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The presence of The Cultural Pattern and its Dialogic Interplay with Algerian Narrative imagination
An interrogative reading of *Dihya's novel: -We shall make wine from the ruins of days -* by Asala Hala

SELIHA Tebbani

University of Louinici Ali- Blida 2- (Algeria)

Laboratory of Literary and Critical Studies

es.tebbani@univ-blida2.dz

MOUNIRA Nouri

University of Ammar Thelidji -Laghouat- (Algeria)

Linguistics Sciences Laboratory

mo.nouri@lagh-univ.dz

Abstract:

The systemic rebellion, in its dialogic interplay with narrative imagination, aims to liberate ideological heritage from the centralized elitism, which is a tendency aligned with the dynamics of the cultural scene that governs societal consciousness and the sources of cultural values embedded within the textual context. Dihya's novel "We shall make wine from the ruins of days "by Asala Hala implicitly contains systems that undermine the linearity of centralization and highlights the features of Algerian identity, and confronts the danger of identity slippage through its dialogue with the rest of the ideological cultures.

The aim of analyzing the cultural patterns concealed behind authoritarian thought is to deduce their productive content through the textual context, by disrupting its variables and revealing the hidden layers of accumulations within it. This is achieved within a paradoxical dialogic framework that adopts a deconstructive cultural hypothesis, ultimately concluding that values are born from creative anxiety. However, detachment from these values limits the potential for progress, acting as a vulgar cloak that hinders many creators especially those who were fascinated by Western experimentalism to the point that they risk complete assimilation.

Keywords: cultural pattern, dialogics, Algerian narration, Dihya , Assala Hala

**La présence du modèle culturel et son interaction
dialogique avec l'imaginaire narratif algérien
Une lecture interrogative du roman de Dihya : « Nous
ferons du vin à partir des ruines des jours » - par Asala
Hala**

Résumé :

La rébellion systémique, dans son interaction dialogique avec l'imaginaire narratif, vise à libérer l'héritage idéologique de l'élitisme centralisé, une tendance qui s'aligne sur la dynamique de la scène culturelle qui régit la conscience sociale et les sources des valeurs culturelles ancrées dans le contexte textuel. Le roman de Dihya « Nous ferons du vin à partir des ruines des jours » d'Asala Hala contient implicitement des systèmes qui sapent la linéarité de la centralisation et met en évidence les caractéristiques de l'identité algérienne, tout en confrontant le danger du glissement identitaire à travers son dialogue avec le reste des cultures idéologiques.

L'objectif de l'analyse des schémas culturels dissimulés derrière la pensée autoritaire est d'en déduire le contenu productif à travers le contexte textuel, en perturbant ses variables et en révélant les couches cachées d'accumulations qu'il renferme. Cela s'inscrit dans un cadre paradoxal et dialogique qui adopte une hypothèse culturelle déconstructive, pour finalement conclure que les valeurs naissent de l'angoisse créatrice. Cependant, le détachement par rapport à ces valeurs limite le potentiel de progrès, agissant comme un voile vulgaire qui entrave de nombreux créateurs, en particulier ceux qui ont été fascinés par l'expérimentation occidentale au point de risquer une assimilation complète.

Mots-clés : *modèle culturel, dialogique, narration algérienne, Dihya, Assala Hala*



Introduction

The novel interrogates rebellious taboos through an autobiographical description, which culminate in intellectual conflicts and fabricated relationships, dominated by the selfish undertone seeping into the conscience of modern man. It implicitly conveys inhumane patterns that have permeated the societal and cultural context. Its discourses unfold within the present moment and its layered tensions, forming windows into cultural patterns, particularly the pattern of rejection, which is deeply embedded in the novel's events and through which the heroine exercises her penchant for distinction

The novel carries ideological charges that reveal a mastery over events, most of which drive toward an escape into the future, toward superiority and the shattering of classical taboos that confine everything. So the semantic tensions intensify, often calling for systemic trials demanded by the dialectics of values imposed by a specific cultural framework that has produced ideological malfunctions, giving rise to behaviors born from cultural and ideological backdrop. In *Dihya* "We shall make wine from the ruins of days" by Asala Hala, the cultural pattern engages in a dialogic exchange with Algerian narrative, uncovering the influence of Amazigh culture on Arab woman within the Algerian heritage and her success in overcoming obstacles that once required a decisive break, portraying her as a resilient, "steel-like" woman. She transcends geographic, temporal, and ethnic boundaries, building her identity independently, apart from the comfortable life typically provided by a family to its daughter.

