
DEVELOPMENT OF THE JORDANIAN NOVEL AND THE EMERGENCE OF MANIFESTATIONS OF ALIENATION IN IT

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ABSTRACT: *This study aims to investigate the stages of the development of the Jordanian novel and the emergence of the manifestations of alienation in it. The study hypothesizes that there are manifestations of 'alienation' in the Jordanian novel that entered the modernist world, which expressed, through its characters, the existential, personal, social and psychological alienation of the modern man. To achieve its goals, the study tries to confirm this hypothesis by conducting an in-depth analysis of the language, styles, techniques, and narrative forms that entered the modernist novel to express through the characters the existential, personal, social, political and psychological the alienation of the modern man. The novels that will be discussed are the following: *al-Ḍaḥik* (1970), by Ghālib Halsā, *al-Baḥth ʿan Walid Mas ʿoud* (1978), by Jabra Ibrāhīm Jabra; *Qamāt al-Zabad* (1987), by Elias Farkouḥ; *ʿAw ... al-General la Yansa Kilabahu* (1990), by Ibrāhīm Nassralla; and *al-Shazāya wa al-Fusayfisa* (1994), by Muʿnis al-Razaz, which represents the climax of experimentation in al-Razaz's fictional works. The discussion of 'form' focuses on the development of the technical and linguistic forms of the novel from the traditional classical simple forms into the modernist complicated and experimental forms. The discussion of the 'content' focuses on the movement from traditional themes that concern the Arab culture and traditions into modernist themes, focusing mainly on the theme of 'alienation', its causes, its manifestations, and its psychological impacts on the Arab individual, particularly the intellectual particular, which are represented in the social, political and existential conditions that prevailed in 'exile' in general and in Jordan in particular, as a result of the Palestinian Nakba / Catastrophe in 1948, and the Six Days War in 1967.*

KEYWORDS: *alienation, exile, crisis, classical novels, modernist novels.*

INTRODUCTION

In the fifties and the sixties of the 20th century, the Jordanian novel was influenced by political, social, and economic factors that contributed to its development and affected its structure and contents. The Six Days War in 1967 played a major role in destroying the ancient axioms of the novel, and shaking the psychological balance of the oversensitive creators. Consequently, their deep crisis and violent rupture were reflected in their fictional products, and the traditional-architectural structure of their products was shattered in varying proportions. The line of the modernist movement in the Jordanian novel continued to be in a strong contact with the catastrophes and collapses that occurred in the Arab world.

The seventies of the twentieth century is considered to be the real foundation stage of the serious Jordanian novel in its modern concept in form and content. This stage witnessed the birth of four novelists: Ghalib Halsā in his novel *al-Ḍaḥik* (1970);

Taysir Sabboul in his novel *Anta Munḍo al-Yawm* (1968); Amin Shannar in his novel *al-Kābus* (1968); and Salem al-Naḥas in his novel *Awraq Aqer* (1968). These novels are considered to be the real foundation on which the Arab novel in Jordan was established in the eighties of the twentieth century. The eighties of the century were characterized by a distinguished fictional renaissance in quantity and quality. Probably, the most outstanding trends of the Jordanian novel in that decade are the realistic-traditional trend, and the modernist trend.

Theoretical Background

As this study focuses more on the development of the modernist novel in Jordan, it is appropriate to introduce a theoretical background for the phenomenon of 'alienation', focusing on its definition, types, causes, features, techniques and manifestation that are reflected in the modernist novel in general and their employment in the Jordanian novel in particular.

Alienation¹

The Latin equivalent of the Arabic word 'Iḡterab' is 'Alienation', which is derived from the Latin verb 'Alinare', which means 'move' or 'transfer' of something from one place to another, or 'removal' and 'elimination', which is derived from the word 'Alienus', which means 'belongs to another person' or 'attach' to him, which is ultimately derived from 'Alius', which indicates 'the other', whether it is a 'noun' or an

1 al-Iḡterab (= alienation) as a linguistic term: the term; ḡorba (= expatriation) is mentioned in Arabic dictionaries to indicate the meaning of 'remoteness' and 'distance'. The foreigner is the one who is far from his homeland. 'al-ḡoraba' (= the foreigners) are those who are far away. If we say "iḡtaraba" (he went away to live in another country), it means "he married to someone who is not of his relatives. If we say: "he left his homeland" or "he travelled to another country and lived there "for a long time, and became a stranger to his homeland"; (The Arabic Language Academy), *al-Waṣīṭ Arabic Dictionary* (1980, p. 647) and *Lisan al-ʿArab* writes: "al-Ghurob: means: going away and keeping away from people. ḡaruba ʿanna = go westward; ḡarraba =, aḡraba, ḡarrabahu and aḡrabahu: displaced /removed. In the Prophet's Traditions (Ḥadīth), it was related that the Prophet, all prayers and blessings be upon him, he ordered that the fornicator should be banished for a whole year (Ibn Manzur, 1992, Vol., 2, p. 638). So, the Arabic word (ḡorba) (=exile) indicates two meanings: the spatial ḡorba (exile) and the social ḡorba (= exile) (see: al-Abdallah, 2005, p. 21). Avnion defines the term of Iḡterab as leaving the familiar and the commonly accepted things in society (See: Avnion (1988). P. 129)(in Hebrew).

'adjective'², and in this sense, it refers to the transfer of possession of something from one person to another person.

Anthropologist Prof. Qays al-Nuri sees that the term ' Igterab / alienation' can be used in the context of Isolation, which is mostly used in the description and analysis of the role of the intellectual or thinker who is overcome by a feeling of 'detachment' and psychological and intellectual inability to integrate with the popular measurements of society. Thus, the people who live in isolation and alienation do not find a large value for a lot of goals, concepts and criteria that are valued by the individuals of society³.

Şaleḥ (2007) sees that there is a certain overlapping and grey spaces that connect between the terms of 'exile' and 'alienation'. Besides, the conditions of existence that are specific to 'exile' and 'alienation' are classified in similarities that make it difficult to distinguish between an 'exiled' and an 'alienated' person.⁴ In this context, it is

2 Schacht, Richard (1980). *al-Igterab*. Translated by Kamil Yousuf Ḥussein. Beirut: al Mu'asas al-Arabiya li al-Dirasat wa al-Nashr, p. 62-63. See also: Barakat, Halim (1069) "Alienation: A Process of encounter, Between Utopia and reality", *British Journal of Sociologies*, vole,30,no I, March, pp 1-10.

3 al-Nuri, Qays (1979). "al-Igterab: Istilahan wa Mafhouan wa Waqi'an". *Majallat Alam al-Fikr*. Kuwait: (n.n.) Part 1. Amman Dar Azmina li al-Nashr wa al-Tawzi', p. 17.

