

## **The Alienation Phenomenon in Manjak's Poetry**

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### **Abstract**

The prominence of the subjective aspect in Prince Manjak's poetry has made him by far one of the most renowned poets of the Ottoman Period. This aspect is well and fully exemplified by his poetry of alienation. His alienation manifests itself in three dimensions:

1. Conscious alienation that penetrates deep into the personal obsessions vis-à-vis the suffering of staying and itinerancy, the bitterness of deprivation and failure;
2. Temporal (Time) alienation, incorporated in the absence of spiritual, social and moral communication with others, following his consciousness of departure from his period deepens; and
3. Spatial (Place) alienation, as a result of his life turning into a muddle of anxiety, confusion and instability.

However, the poet then strives to overcome his alienation and compensate for his estrangement and deprivation through recalling the past, celebrating himself, evoking legacy, and sticking to faith. To achieve that end, he uses, as a vehicle, his distinctive language that speaks out his emotional experience and individual ability to pick up the exact, most felicitous term. Therefore, his poetry is seen to be rich in everlasting artistic portraits –portraits expressive of a conscious self that transcends reality to embrace the contradictions of existence, and subsequently looks forward to a new world, alive with all that is pleasant, fair and noble.

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For the paper in Arabic see pages (155-188).