1. The rebellious pattern in the novel:

The patriarchal authority gives rise to the emergence of rebellious patterns that take root in the collective unconscious and its cultural clashes, that shares with the behaviors of the members of society, in their commitment to standards resulting from individual awareness, which directs human action. The writer depicted an identity ideology that personified the cultural reality, giving rise to a rebellious pattern represented by the heroine Dihya with her toughness, strong personality and self-confidence, admitting, " I talk to my scattered papers, and my faithful mirror is better than some people. In it, I see the courage of my actions and words selected from the sea of frankness and determination, certain that my look in the face of my opponent is capable of piercing the layer of his psychological defense, and planting that sword in his brain and heart, haunting his soul until he realizes that he has dissolved, transformed, evaporated, condensed and distilled every attempt to respond."⁽¹⁾

From this narrative excerpt, it is clear that the self-pattern prevails over the collective one, as a means of self-assertion, a strategy adopted by Dihya to refute any attempt that might hinder her from achieving her goal or asserting her identity in a society that still diminishes the role of woman, especially young girls. The novel reflects the values of a traditional society that imposes orders on child, turning him into obedient robots, devoid of personality and incapable of facing hardship, especially when raised in a home of prestige and privilege.

This rebellious pattern in the novel breaks the taboos of Algerian society, particularly Amaziagh society, where woman traditionally shares in life's burdens but creating her



own identity seems contrary to tradition. Dihya, however, grows up in a small family marked by deception, living under the care of a man who is not her biological father. Her intelligence and insight lead her to reject her home environment and insist on living with her grandparents, despite her father's opposition. This conflict results in both psychological and physical illness.

1.1 Confronting the Masculine pattern:

The masculine system, which is opposed to the rebellious system, is evident in this narrative text, which was an inevitable reaction that shaped Dihya's actions ever since she left her family home. It becomes evident that the purpose behind concealing the truth from her was to protect her from a traumatic shock. However, Dihya's cunning leads her to discover the room of her murdered uncle in the grandmother's house. She had seen his ghostly presence approaching her, but her grandmother wanted to "hide from her a terrifying, hideous truth: in the house, a spirit roaming the room Dihya had entered, the spirit of her uncle, who had died several years earlier."⁽²⁾

Here, the novel presents a strange paradox between two contradictory worlds: the world of truth and reality in which Dihya lives, and the metaphysical world that intrudes upon her life, causing her to suffer from a psychological illness that made her lose confidence in any human being. This gave her personality a rebellious streak against her society as a whole. Even studying no longer meant anything to her, despite her devouring of books and her broad culture. She wanted to create a strong presence for herself that no other Amazigh woman had ever achieved in this suffocating society, which she saw as the reason for her delay in

achieving her goal. "In her veins runs the blood of an adventurer who will not submit to the hardships of life."⁽³⁾ The rebellious pattern was manifested in the oppression that the little girl Dihya faced while embarking on the path of rebellion and searching for her dreams, and refusing to submit to societal expectations or surrendering to the fatalistic worldview that dominates Algerian social consciousness, which always blames circumstances and the state for every failure, while taking no action to change reality. This resulted in a generation incapable of achieving its aspirations.