4 Researcher Ariel Moreh Sheetrit in her article "Deterritorialization of Belonging: Between Home and the Unhomely in Miral al-Tahawy's Brooklyn Heights and Salman Natur's *She, the Autumn, and Me*" in *Journal of Levantine Studies*, Vol. 3, No. 2, Pp. 71-98, raises doubts regarding the two concepts of 'homeland' and 'diaspora/exile' and add obscurity to the separation between the 'indigenous population and resettlement of the population in diaspora. The two modern novels reveal the problematics of axioms that refer to identification between 'homeland' and 'belonging', on the one hand, and exile/ diaspora, exile and exclusion on the other, and the investigation of the manner of describing the relationship between the 'external, and the patriotic and the indigenous population in the two novels, through their employment of vocabulary that is derived from dictionaries of diasporas and their combination between the house and homeland. (For more information, see: Sheetrit, 2013).

possible to refer to the Palestinian experience, which includes several types of 'forced exile', 'violent exile', 'deportation', and sometimes 'emigration' from homeland⁵.

Types of Alienation

Literary critics talk about various types of alienation in the modernist novels in general. These types are defined below in an attempt to shed light on the background on which the novels of the study rely.

Spatial Alienation

Spatial Alienation or *Spatial Expatriation* is related to the person's voluntary or forced emigration from his homeland, and often, for political or economic and cultural reasons, and in this case, the expatriate suffers from the agony of nostalgia and yearning to his homeland⁶.

Cultural Alienation⁷

Cultural Alienation refers to the departure of the individual from the culture that is specific to his society, which includes the total customs and traditions, the prevailing values in that society, and his breaking up of the criteria that control the behavior of its individuals. In this case, he refuses these elements because he feels repudiated by them and consequently, he does not commit to them. On the contrary, he prefers everything that is strange and foreign to his society⁸.

⁵ Şaleh, Fakhri (2007). "Ma'na Adab al-Manfa". *Majallat al-Kalima*. London: Issue, 10. October. P. 1.

⁶ Badawi, Abdo (1984). "al- Ġorba al-Makaniya fi al-Shi'r al-Arabi". *Majallat Alam al-Fikr*. Kuwait: Vol. 15, Issue, 1. , p. 12, 34.

⁷ Muḥammad 'Abd al-Mukhtar, in: Balqassem, Noy (2013) maintains that cultural alienation among the most important manifestations of 'alienation' is the confusion of one's identity. Some of the consequential negative effects of loss of cultural identity is the appearance of unacceptable behavior such as: isolation and lack of participation in collective responsibility, and centralizing on the Self and closure within the circle of personal goals and interest rather than on public interest, refusal of laws and social and cultural standards. See: Balqassem, Salatniyeh & Noy, Eman (2013). *al-Iġterab al-Thaqafi 'Inda al-Talaba al-Jami'iyin: Dirasa Maydaniya 'ala 'Ayyina min Talabat al-Qutb al-Jami'iy Shatma (Biskra)*. *Majallat al- 'Ulum al-Insaniya wa al-Ijtima'iya*. Algeria: Moḥammad Khyḍar University: Baskara, Issue, 11. <http://www.m.ahewar.org>. Seen on: 6/10/2015, p. 21.

⁸ Zelikha, Jadidi (2012). "al-Iġterab". *al- 'Ulum al-Insaniya wa al-Ijtima'iya*. Algeria: University of Wadi Souf. Issue, 8, p. 349. For more information about 'Social

Social Alienation

*Social Alienation*⁹ is represented in the individual's feeling about lack of interaction between his 'self' and the 'selves' of the others, i.e., the weakness of connections with the others and weakness of feeling of affection and social familiarity with them. These feelings result from the social rejection of society in whose shadows the individual lives through feelings of loss of constant emotional warmth¹⁰.

Social Alienation includes anyone who is unable to live within his society, or feels he has no need for that, because he is satisfied with himself¹¹. Eric Fromm sees that the essence of 'alienation' is that the *other* people become strangers to the alienated person, and he cannot connect himself to the them unless he has an original self; otherwise, he would lose depth and meaning¹².

Alienation' see: Watfa, Ali (1988). "Al-Mazāher al-Iḡterabiya fī al-Shakhsiya al-‘Arabiya. Baḥṡ fī Ishkaliyat al-Qam‘ al-Tarbawi". *Majallat Alam al-Fikr*. Kuwait: October, Vol. 27, Issue, 2.; Watfa, Ali (2013). "al-Iḡterab al-Thaqafi al-Mu‘asser: al-Insan al-Mudajjan bi Thaqafat al-Hazima". University of Kuwait. Website: *Maqwaqi‘ Misr al-Madaniya al-Electroni*. <http://www.civicegypt.org>. Seen on: 25/2/2017.

⁹ Sheetrit, Ariel M. (2015), "Social Alienation and Estrangement in Four Stories by Palestinian Writer ‘Alā Ḥlayḥal", in *Middle Eastern Studies*, Published online: 22 April, 2015, Pp. 1-17. To link to this article: <http://dx.doi.org/10.1080/00263206.2015.1017814>; Shatta, al-Sayed ‘Ali (1984). *Nazariyat al-Iḡtirab min Manzour ‘Ilm al-Ijtima‘*. al-Riyāḍ: Ālam al-Kutub, p. 44.

¹⁰ al-Nuri, Qays (1979). "al-Iḡterab: Istilahan wa Mafhouman wa Waqi‘an". *Majallat Alam al-Fikr*. Kuwait: (n.n.) Part 1. ‘Amman Dar Azmina li al-Nashr wa al-Tawzi‘, p. 33.

¹¹ About the loss of the individual amidst the freedom that affected him negatively, and made him live in suspicion and anxiety and distance between his values and his society's values, see Lahav, Avner (2007) *Between Pleasure and Death: A Psychoanalytic reading of Kafka's stories*. Jerusalem: *Karmel*. P. 14. (in Hebrew).

¹² Ḥammad, Ḥassan M. Ḥassan (1995). *al-Iḡterab ‘Inda Eric Fromm*. Beirut: al-Mu‘asasa al-Jami‘iya li al-Dirasat wa al-Nashr, p. 42.

Political Alienation

Political Alienation refers to the individual's feeling of being 'powerless' or 'helpless' regarding participation in taking political decisions, and to his feeling of dissatisfaction and discomfort towards the political leadership. Consequently, he has a desire to keep away from them, from the governmental political approaches, and from the whole political regime.

Psychological Self-Alienation

Psychological Self-Alienation refers to loss of self-meaning and essence of the work that the individual performs, and the accompanied feeling of loss of pride and satisfaction. It is for granted that absence of these characteristics from the new work also creates a feeling of self-alienation¹³.

This is the condition in which the individual simply becomes unable to realize what he really is, what he loves and refuses, what he believes, and how he lives in reality¹⁴. This condition grows when the individual develops an 'ideal image' of himself that becomes extremely different from what he really is, which creates a deep gap between his ideal image and his intrinsic self¹⁵.

Berdyaev (1960) talks about self-alienation among the city people in particular. He maintains that what leads them to 'alienation' is what he calls, the idea of 'social denial' to the character in modern society. The "I" that is attributed to social life is not the real and genuine "I"; it is several roles that the modern man plays¹⁶

Existential Alienation¹⁷

¹³ al-Nuri, 1979, p. 19.

¹⁴ Shatta, 1984, p. 167; Shatta, 1993.

¹⁵ About the human being's loss of meaning of his life and existence and his feeling of dissatisfaction, see: Sagi, Avi (2014), p. 9-10.

