit? I know not what I speak.” (T&C, ii, iii). But they responded differently to their self-alienation. Cressida found a new lover; Diomedes and left everything and everybody behind in the Trojan camp, whereas Nazik continued living in her dreams looking for someone who suits her character and convince her as a true lover. Her love story was Platonic, never exists on earth but in her dreams. Nazik’s life became a nightmare, unlike Cressida who was more rational. But this feeling of alienation gave Nazik more space for feeling, depth and honesty, so she wrote her most beautiful poems.

The social alienation of Nazik al-Malaika has turned into self-alienation. This appears in her poems. The poetry of the alienation of the place turned into a feeling of self-alienation, and thus Nazik al-Malaika entered into an atmosphere of spiritual introversion and isolation from the outside world. Sadness and pain seemed to fill her life and poetry until she no longer saw the joys of the world. She feels that everything in her fills her with sadness and despair of the joys of life, as she returns to be a rebellion, she writes in her poem *Revolt Against the Sun* :

She stood before the sun, screaming:

“Sun! You are like my rebellious heart

Whose youth swept life away

And whose ever-renewed light

Gave the stars to drink.

Careful! Do not let a bewildered sadness

Or a sighing tear in my eyes deceive you.

For sadness is the form of my revolt and my
resistance

Beneath the night—divinity be my witness!

(*Revolt Against the Sun*, PoemHunter.com, 2014).

This poem shows the extent of the change in the personality of Nazik al-Malaika and its transformation into a state of isolation and a feeling of alienation, unlike Cressida, who showed a different form in her behavior and the way she dealt with others around her. Nazik al-Malaika succumbed to her grief, while Cressida remained a real person living her life, even though she was completely surrendered to society and the people around her.

The poet's surrender to grief made her welcome death and see it as a saviour for her. She writes:

Only if I have a liking for my death, and

Call for its darkness in the best of names,

Will death, then, answer me my heated desire

And come to my aid? (Diwan Al- Malaika, 2008, p.

150-153).

In contrast to Nazik Al-Malaika, Cressida shows a comic atmosphere when she uses colloquial prose as her uncle:

Words, vows, gifts, tears, and love's full sacrifice,
He offers in another's enterprise;
But more in Troilus thousand-fold I see
Than in the glass of Pandar's praise may be,
Yet hold I off. Women are angels, wooing:
Things won are done; joy's soul lies in the doing.
That she belov'd knows nought that knows not this:
Men prize the thing ungain'd more than it is. (T&C, i,
ii).

Kott comments on this quotation “trite avowal in the couplets” which demonstrates Cressida as “cheap stuff not only in what she says but in the way she says it.” (Kott, 1964, p. Xi). However, Cressida wakes up when she knows that the Trojans use her as a commodity. She discovers her position among them. They exchange her with one of their prisoners. Jan Kott comments on her awakening “There is no place for love in this world. Love is poisoned from the outset ...Cressida had not noticed the war. The war reached her at the break of dawn, after her first night with Troilus” (ibid, p. 42).

Alienation is embodied in its most severe form when a person lives among people and has a violent feeling of the uselessness of life. Since he and people have become opposite sides, the sense of the other is completely lost, as the individual becomes alienated after being shocked by people and loses the

sense of their presence around him. Nazik Al-Malaika' became aware of the bitter truth of the world of social relations based on exploitation and injustice. Indeed, it is the reality that necessitates that all good qualities and virtues turn into vices. Nazik's high awareness prevented her from falling into immorality, but this did not prevent Cressida from surrendering to her social reality and immersing in it with all it contains moral fall that expresses her ignorance and loss of the ability to challenge. These two personalities are two social models prevalent in all societies despite the intellectual and social differences and the difference in the time in which they lived.

The two characters lived in similar phases despite the time difference. Nazik Al-Malaika lived in one of the most turbulent phases of modern Arab history. Intellectual and social standards were shaken, tension and violence appeared, and backwardness prevailed in the society. The social conditions that prevailed in that period are similar to the conditions of the war in which Cressida lived and became part of her life and history. It is the similarity of these circumstances that affected the two characters and made them suffer from social alienation.

Alienation represents a pathological condition of different degrees, and man's awareness of his condition motivates him to get rid of it, or at least mitigate its effects by adapting to the aspects of life around her. If we study the position of Nazik Al-

Mala'ika regarding this phenomenon, it turns out that she became aware of this situation at an early age through a love experience presented to her, and feelings of love occupied her poems. What matters to us from her emotional poems is to recognize the extent of her success or failure in breaking the collar of alienation. Perhaps emotional alienation is a state of the soul that begs for love as the highest level of salvation from the burden of alienation.