1.2 The manifestation of the rebellious pattern in the novel:

The rebellious pattern is characterized by transformation, seeking an alternative, adapting it, and dominating it as an imported system that destabilized the traditional normative system. The rebellious pattern is an individual system that carries an ideological perspective through which confronts the oppression of the collective order. It thus took on the character of creativity and alienation across time gaps that disrupted the masculine ego. Through the character of Dihya, this pattern took on a dialectical nature and multiple cultural connotations that reveal the magic of the Amazigh woman, who rejected the darkness of her society, reflecting her rebellious self that "*loves* to ride the waves of challenge, especially if the opponent is stronger and more violent. This is the nature of the Amazigh individual."⁽⁴⁾ This reflects her refusal of hierarchical structures and transcends traditional views, and her focus on self-construction and personal growth. She sees herself not as an ordinary woman to be subordinate, but as the sun whose request cannot be refused.



Intellectual paradoxes converge in the character of Dihya, who is not yet sixteen years old, and her thought that only a wise person can carry. Through this, patterns are exchanged, allowing the usually subordinate pattern to become capable of “changing the map of cultural patterns. The hierarchy of dominance and subordination will be abolished, and replaced by integration and participation, enabling both patterns to transcend their fixed roles. Thus, we will have a present system and an absent one that can be ready to emerge at any time when it presents a cultural project, and in this way, the democracy of culture is realized.”⁽⁵⁾ However, Dihya did not remain a mere participant, but rather she engraved her creative path with brilliance ,challenging all contexts and circumstances; which gave her an artistic presence through which her creativity flowed, and she took control of the musical art, through her mastery of playing the violin in one of the famous concert halls in Vienna, to “join the world of music after mastering several arts, such as the art of devouring books and writing down ideas... This concert was like the fruit harvested after years of fatigue... It achieved dazzling success, and the notables of Vienna stood in admiration of her playing, wishing her further success and progress... Despite this luxury that she now lives in... the young woman still feels those restrictions.”⁽⁶⁾ She continued her successive successes in writing, composing and establishing connections with publishing houses all while still in her twenties. After traveling across various Arab and foreign countries, she eventually settled in Egypt emerging as a prominent literary figure: “I want the world to hear about an Amazigh woman writer.”⁽⁷⁾

Dihya transcended all patterns to shape a rebellious system that exceeded all expectations and customs, by abolishing exclusionary culture, rejecting enslavement, especially cultural slavery, and committing to self-construction. Thus from this pattern which on the surface appeared to be a curse but in essence revealed itself as a form of triumph, emerged a woman who succeeded on literary, artistic, and intellectual levels. This empowered her to secure a position that ultimately made "Dihya the legend of Algeria in the twenty-first century. Her name was written about and immortalized in the history of literature after she completed her life as a novelist and poet, roaming countries and cities, turning the ruins of days into wine." (8) Consequently, patterns often serve as an outlet to positive change in a country that glorifies customs and traditions, especially the Amazigh society, where prohibition and restriction inherently carry the spirit of stubbornness and challenge, so the duality becomes tense until one side ultimately triumphs.

2. Dialogism of narrative imagination in liberating the ideological heritage and asserting the features of the Algerian Amazigh identity.

2.1. The effectiveness of dialogism in the narrative imagination:

Dialogism often has interactive and influential dimensions in which patterns of thought and ideology vary, allowing discourses to intertwine and assert their cognitive and cultural presence through psychological and generic dialogue that contributes to a relational narrative structure and polyphonic expression based on rejection and opposition. Like any new novel, it relies on polyphony and a



multiplicity of languages due to the great diversity of characters.

“The novel brings together different discourses and places them in a confrontational relationship, making them coexist and engage in a dialogue with each other. Thus, the novel is not based on confirming the dominant discourse, but on the contrary, it is based on the dialogue that arises between different voices,”⁽⁹⁾ forming diverse insights open to interpretation, because the novelistic discourse is in a constant state of past or future dialogue rooted in social communication and intellectual exchange; Which may align or conflict depending on certain ideologies. Through this, new connotations are produced according to the contextual framework, and vision blends with creativity, as Bakhtin emphasized: “the central concern that preoccupied his thought was the relationship between the self and the other through an uninterrupted dialogic interaction”⁽¹⁰⁾ This is embodied in the character of Dihya through her rapid movement between events, times and ideas, making her the literary figure of her era and the representative of her identity. She is the central voice in the novel that actively engaging with every other character. From her dialogues with her mother when she gives her the anklet that was a gift from her father: “*I want you to be like the queen of the Amazighs, promise me that you will remember my words whenever you see your anklet and that you will not take it off unless you are going to give it to your daughter... Dihya responds without realizing or understanding the anklet’s symbolic value. Okay, mother... I promise, it is done, a child with the mind of a conscious woman.*”⁽¹¹⁾ Her dialogues are numerous and their contents are diverse whether with her grandparents, her cousin and even with the spirit of her