¹⁶ Berdyaev, Nicolai (1960). *al-‘Uzla wa al-Mujtama‘*. Tr. Fou’ad Kamel, Cairo: Maktabat al-Nahḍa al-Misriya, p. 123-124.

¹⁷ According to Kierkegaard, slavery of the modern man takes place because of his submission to obedience and his abandonment of his personal freedom, and putting it at the disposal of others in such a way that leads to its loss in the unknown power or the crowd, (Ḥammad, 1995, p. 63). The existentialist is exiled and alienated because his real self was lost in the crowdedness of daily life, and he did not feel of his "I" (entity, but he started feeling of the anti "I". The non-conformist is an expatriate because his spiritual culture was treaded by the feet of industrial technological society, and the results of his actions are no more his own, but they went beyond him and became something strange to him, (al-‘Ashri, 1971, p. 43).

Critics of literature and art employ *existential alienation* in expressing the *universal alienation* and the deep fake life that modern man feels¹⁸, and the superficiality and exploitation that he notices in the relations between some individuals¹⁹.

Economic Alienation

The term *Economic Alienation* was promoted by Karl Marx and it refers to the worker's feeling of his detachment from his work, though he is an individual and a person at the center of his work (the Institute). That feeling of detachment generates in the worker a feeling of powerlessness, boredom, and fear of the future²⁰

Religious Alienation

All religions speak about *religious alienation*, which means: 'detachment' from the Divine Self and keeping away from it²¹. It is one of the types of alienation that haunts the human personality when its belief does not give it any emotional exit²².

The abovementioned manifestations of exile and alienation appear in modern fiction, where the writers express their cultural, social, and political alienation. Therefore, the modernist novel, which is seen by Abu Nidal (1996) as a rebellion of the individual against the prevailing aspects in language, styles and forms, expresses the deep psychological crisis in the creative self. To express this crisis, the writer needs new artistic tools, styles, and language²³.

The Jordanian Novel and Emergence of Alienation

The novel in Jordan grew after its appearance in some Arab countries, especially Egypt, Iraq and Syria and the beginnings did not bear the expressionistic features of

¹⁸ See: Sagi, Avi, 2014, p. 9 (in Hebrew).

¹⁹ See: Rajab, Maḥmoud (1978). *al-Iḡterab*. Alexandria: Munsha'at Dar al-Ma'aref. p. 7. For more information about 'existential alienation, see: Rajab (1986); Rajab (1993)

²⁰ Zelikha, 2012, p. 349-350.

²¹ Ibid., p. 349.

²² al-'Abdalla, Yaḥya (2005). *al-Iḡterab. Dirasa Tahliliya li Shakhsyat al-Taḥer bin Jalloun al-Riwa'iya*. 'Amman. Dar al-Farabi. P. 72.

²³ Abu Nidal, Nazih (1996). *'Alamat 'ala Tariq al-Riwaya fi al-'Urdu*. 'Amman: Dar Azmina li al-Nashr wa al-Tawzi'. On <http://www.startimes.com>. Eeon 5/10/2016. , p. 26.

the novel, except by a lot of tolerance²⁴. al-Sa'afin (1994) argues that the novel in Jordan can hardly be distinguished by a special taste or trend from the novel in other Arab countries. It is still a part of the process of the modern Arabic novel and is subject to its influences, trends and approaches. al-Sa'afin limits these novels to two overlapping approaches: Extension of the trend of the emergence of traditional trend of the Arabic novel, which is influenced by the popular taste, and the *Romantic trend* which is influenced by the Romantic vision.

The Traditional Trend

The *Traditional trend* refers to the extension of the trend of the emergence of the Arabic novel, which was influenced by the popular taste. This trend is represented in novels that are characterized by traditional narrative elements, and adhere to the inherited narrative features of the popular legacy, without shutting the door in the face of other trends such as the Romantic traces that novel writers knew. These attempts are represented in the following novels: *Fatāh min Falsatin wa Fatāh min Der Yassin* (1948) by ' Abd al-Halim 'Abbas; *Mughamarat Ta'iba*, *Hubb min al-Fayhaa*, and *Zahr al-Zayzafoun* (1962), by Hussni Freiz.

The Trend of the Romantic Vision

The second trend is influenced by the Romantic Vision, and it is represented clearly in the novels of Issa al-Na'ouri (1918-1985) *Mars Yahreq Ma'addatihi* (1955), *Bayt Wara' al-Hudud* (1959), *Jirah Jadida* (1967), *Lailatun fi al-Qitar* (2013).

The researcher notices in his follow-up of the Arab novel in Jordan and Palestine that the first modern novel from the temporal and artistic perspectives is the novel of Jabra Ibrāhim Jabra *Sirakh fi al-Lail*, which was first published in 1955. Thus, Jabra can be considered to be the pioneer of the modern and modernist novel in Palestine and Jordan²⁵.

The Historical Development of the Jordanian Novel

Shaker Al-Nabulsi (1992) divides the past of the Jordanian novel into four stages²⁶

1. The first stage extends from 1912-1950
2. The second stage extends from 1951-1960

²⁴ "al-Tajawuz" means: acceptance and satisfaction. Tajawaza = ignore, accept. See: Ibn Manzour, Moḥammad (1992). *Lisan al-'Arab*. Beirut: Dar Sader, Vol. 5, 2nd ed., p. 328-2329.

²⁵ al-Maḍi, Shukri, ' Aziz (2003). *al-Riwaya al-'Arabiya fi Falastin wa al-'Urdu fi al-Qarn al-Ishrin ma Bibliographya*. Amman: Dar al-Shuruq li al-Nashr wa al-Tawzi', p. 52.

²⁶ al-Nabulsi, Shaker (1992). *Mabahij al-Hurriya fi al-Riwaya al-'Arabiya*. Beirut: al-Mu'asasa al-'Arabiya li al-Dirasat wa al-Nashr, p. 140.

3. The third stage extends from 1961-1970
4. The fourth stage extends from 1971-1980

The **First Stage** constituted the first seeds of the Jordanian novel when Aqil Abu al-Sha'r wrote his first attempt in novel writing in 1912. He wrote the novel of *al-Fatah al-Armaniya fi Qaşr Yaldiz*. He was sentenced to death by the Ottoman regime because of this novel, which confronted in its subject the Ottoman government and its injustice.

The influence of this novel remained limited because it was published in Paris, and consequently, very few people read it. The Jordanian fictional product in that period was very modest, and Jordan witnessed the appearance of four novels, which were very simple in their form, but elevated in their subjects. These novels are: *Abna' al-Ġasasina wa Ibrāhim Pasha* (1937) by Rūkus ibn Zā'id 'Uzayzī (1903-2004); *Ayna Ĥumat al-Faḍila?* (1940), by Taysir Zabyan (1901-1978); *Fatat Falastin* (1948) by 'Abd al-Ĥalim Abbas (1913-1979); and *D'ikrayat* (1954) by Shukri Sha'sha'a (1890-1963)²⁷.

The **Second Stage** (1950-1960) constitutes the foundation stage of the Jordanian novel, which al-Nabulsi sees as a stage in which cardinal changes took place on the social, economic, political, and cultural changes, as a result of the Palestinian Nakba (catastrophe) and evacuation of the majority of its people in 1948 from the West Bank to the East Bank of the Jordan River as a result of the unity of the two banks in 1950²⁸.