Although Nazik al-Malaika was a rebel figure against society, the state of love she experienced and the disappointing results that resulted in her made her regress and live in a state of alienation similar to the state that Cressida experienced when she lost her beloved Troilus. The two characters lived the same bitter experience, and, strangely, their reactions were similar despite the great difference between them in awareness. The failure in their love story added new elements of fear, anxiety and pain to their social alienation which plunged both characters into a double alienation. Nazik Al-Malaika refused to submit to this society in which she was living, while Cressida completely submitted to it. Both characters have chosen the same means of getting rid of alienation, which is escape. The poet fled from Baghdad in the east to the far west in the United States of America, while Cressida fled from Troy to the side of the enemy among the Greeks.

Social conditions bequeath to certain people a solitary and contemplative spirit, so anxiety infiltrates their souls, and escape becomes the only means of getting away from the stigma of conscience, or, the escape can be interpreted as a passive opposition and a protest against the path of refusal. This can be applied to Nazik al-Malaika because she is a strong, rebellious and conscious personality. While Cressida's escape expresses her absolute surrender to her social environment and to the prevailing laws and norms, more than that, as soon as she arrives on the side of the enemy, she begins to search for a new love story that has arisen with one of the knights. Their different behavior from each other clearly expresses their personality. The first has female pride, which makes her life despite the distance in a new alienation, while the second character is just a person who lacks self-awareness and acts out of her instinct to coexist with any new circumstances in her life.

The two characters lived in two different societies and in two different times and suffered a lot and entered into a conflict with themselves and with all those around them. Their reactions sometimes coincided with feminist figures and sometimes differed based on the degree of awareness they possessed and their ability to continue to refuse. The personality of Nazik Al-Malaika and the social conditions in which she lived left her in a state of alienation, but her rejection, insistence, and awareness turned her

into a unique Arab poet in her poems, and this is what is expressed in creative alienation. This situation arises with a creative segment of people after a struggle that arises within them at different stages of their lives, so they try to create a new self with creative work after the old self has been exhausted, and this is what happened with Nazik Al-Malaika. While we see that Cressida, due to the oppressive social conditions, created a marginal character unaware of her, at the same time she turned into a character who adapts to reality and is content with what she lives in and what she gets from others. Although creative alienation does not apply to her, she has also been creative in finding ways to live in a manly society in which women are not allowed to have a say or a position. Cressida was creative in understanding the social conditions around her, so she adapted to these conditions and continued on her way to escape the alienation that she had endured all her life.

Conclusion

The theme of alienation is the main concern of this paper. Nazik El Malaka and Cressida were the subjects of this paper, whose personalities and behavior were analyzed according to the concept of alienation. Self-alienation and social-alienation were the two types of alienation used in analyzing both characters. Despite the great temporal and social difference between the two

personalities, they showed similar points at times and other things in which they differed.

The outward descriptions that distinguished Nazik al-Malaika makes her the opposite of Cressida's character, who was endowed with beauty and tenderness. As well as the stubbornness and rebelliousness that distinguished her from her peers makes her significantly different from Cressida, who is obedient and submissive to everyone around her. Rebelliousness has been a feature of Nazik al-Malaika since her childhood, as she was withdrawn and stubborn, clinging to her opinions to the extent that she annoyed her teachers and parents, and she could remain silent, which we do not find in children.

The state of uncertainty about the self and the feeling of self-alienation and social-alienation can be traced in the poetry of the Iraqi poet Nazik Al-Malaika who cannot, consciously or unconsciously, hide this topic in her poems. Nazik Al-Malaika has turned into a symbol not only for educated Iraqi women but also for highly educated Arab women in the strict Arab society and has become a phenomenon in itself. Her conflict with society spawned a new literary movement in the Arab world. But the price was too high. She lived as a stranger and died in exile. On the contrary, Cressida was an example of a woman who knew how to live, regardless of circumstances, and regardless of how alienated she felt. Nazik Al-Malaika suffered from normlessness, isolation, and

self-estrangement whereas Cressida suffered from normlessness, powerlessness, and meaninglessness. Both Nazik Al-Malaika and Cressida shared the same normlessness as they were abnormal. In addition to that, they differ in other types of alienation. This means that the concept of alienation neither relates to a specific age or culture nor education. It is a universal phenomenon that attacks anybody, anytime and anywhere.

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