uncle, so that the ceiling of dialogue rises from the realistic to the imaginary, as she addresses the spirit that resides in a room at her grandfather's house, "Listen to me, I don't know you, but I want to escape from this country. I want to breathe my freedom. My school life no longer matters to me. I will not submit to the slave law. Let me go before my grandmother finds out... Open the wardrobe and you will find a black box with a lot of money in it. Take it and escape, but don't open it before you leave this country."⁽¹²⁾

The narrator's personality is deeply embedded through Dihya's character, who sees her stay in the country as a waste of time and a graveyard for creativity. Her insistence on escaping made her to converse with both people and ghosts and conjure up their ideas and philosophies, behind which the narrator hides, expressing the richness of cultural fusion and its role in enriching the novel through alternative ideologies that carry historical aspects, such as the novelist's reference to the powerful queen of the Amazigh, "I want you to be like the Queen of the Amazigh,"⁽¹³⁾ recalling a historical symbol of strength to be emulated. She also highlights the unique qualities of various cities, such as Constantine, which she describes as "a slow-paced city that lives a calm and beautiful rhythm, characterized by the liveliness of the place, the purity of the air, and the beauty of the night, without ignoring the musicians in the streets. Music is that high art, the second in the classification of the seven arts."⁽¹⁴⁾ Thus, the past extends in this discourse and embraces the present that Dihya longs for, in order to embody the textual dialogue and express the artistry of the novelistic style, not only at the national level but as a global conversation that extends to Vienna and then to England, "*where literature flows from every corner, house, and café*"⁽¹⁵⁾ The



dialogue becomes more sophisticated and expand toward ideologies capable of defying backwardness and climbing toward the highest ranks.

2.2. The role of dialogue in highlighting the features of Algerian Amazigh identity:

Characters may achieve independence when the author refrains from projecting himself onto them. according to Bakhtin's opinion: " The author must not impose his own voice upon his characters, Rather, he must portray his consciousness in its full dynamism and vitality. Only then does the hero's consciousness ceases to be merely a voice speaking on behalf of the writer."⁽¹⁶⁾The expansion of dialogue contributes to the growth of intellectual potential, which integrates the text into alternative contexts, achieving an artistic aesthetic in which discourses coexist and debate in dynamic contestation, forming a historical and cultural dialogue. Dihya continues her journey to "the city that produced and continues to produce the finest violins ever played by the greats... Cremona, one of the cities of northern Italy,"⁽¹⁷⁾ making history itself as an entry point for dialogism that contributed to linguistic diversity in an indirect manner.

The dialogue is intertextual through which textual productions are generated. Musical art also had an intertextual presence in the novel, most notably through Dihya's skill in playing the violin, as well as her cousin Hanan's skill in drawing the most beautiful paintings. "Hanan paints and Dihya reads. It is a family of arts, gentlemen... Even the noblest of them will bow down to a picture drawn by Amazigh fingers... It is the picture of a dark-skinned Amazigh girl with black hair and eyes, a gaze that holds within it strength, tenderness, courage, love, and

self-esteem, it can be understood only by one who studies the picture carefully from within and without, by one who searches the margins of the painting, by one who has an eye that can distinguish between colors."⁽¹⁸⁾ Thus, dialogues unfold across multiple dimensions throughout the novel.

The discourse intended to be conveyed through various narrative forms, whether a dialogue, a monologue, the evocation of intertextuality, or psychological stream of consciousness, is confirmed so that the narrative act is an objective equivalent to the aforementioned contexts. These are among the key aspects of dialogism in the novelistic text, where ideological interactions are brought to life by the novelist through the multiplicity of characters on the one hand and the diversity of aspects of dialogue on the other, to embody the ideological patterns revealed by the aesthetics richness of the novelistic discourse.