The novel appeared in the East Bank on a modest level with the appearance of the first novel by Suleiman al-Mashini²⁹ called *Sabil al-Khalāṣ* (1955). It is a moral novel that promotes virtue and prohibits vice in a fragile incoherent structure. In the same year, 1955, Issa al-Na'ouri published his novel, *Mars Yahreq Ma'addatihi*, in which the writer goes back thousands of years to the Roman period in order to call for a naïve peace. This novel was followed by another one called *Fatat al-Nakba* (1957), written by the Palestinian writer Mariam Mash'al. In 1959, two novels were published: *Bayt Wara' al-Ĥudud*, by Issa al-Na'ouri, and *al-Qubla al-Muḥarrama* by Sobhi al-Masri (b. 1948). al-Na'ouri's novel is a realistic one, and it represents a part from the Palestinian Catastrophe (Nakba) in 1948. However, the novel of *al-Qubla al-*

²⁷ Ibid., p. 141

²⁸ Ibid.

²⁹ Al-Mashini, Suleiman (1928-2018). A Jordanian poet and writer. He was born in al-Salt city. He started his career as an announcer at The Jordanian Broadcasting Station and finally, he became its administrator. See: *Wikipedia: The Free Electronic Encyclopedia*.

Muḥarrama was a kind of simple emotional improvisations that do not add anything and do not attract critics to deal with them³⁰.

In 1960, four other novels were published: *Ajniḥat al-Amal* by Maḥmūd Freḥat (b. 1931); second, *Min Zawaya al-‘Adam*; third *Ibrat al-Qadār*, both by Kamel Malkawi (1927-1933); and fourth, *Sira‘ fi al-Qalb*, by Maḥmūd ‘Aweda. However, these novels, though they treated the Palestinian cause, were bad artistically³¹.

The **Third Stage** (1961-1970) was the first branch in the tree of the Arab novel. During this period, twelve novels were published. In 1961, N‘iman Abu ‘Aisheh (b. 1942) published his novel, *Wa Haifā’*, which was not different in its artistic level from the novels that were written by Milkawi, Freḥat and al-Maṣri and others in the previous stage³². In 1962, Michelle al-Ḥaj (b. 1936) published his novel, *al-Rajul al-Laḍi Wajada Niṣfahu*. al-Nabulsi (1992) maintains that al-Juneidi, Mash‘al, Freiz, and al-Ḥaj in the East Bank of the Jordan were novelists, who had good fictional intentions, but, at the same time, they had no sufficient artistic experience to express those good fictional intentions³³.

After this fruitful period, no novels were published in Jordan for five years (1962-1967), except for one modest novel called *Jiraḥ Jadida*, by Issa al-Na‘ouri in 1967, immediately after the Six Days War. This period, which is considered the real foundation stage of the serious novel in form and content, witnessed the birth of four good novelists: Ghālib Halsā in his novel *al-Daḥik* (1970), Taysir Sabboul, in his novel *Anti Munḍu al-Yawam* (1968), Amin Shannar, in his novel *al-Kabous* (1968) and Salim al-Naḥas, in his novel *Awraq Āqer* (1968). These novels are considered the real foundation on which the Arab novel in Jordan was based in the eighties of the 20th century³⁴.

In addition, a group of novels were published in this period including: *Ālām Naziḥa* (1969) by Aḥmad al-‘Abbadi, *Jurḥ ‘Ala al-Rimāl*, by Suleiman al-Qawab‘a (b. 1943), and in 1970, ‘Atiyya ‘Abdullah published two novels: *Mata Toureq al-Ashjār?* and *wa -al-Damm wa al-Turab*. All these novels added the number of novels but did not represent distinguished novels³⁵.

In the **Fourth Stage** (1970-1979), thirty-five Jordanian novels were published, and twelve of them are considered important on the artistic level. However, their overwhelming majority, except for two novels by Fouad Qasous (1929-2014) and Muḥammad Eid (1947-2004), were published outside Jordan. For example: Ghālib

³⁰ al-Nabulsi, 1992, p. 145.

³¹ Ibid., p. 146.

³² Ibid.

³³ Ibid., p. 147.

³⁴ Ibid.

³⁵ Ibid.

Halsā's novels were published in Cairo, and Yaḥya Yakhluḥ's novels (b. 1944) and Abu Shawar's novels were published in Beirut. Saḥar Khalifa's novels (b. 1942) were published in the Occupied Territories³⁶. However, none of these important novels entered the dialectic of the cultural life in Jordan because of the Government's ban and censorship, and consequently, they could not play an influential role in developing the fictional movement in the country. In view of that, it is possible to say that the Jordanian novel achieved its actual and comprehensive breakthrough in the eighties of the 20th century (1980-1990), as sixty-five novels were published including thirty-five important novels. These novels consist of: a novel by Mu'nis al-Razaz, *Ahya' fi al-Baḥr al-Mayyet* (1982); four novels by Ghālib Halsā: *al-Buka' 'ala al-Atlāl* (1980), *Thalathat Wujuh li Baghdad* (1984), *Sultana* (1987), and *al-Riwa'iyun* (1989)³⁷.

The eighties of the 20th century were characterized by distinguished advancement in the art of fiction in quantity and quality. The two most prominent trends are the traditional-realistic trend and the modernist trend. The novel was divided into the *classical* form and the *modernist* form, though there is a lot of artistic overlapping between the two forms, which appeared in the novels written by Mu'nis al-Razaz and Ibrāhim Nassralla. The most outstanding novelists who belong to the classical trend include: Ziyad Qassem, Jamal Naji, Taher 'Adwan, Yaḥya Yakhluḥ, Rashād Abu Shawar, and Samiḥa Khres³⁸.

Throughout the development of the movement of the novel from Classicism to Romanticism, through Naturalism and Symbolism to Realism, the novel preserved the general fundamental characteristics in its artistic structure from the perspective of acceptance of the *historical time*, which depends on the sequence of events successively and logically, which implies acceptance of the harmony of the characters' internal world with the external world, or the common conformity of the moral development, and thus, the creator and receiver accepted a common legislation for reality³⁹.

However, this relationship with the 'outside' and affinity with it faced a violent shock in the form of the universal catastrophes and destructive wars, and consequently, the sensitive creator returned to his self in crisis to look for a meaning that has importance and value, and resorted to the 'dream' and 'ambiguous symbols' to express himself. Such a nightmarish condition that the creator lives, cannot give in to the traditional technical specifications in the realistic novel from the point of view of fictional narration, sequence of time periods, relationship of causality, fictional space

³⁶ Abu Niḍal, 1994, p. 69.

³⁷ Ibid., p. 70.

³⁸ Ibid. See also: Abu Niḍal, 1996, p. 15.

³⁹ Ibid., p. 73.

and character structure, namely, what is called the architectural construction of the traditional novel⁴⁰.

Schools of psychological analysis played a prominent role in the novel-writers' recourse to the deep unknown depths of the human soul. Consequently, dreams, nightmares, deliriums and stream of consciousness started occupying a growing and even main role in describing the external description of society and revealing its movement, and the net of its relationships as in the traditional novel⁴¹.

Thus, the 'I' replaced the 'subject', the 'unique person' replaced the 'model', the 'experience and adventure' replaced the 'organized mind', 'ambiguity' replaced 'clarity', 'disintegration' replaced 'integration', and 'dreams and nightmares' replaced 'awareness' and 'logic'. Then, the novel came closer to the realistic novel, from the perspective of artistic technique, to the cinema, theater and visual arts, and continued keeping its strict logic in attributing the causality relationships and its connection to 'place' and 'time' through the movement of events and behavior of the characters. However, this attribution and limitation to the two trends of 'modernism' and 'realism' does not indicate the absence of overlapping between them in a lot of fictional works⁴².

Though the *realistic trend* has represented the main stream in the Jordanian novel, its inauguration song was sung by modern instruments, represented by the following novels: *Anti Mundu al-Yawm* (19680, by Taysir Sabboul; *Awraq Āqer* (1968), by Salem al-Naḥas; *al-Kabous* (1968), by Amin Shannar; and *al-Ḍaḥik* (1970), by Ghālīb Halsā. The writers of these novels succeeded in acquiring the modern techniques in the Arab world, Latin America and all over the world. The novelists in Jordan intended to educate themselves and attached themselves to the great value that the excellent novelist enjoys, and started excelling themselves in previous stages. Soon, they became acquainted with new open horizons, acquired an extensive vision, and were careful to establish a parallel artistic reality to their lived reality. As a result of that extensive vision, philosophical thought, strong position, progressive attitudes, awareness of relationships with reality, and practice in aesthetic fundamentals on which the novelistic work is established, they realized the dialectic relationship between the dimensions of which the fictional work is established such as: characters, the human dimensions, the time or the temporal-philosophical dimension, the space or the spatial-social dimension and the artistic language or art of story-telling.⁴³

⁴⁰ Ibid., p. 74.

⁴¹ Ibid.

⁴² Ibid., p. 74-75.

⁴³ Yagi, 'Abd al-Raḥman (2000). *Ma' Riwayat fi al-Urdon: Fial-Naqd al-Tatbiqi*. 'Amman: Dar Azmina li al-Nashr wa al-Tawzi', p. 17-18.

In addition to all of the above, the Six Days War did not only destroy the classical set of axioms, but shook the psychological balance among the oversensitive creators as well. Their deep crisis and violent rupture were reflected on their fictional products, whose traditional architectural construction was shattered at varying proportions. The *modernist trend* in the Jordanian novel continued to have strong connection with the catastrophes and collapses that took place in the Arab world, including Jordan. Among the modernist novelists who expressed these disasters are: Ghālib Halsā, Mu'nis al-Razaz, Ibrāhim Nassralla and Elias Farkouh.⁴⁴

Manifestations of Alienation in the Jordanian Novel

The political events in the Arab countries during the first sixth and seventh decades of the twentieth century played a significant role in formulating the vision of the Arab individual, his approaches and his affinities in the midst of the multisided and multidimensional circle of conflicts. The main conflict in that period was the Zionist-Arab conflict and the attitudes, the directions, and the political quakes that resulted from that conflict, which were followed by collapses in the Arab intellectual structures, and ruptures in the political affinities and political entities and disruptions in the social and economic structures⁴⁵.

The works of fiction in Jordan observed the individual, who constitutes the object of the fictional characters in his movements, thoughts, attitudes, types of behavior, and everything that is relevant to him because of his involvement with the Arab issues. Through reading of the works of fiction, which are the subject of this research, we find that they observe the rupture of the Arab soul, the shrinkage of the national tide, and the erosion of dreams after Egypt exited from the circle of the Zionist-Arab conflict after signing the Camp David Agreement and the negative results that followed it intellectually and politically. Besides the fluctuations in the visions, attitudes and types of behavior, the individual retreated with his aspirations back into the shadows after he had perceived the abortion of the legitimate wishes and dreams of his nation, and ultimately, his alienation from himself⁴⁶.

The most prominent novelists whose works observed the alienation of the Arab individual and his exile include: Taysir Sabboul, Nawwaf Abu al-Hayja, Amin Shannar, Elias Farkouh, Jabra Ibrāhim Jabra, Ibrāhim Nassralla, Salem al-Naḥas, Jamal Naji, Ghālib Halsā and Mu'nis al-Razaz. The researcher of this study chose the following novels, which introduce the manifestations of alienation in special forms: *al-Ḍaḥik* (1970), by Ghālib Halsā; *al-Baḥṭh 'an Walid Mas'oud* (1978), by Jabra Ibrāhim Jabra; *Qamāt al-Zabad* (1987), by Elias Farkouh; *'Aw... al-General la Yansa*

⁴⁴ Abu Nidal, 1994, p. 76.

⁴⁵ Ilayyan, Hassan (1999). "al-Iḡterab fi al-Riwaya al-'Arabiyya fi al-'Urdu. (Mu'nis al-Razaz wa Ibrahim Nassralla Namouzajan). *Majallat Abḥath al-Yarmouk*. Vol. 17, Issue, 1, p. 56.

⁴⁶ Ibid.

Kilabahu (1990), by Ibrāhim Nassrallah; and *al-Shazāya wa al-Fusyfisā'* (1994), by Mu'nis al-Razaz.

***al-Ḍahik* Novel (1970) by Ghālib Halsā**

The novel of *al-Ḍahik* (1970), specifically, deals with the issue of the human and spatial alienation, where the social alienation appeared in the chapter of documents, especially the document called: "M.N., condemns the Age". It describes strange cases of indifference that the bus passengers show when they see sexual harassments and brutal attacks against one of the bus passengers but do not try to prevent them.

Besides, the political alienation appears in this novel, which reveals the crisis of the intellectual, who pays a heavy price for his defense of the principles of his political party, which is represented in imprisonment of a lot of struggling patriotic characters. The features of the 'stream of consciousness'⁴⁷ technique appear in the fictional structure and the narrative style of Ghālib Halsā's novels in general. Al-Sa'afin (1983) maintains that his novel *al-Ḍahik* chose an extremely complicated narrative structure that results in a large number of symbols, dreams, laughter, irony, nihilism, and reality. It also ranges between several types of 'time' and 'places', and sudden mobilities between 'time' and 'place'⁴⁸. The contradiction that is represented simultaneously in 'weeping' and 'laughter' refers to 'integrity' and 'harmony' in the world of the character that wavers between detachment and attachment, as if it were a renewed cycle of life⁴⁹.

Reflection on the main events and clarification of the line of their development probably leads us to the understanding of that dialectic relationship between the artistic form, namely, the fictional structure, and the content, namely, the main

⁴⁷ For more information about Stream of Consciousness, see: Humphrey, Robert (1975). *Tayyar al-Wa'iy fi al-Riwaya al-Haditha*. Translated by Maḥmūd al-Rabī'. Misr: Dar al-Ma'aref; Ghanayim, Mahmoud (1992). *Tayyar al-Wa'iy fi al-Riwaya al-Arabiya al-Haditha*. Beirut: Dar al-Jil; Ghanayim, Mahmoud (1991). *Al-Qasriyat al-Naw'ia fi Riwayat Tayyar al-Wa'iy*. *Majallat al-Karmel*. Haifa: University of Haifa. Issue, 12.