3. Transgressing the variables of the narrative text and revealing its hidden implications.

3.1 Exploratory variables in the narrative structure:

Narrative texts intersect in many contexts to add cultural dimensions that enhance the novel's openness and interpretative depth, as the novelist uses experimental manifestations imbued with philosophical and cultural ideas, which necessitate the deconstruction of their legitimacy, the subversion of their underlying structures, and the unveiling of their sacred masks, that have been embedded in societal perceptions and shaped by historical, cultural, and even political contexts that the Algerian individual experienced. These influences have contributed to the formation of his mentality and the refinement of his personality. The novelistic text *Dihya*: "we shall make wine



from the ruins of days” is not detached from its societal context, but rather embodies propositions that indicate, in one way or another, the intellectual reference that the Algerian individual carries and his perspective on life despite the intellectual development that the world is experiencing, as heritage continues to influence their creative output, even when it outwardly appears to race ahead towards intellectual development and slipping from customary constraints.

However, the novelist depicts through her novelistic approach a rupture with the Arabs, by focusing heavily on the Amazighs, their dialect, their mentality and their mental toughness; a matter that suggests fanaticism. It is natural for a person to be proud of his country, but to focus on the traits of one group over another, this is considered a signal for the call to establish an Amazigh state in Algeria. This is reflected through the liberal thinking embedded in the novel, which in my view, an exaggeration of freedom and a concealment of evident flaws. For instance, a little girl leaves her home, defying her parents, paying no attention about what they say or think. This seems to reinforce Western thought that is currently being propagated. Additionally, she adopts immoral and hostile behaviors, as she was eavesdropping on her family and harboring a deep, destructive jealousy against her sister, even trying to kill her.” Dihya had mastered the art of eavesdropping, and now she had taken what she needed to build her file, pretending to sleep, and once everyone was in sound asleep, she came out of her room, heading towards her sister’s room... kissing her forehead, then reaching with her other hand towards her sister’s neck. Was she trying to strangle her or plant that thing in her neck? Had hatred and jealousy, for unknown

reasons, gone this far?"⁽¹⁹⁾ This novel reveals Western patterns and carry malicious goals, it is not an accusation against the novelist herself, but a sounding of the alarm against this type of narrative experimentation, which undermines Islamic and Arab culture, and promotes a modern Western thought that permits ideas unacceptable to both reason and traditions.

The idea of a young girl fleeing home before reaching the age of adulthood reflects the pattern of parental impotence that have been influenced by Western cultures and no longer cares about protecting children. Dihya's departure shows a modern image of a girl who wants to live freely and longs to achieve her rosy dreams, but behind her departure lies a hidden implication, her journey from Oran to Blida, then to her grandfather's rural home without a penny, suggests the intervention of other parties that facilitated her mission, even if it seemed a little difficult. Her arrival and her family's acceptance of that simply raise further questions, and the matter did not stop there, but rather the journey continues as she moves to Constantine to her aunt's house, where her cousin lives alone. There, the two girls are depicted drinking alcohol at a young age, as the writer described them: "candles everywhere, pitch darkness, books spread around the place, papers and ink pens scattered, slates in every corner, It is the small living room table with two chairs, where two candles, two glasses of wine, and the novel "Rebellious Spirits" were placed...They drank some of their glasses and began to exchange conversation."⁽²⁰⁾ If this is The manifestations of Algerian Amazigh women at a young age and in their own homeland, so what then might happen if they emigrate to Western countries with their immoral manifestations? The spread of



Western dominance affected not only the cultural and economic aspects, but also extended to the moral ones, as if persistence, challenge and success can only be achieved through moral dissolution. The textual context thus conceals social and ethnic violations that are incompatible with Muslim society. A Western sensibility dominates the narrative text from beginning to end, adopting a vision of severance from heritage as shown in the novel. It seems that the pure Amazighs would not be pleased for their pure and chaste daughters to be characterized by these vile traits.