⁴⁸ For more information about structures of narrativity, see Gentette, Gerard, et al (1989). *Nazariyat al-Sard min Wujhat al-Nazar ila al-Tab'ir*. Translated by: Naji Mostafa. Al-Dar al-Baydha': al-Maghreb, p. 97.

⁴⁹ Al-Sa'afin, Ibrāhim (1983). "Riwayat *al-Ḍahik* bayna al-Maḍmūn al-Waqi' wa al-Tajreeb". *Majallat Abḥath al-Yarmouk*. Irbed: (no publication), Issue 11, p. 142.

fictional body of the story⁵⁰. The events here do not develop as we are accustomed to their development in the traditional novel, where the events occur sequentially, whether that sequence takes place dramatically or at a slow level, which makes the reflector notice that the plot for which the events develop and meet in their parts, have no value, if they did not exist⁵¹.

The narrative vision in *al-Dahik* novel focuses on the voice of the narrator, who stands in the center of the events and introduces what has happened to him. The event, too, revolves around his character, as he is the seer, who speaks about his own "I" ⁵² and constitutes a third of the novel, too. The writer focuses on two characters, who take over the task of achieving the narration. These characters are: the hero and Nadya, which means that the role of each of them is to reveal the depth of pain and the extent of loss.

Halsā employs the technique of 'direct narration' through the narrator and other characters in the novel in order to give the opportunity to these characters to draw their own features through their own emotional world and interior monologue, which emphasizes the feeling of alienation and exile, in whose shadows the characters of the novel live⁵³. In this way the narrating "I" in *al- Dahik* novel embodies the image of the oppressed, torn, and persecuted human being, the exiled person from his homeland and is hunted by the authorities, besides his love-experience, which made of him a haunted character by the details of the pressuring experience. Hence, the novel appears to be besieged by the quality of his relationship with Nadya, which is not a social or economic or sexual relationship as much as it is a relationship with the Self ⁵⁴.

Halsā's language reveals several issues such as the impasse of the human existence and his alienation. The language is narrative, descriptive and poetic in most of its contents, and its psychological and cultural referrals, while the language of the 'dialogue' is the street language that reflects the characters' educational level. His

⁵⁰ For more information about the plot and the fictional structure, see: Ghanayim, 1991, p. 93-94; Tomashevsky, 1965, 66-67; Shklovsky, 1965, p. 57. Viktor Shlovsky (1893-1984), defines the fictional structure as "a system or order in which the story is introduced to the reader or listener.

⁵¹ al-Sa'afin, 1983, p. 125.

⁵² The philosophical approach to the novel of 'stream of consciousness, is the soul, the "I" that occupies existence. It is the only knower and the only thing that exists, and there is no value to what exists around the 'internal I', and it has no importance. See: Shaheen, 1980, p. 167; West, 1965, p. 35.

⁵³ Ghanayim, 1992, p. 33.

⁵⁴ Shaban, 2006, p. 26.

language is also characterized by its employment of intertextuality from folklore, popular songs and historical and mythological stories and tales.

This type of language also introduces some kind of qualitative linguistic 'compulsions' such as: intermittent structure of sentences. Besides, it employs the 'present simple' verbs to describe present situation. In addition, it repeatedly employs certain phrases and words that refer to the narrator's overlapping voice. Moreover, the writer employs expressions and lexical items that indicate alienation and exile, such as: breakdown, horror, suffocation, delirium, nightmare... and vocabulary of dreams and sex. Halsā's fictional style benefitted from the Western philosophy, especially the Freudian psychology, which focuses on the psychological complexes that result from Oedipus Complex or Electra's Complex or Castration Complex, which leads the character who has one of these complexes, to resort to introversion, helplessness, frustration and failure.

al-Baḥṭh 'an Walid Mas'oud (1978) by Jabra Ibrāhim Jabra

The novel of *al-Baḥṭh 'an Walid Mas'oud* (1978), by the Palestinian author, Jabra Ibrāhim Jabra ⁵⁵introduces three types of alienation: self-alienation, social alienation, and cultural alienation. The human being and his issues is the beginning and the end in the novel, which embodies the person's travel in his exile, his alienation, his sadness, his anxiety, his suffering, his ambitions, his disappointments and his aspirations. The writer puts the 'human being' in this novel in front of his challenges, where the crisis of the 'intellectual' appears. It is the crisis that the intellectual confronts when he finds himself in a society that is chained by obstacles and impediments on various levels, which pushes him into alienation on the behavioral level, which is connected to the nature of social interactions among individuals and groups in the same society, and also on the psychological level, which is considered a reflection to the crises and interactions in the social nets and values. On this level, the character does not disconnect its emotional, perceptual, and intellectual components, from its reality⁵⁶.

⁵⁵ Jabra Ibrāhim Jabra (1920-1994) is a Palestinian writer, poet, storyteller, translator, painter, and visual art critic. He was born in Bethlehem during the British Mandate period on Palestine. He left Palestine in 1948, to Baghdad. He produced about 70 novels, composed books, and translated works. His work was translated into twelve languages. Among his works are: *Sirakh fi Lail Ṭaweel* (1955), *al-Baḥṭh 'an Walid Mas'oud* (1978), *Alam Bila Kharaet* (1982), *al-Bi'r al-'Ula* (1987), *Shari al-Amirat* (1994), etc.,... (See: Khalil, 2001, part 3, 232-236, *Wikipedia*, the *Free Encyclopedia*).

⁵⁶ Abu Shawish, Hammad & Awad, Ibrahim (2006). "al-Iḡterab fi Riwayat *al-Baḥṭh an Walid Mas'oud* li Jabra Ibrāhim Jabra". *Majallat al-Jami'ah al-Islamiya li al-Buḥuth al-Insaniya*, Vol. 14, issue, 2, p. 121-169. On: <https://journals.iugaza.edu.ps>. Seen on: 11/5/2016, p. 128.

On the other hand, the novel reveals the Palestinian experience as the essence of the Arab experience, and emphasizes the particularity of the exile of the Palestinian individual, who is connected to his cause, as a person who carries the burden of his injuries and his homelessness, and the burden of his past with its memories and pains, wandering in the midst of a merciless world⁵⁷.

Walid Mas'oud, the exiled Palestinian, was not able to achieve the balance that he was looking for all his life, a balance between the *inside* and the *outside*; between *homeland* and *exile*, and between *reality* and *revolution* against it⁵⁸: "In a world of horror, of murder, hunger and hatred, how can you achieve your mental or psychological or social balance without feeling that you are standing on the far end from humanity? How can you be a human being and bridge over the human problem"⁵⁹. If Walid Mas'oud were an ordinary person, he would be satisfied with seclusion and be content with his living reality, but this character refuses to surrender and submit, and consequently, he enters a state of conflict with the Self (I), and stands in between two options: to be a human being or not to be⁶⁰.

Undoubtedly, these psychological conflicts indicate the psychological alienation that the characters of the novel suffer from, mainly Walid Mas'oud. This self-alienation also appears in the human being's inability to adjust to reality, and the existence of confusion in the relationships between the characters, and in the emotional alienation. For example, Mariam's character appears to be emotionally confused, as she yields to her sexual desires, and has sexual intercourse with more than one man, and tries, at the same time, to preserve her relationship with her husband.

Besides, some manifestations of *social alienation* appear in the characters of the novel as states of confusion in their relations, as fake relations that are based on lies, deceit, betrayal and treachery that prevail between them. According to Schacht (1980), escalation of superficiality, loss of intimacy in people's relations, and detachment from values and prevailing norms are considered features of alienation⁶¹. Walid Mas'oud's alienation increases because of the Arab political and social suppression. He goes out of the hell of torture inside the prisons of the enemy to find the same

⁵⁷ About the suffering of the expatriates in exile, see: Ashcroft, Bill, Griffiths, Gareth and Tiffin, Helen (2000), *Post-Colonial Studies: The Key Concepts*, London: Routledge; Said, Edward (2000), *Reflection on Exile and Other Essays*, Cambridge: Harvard University Press, p. 278; Tabori, Paul, (1972), *The Anatomy of Exile: A Semantic and Historical Study*, London: Harrap.

⁵⁸ Abu Shaweesh & 'Awad, 2006, p. 130.

⁵⁹ Jabra, 1978, p. 11.

⁶⁰ Abu Shaweesh & 'Awad, 2006, p. 31.

⁶¹ Schacht, 1980, p. 56.

Arab regimes practicing all kinds of torture on their Arab citizens: "from the Gulf to the [Atlantic] ocean, I heard shouts and cries, and sounds of clubs and plastic hoses, and voices of informers, who fill the Arab capitals, to accumulate charges and lies in people's files, and fill their mouths with blood"⁶².

Cultural alienation also appears in this novel, and it usually appears among the intellectuals who enjoy a lot of awareness of the problems of the nation and suffering of the human being. The intellectual's alienation mostly takes place as a result of the collapse of desired hopes and aspirations on the rocks of reality, and his inability to adapt to the general conditions and prevailing values and traditions⁶³. Walid Mas'oud represents the model of the intellectual who is always distinguished of his daring and free opinions, his deep works, and his high artistic taste, which is revealed in his musical choices and visual (plastic) arts, and his broad experience in the Western life and its artistic and cultural symbols⁶⁴. In spite of that, Walid Mas'oud faces innumerable obstacles and impediments that the expatriate Arab intellectual faces and make him feel frustrated and unable to achieve what he dreams of. Despite his awareness and his intellectual affinity, no one understands him except his friends and a few people: "He wanted to be a saint in a world of debauchery, a unique ideologist in a world of parties, an unideological ideologist; he wanted to talk in symbols, which he thought that they have meanings for the people, and forgot that they are symbols that differ from the symbols that they wear around their necks, like incantations, and was surprised that those who understood him were in reality just a few people"⁶⁵.

Besides cultural alienation in the novel, there is contrast between practice and thought among some characters. We notice their retreat from their principles and transformation of their 'words' into hollow 'slogans' that are void of meaning and indication. Walid Mas'oud faces these phenomena in his society, especially among his friends. Thus, we see him address 'Kazim', who claims to be committed to the thoughts of the 'working class', but contradicts them in his practice, and criticizes him in a strong, strict, ironic language and without equivocation: What do you know about 'struggle'; your 'words' are disconnected from your 'actions', and your will is disconnected from implementation"⁶⁶.

Abu Shawish and 'Awad (2006) maintain that the majority of the characters in the novel of *al-Baḥṭh 'an Walid Mas'oud* see poverty and misery, have feelings of frustration and loss, and consequently, they feel alienated and yearn for individual salvation. The novel's heroes look for their cultural concerns, their ambitions, their relationships, and their personal experiences through the helpless society that they

⁶² Jabra, 1978, p. 249.

⁶³ Abu Shaweesh & 'Awad, 2006, p. 140.

⁶⁴ Khalil, Ibrāhim (2001). *Mawsu'at A'lam al-'Arab al-Mubdi'in fi al-Qarn al-'Ishrin*. Beirut: al-Mu'asasa al-'Arabiya li al-Dirasat wa al-Nashr. Part 2, p. 42.

⁶⁵ Jabra, 1978, p. 272.

⁶⁶ Jabra, 1978, p. 54.

lead, but throw their blame on its reality. They also believe that cultures and civilizations are in a continuous conflict, and progress and development is an inevitable result and therefore, they call for development and reforms.

***Qamāt al-Zabad* (1987), by Elias Farkouh**

The novel of *Qamāt al-Zabad* (1987), by Elias Farkouh covers the life story of its characters between the years 1967-1976, namely, from the beginning of the Six Days War, 1967, till the fall of Tel al-Za'tar Camp, the Palestinian refugee camp in Eastern Beirut, during the Civil War, which took place in Lebanon in that period. With regard to the heroes of the novel belong, they belong to three Arab countries: Khaled al-Tayyeb from Jordan, Nazir al-Ḥalabi from Syria and Zaher al-Nabulsi from Palestine⁶⁷.

Through his narrator, Farkouh describes the years of destruction that befell Palestine, the events in Beirut and the clashes between the Lebanese Army and the Palestinian Resistance in May, 1973. The destruction that took place in Lebanon and the Arab individual motivated the writer to show us his position, attitudes, his point of view, his awareness, and his free thought about this destruction, as if he wanted to write the history of a lost war of futile results in an artistic formulation of its time, place and characters, and consequently, he turns from its temporal-historical dimensions to its intellectual ones⁶⁸.

In his novel, *Qamāt al-Zabad*, Farkouh resorts to what looks like the game of opposite mirrors, or a labyrinth of mirrors, which means that every character in the novel tells, from its position, the story of the circumstances and motivations that led it to join the Beirut Resistance, looking for its desired personal, patriotic, and national salvation, but the character soon discovers that it is escaping from its special crisis to a general public crisis, and what he thought to be a 'salvation' was an entrance to a more complicated crisis. Consequently, the heroes of the novel decide at the same moment during the siege of Tel al-Za'tar in 1967, to leave for Cairo on a mission and a leave.⁶⁹ In *Qamāt al-Zabad*, we find that we face several narrators, and each one seems to tell his own story, but we soon discover that we are facing several faces of one character, the hesitant hero, Khaled al-Ṭayyib, without cancelling the special and distinguished existence of the other characters⁷⁰.

It is noticed that the novel's characters tend to have feelings of defeat and despair more than feelings of revolution and rebellion. Probably, the writer's concern with the tragedy of the human being in this existence, and the refusal of this existence to acknowledge the individual as a person who has his own entity and concerns by

⁶⁷ Abu Niḍal, 1996, p. 87.

⁶⁸ Yağı, 2000, p. 111-112.

⁶⁹ Abu Niḍal, 1996, p. 88.

⁷⁰ Ibid.

cancellation of his humanity, made the writer focus on this alienated person⁷¹ in his entity, his inability, and his weakness to confront society's resistance to reality. Self-assertion at the expense of the social truth aims to confront the social reality within the social frame, rules and behavior. The alienated character misses this element because the images of suffering, loneliness, and inevitable mortality settled in his soul, and they appear in an image of deviated hostile behavior⁷².