3.2 Revealing the hidden implications behind the shiny veneers of liberation patterns:

The novel's loopholes must be repaired, as there are many ways to leave one's homeland, defending it has its means, and while honoring it necessitates unwavering routes that must not be deviated from. The influence of Western societies has established psychological complexes in many young people, especially women, who flee the dignified shelter of the paternal home to throw themselves into the arms of the wolfish street under the slogans of false freedom. What is strange about this is that they accept all forms of humiliation and degradation under the cover of self-reliance, as if Algerian society oppresses women or deprives them of education and culture. The identity that the writer attempts to prove through this approach is not intellectual freedom as much as it is physical freedom, as the critical framework notes: "The reference of the novelistic text is built on two central poles: an intellectual semantic pole, and an aesthetic artistic pole, and through them we can see the extent of their interaction within the text"⁽²¹⁾ Thus, the novel's being is embodied through the novelist's vision, even if she is

impulsive in abolishing the dominant collective ego and calling for individual self-assertion, yet the manner of expression appears exaggerated.

Even the novelist's reliance on conversations with spirits was motivated by materialism, as Dihya spoke with the spirit of her uncle, who gave her a box filled with enough money to sustain her for a long time. This is a pattern that encourages summoning jinn (spirits), especially since globalization has facilitated all means for this and reinforced the principle of materialism, where everyone does everything for money. This matter boosted Dihya's confidence, as she rode the waves of the unknown future, with that box in her possession, to try in the end to buy an apartment, but she lost it. "She takes her money and goes out looking for an apartment to buy in the suburbs of Alexandria... It is the great disaster that the bag of money was lost... and with it that easy, quick path to owning the apartment is lost. She is also herself lost in the midst of the huge crowd."⁽²²⁾ Thus, what came easily is lost easily.

Western thought usually depicts the Arab woman as oppressed by men, suggesting that she must demand her freedom and rebel against her society, which appears patriarchal in many situations. However, the reality is that women are objectified and removed from their rightful context as a system that "stores symbols, customs, traditions, arts, and morals, and operates on both apparent and implicit discourse systems, and studies taboo subjects, the relationship of the self to the other, and marginalized identities to reveal latent and hidden cultural patterns."⁽²³⁾ There are multiple paths of thought that appear, in their entirety, to be opposed to feminist creativity and female liberation. However, the form of liberation that women seek



in this way is more of a form of enslavement than of emancipation. Moral decadence is a form of constraint, as is alcohol addiction, and the desire to expose the body is yet another form of objectifying constraint.

Conclusion

Overall, the cultural pattern encompasses human, intellectual, and social activities that confront moral decadence, sexuality, and the promotion of materialism. The system of rebellion, freedom, and emancipation from Arab ideology formed a structural framework, blurring the boundaries between the sacred and the profane as traditionally understood, and overturning the balances that view things from a single perspective. This makes this new kind of the novel, though Arabic in appearance, is foreign in its ideological foundation. This constitutes a political and ideological captivity that breaks the unbreakable, normalizing an imported and facile mode of thought that severs the self from its own ideologies and deceives it into embracing the opposite. Among the key findings reached are:

- Confronting the dialectic of values advocated by classical taboos through rebellion against constraints.
- Freedom of Amazigh thought is a culture that welcomes diversity and reverses the system of racism.
- **The duality of reality and the metaphysical is a lifestyle approach adopted by many novelists, particularly contemporary ones, to express their life stances and their rejection of reality.**

- The cultural pattern serves as a gateway to positive change in a society entwined with intellectual paradoxes and customary **constraints**.
- The gradual shift in dialogue from the real to the imaginary highlights the Amazigh identity embodied by the narrative imagination..
- Cultural and ideological intermingling contributes to enriching the art of the novel and fosters a dialogic debate that expands the scope of culture and history.
- Systemic archaeology, driven by rebellion, has overturned the balance of values, **blurred the sacred with the profane**, and fostered ideologies of slavery, which the creative process seeks to displace but instead has fallen into its trap.

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