Within the fictional rhythm of the novel, Farkouh lined three streams, which look like a biography of his three characters, each of which has its own lane, its turnings, its bends, and its familial and social relationship. The *first* character represents an intellectual person who is fond of planning how to write a novel; the *second* is uneducated and the *third* is in the middle. Then, Farkouh makes the lanes meet in a situation of struggle during the period of the Lebanese Civil War, which wreaked havoc, destroying everything, and making the Lebanese land a waste land of destruction and ruins, and thus, the dream of the characters about having a revolution ended in futility, a futility of death, futility of escape, futility of ruins, and futility of the character's destruction, and suddenly, the ghosts of foam, like giants, stood up with their tall statures⁷³.

The novel of *Qamāt al-Zabad* lacks the familiar narrative style. We first get to know the place, the time and the characters of the novel, and then we follow the progression of the events according to the known rules of causality and a logical context of the attitudes and relationships. Besides, the writer resorts to the techniques of recollection, flashback, association, monologue and recall, through which the types of

⁷¹The issue of *Iğterab/ alienation* constituted a human model and a direction that characterized his characters. He does not stop at the point of suffering and pain, but exceeds it to the point of condemning the unjust destiny of the that was woven by Fate by its social changes. The Storyteller is aware of the concept of 'alienation' which was crystallized at an early stage, which he realized in its right position, during the evacuation of the Palestinians to Jordan, and their hard life as refugees and through his daily observation to the exiled workers at the hard working places. He described their injustice and oppression in their eyes, and noticed their exploitation and corruption in their worst images. The storyteller used the concept of 'alienation' and employed it in his stories in various meanings through self-alienation and social alienation: see: Shabeeb, 'Abdalla al-Fuqaha (2007). "Elias Farkouh, Qāssan". M.A. thesis in Arabic Language. University of Mu'ta, p. 46-47.

⁷² Ibid.

⁷³ Yaği, 2000, p. 112-118.

time change and vary,⁷⁴ intertwine and, sometimes, freeze. The scenes of the novel are not scenes in the familiar sense, but scattered conversational narrative gleams and hints. The multiple narrators often elaborate and glorify the movement of time, and the place becomes pale and the whole fictional movement disappears. In addition, Farkouh resorts to the technique of margin notes, in which he interprets the vagueness that wraps the fictional world⁷⁵.

'Aw... al-General la Yansa (1990) by Ibrāhim Nassralla

Alienation also appears in the novels of Ibrāhim Nassralla in general. In his novel, *'Aw... al-General la Yansa Kilabahu* (1990), the writer observes the throes and setbacks that moved in the womb of society, which formulated the attitudes of the fictional characters, their attitudes and visions about the existing events and society in general. The novel's characters reflect the attitudes of the Arab individual, his bitterness and his retreat into the shadows, which leads to his alienation and feeling that his human mold is empty of its content and meaning. He feels the insignificance of his social position, the triviality of his existence, and his ineffectiveness in his society. These feelings result in his inability to think or have a vision and desire to take attitudes against his reification and objectification by society's creation of artificial intellectual ready-made molds for him after he has been robbed of his powers and his personal self-made components⁷⁶.

The main character in this novel is Aḥmad al-Sāfi, who feels that the dominating powers in society constitute the actual prevailing existence, while he, and those who suffer from circumstances and experiences that are similar to his, live his financial and existential crisis, and carry his psychological feelings, his delusions, his thoughts and his education constitute the details of society that has lost harmony, symmetry and moral and intellectual connections, which makes him lose the components of his character and the particularity of his desire and will, and thus, he becomes a subordinate driven person who has lost his value after he has lost his shadow⁷⁷.

Aḥmad al-Sāfi is a story-writer, who works at a major newspaper, which is described in the novel as 'the most important one in the city'. It is the spokesman of the ruler, the

⁷⁴ These techniques characterize the novel of 'stream of consciousness'. For more information about these techniques, see: Humphrey, 1975; Ghanayim, 1992; Shaheen, 1980; West, Paul (1965), *The Modern Novel*, vol. 1, Hutchinson, University, Library, London. P. 35, 167.

⁷⁵ al-Maḍi, Shukri, 'Aziz (2003). *Al-Riwaya al-'Arabiya fi Falastin wa al-'Urdun fi al-Qarn al-'Ishrin ma Bibliographya*. Amman: Dar al-Shuruq li al-Nashr wa al-Tawzi, p. 102.

⁷⁶ Ilayyan, 1999, p. 57.

⁷⁷ Ibid., p. 58.

general who reads every line in it and tries to write its editorial. Besides, he often decides the topic of the editorial and its content, too. Thus, he takes care of all those who work at the newspaper, especially the outstanding ones, including the hero of the novel⁷⁸.

Consequently, we see that Aḥmad al-Sāfi gives in to the general's desire and starts writing in one of the newspaper's weekly columns, addressing the readers from another corner, which differs from the ordinary stories and articles. After the general manages to brainwash him, his values and attitudes, he feels that the dust of the new recruitment is rising over the remains of his ideology and thoughts, and penetrates his guts and accumulates on his soul. In this way, Ahmad al-Safi loses the element of repent after he is objectified and reified according to the general's will, his desire, his thoughts and his education⁷⁹.

Aḥmad al-Sāfi feels that he is lost after he loses his cultural and human identity. Previously, he was a revolutionary, who opposed tyranny and injustice, but in the shadow of the new situation, he is like a peacock which lost his pride, and turned into a model of the reified and objectified intellectual⁸⁰ according to what the authority decides for him and inspires him to behave according to its desire and will. We notice that in the interior monologue that the character of the novel performs. By this technique, the writer reveals the character's detachment from its thoughts, education, approaches and attitudes and his abandonment of his principles⁸¹.

It is no wonder that this reification shakes the hero's confidence in himself, first, and his society, second. Besides, it makes the hero lose his ability to judge himself and things around him after he loses his critical criteria and turns in his own view into another 'dog' who is similar to the general's dog in his job⁸².

⁷⁸ Ibid., p. 59.

⁷⁹ Ibid., p. 59

⁸⁰ Reification is a very significant concept in the studies that are related to the phenomenon of alienation. Reification offers the human self the quality of a 'commodity' that is introduced to the market, and thus, the human being turns into an 'object' 'a thing', and therefore, it is a negative alienation, in which the individual loses his identity, his self, and his legitimate original existence. Consequently, he feels that he is uprooted, because there are no roots that connect him to himself and reality. See: Khalifa, 'Abd al-Latif Moḥammad (2003). *Dirasāt fī Saykologiat al-Iḡterab*. Cairo: Dar Gharib li al-Tiba'ah wa al-Nashr wa al-Tawzi'.

⁸¹ Ilayyan, 1999, p. 60.

⁸² Ibid.

***al-Shazāya wa al-Fusayfisa* ' (1994) by Mu 'nis al-Razaz**

The novel of *al-Shazāya wa al-Fusayfisa* ' (1994) by Mu 'nis al-Razaz represents the top of al-Razaz's phase of experimentation. The title of the novel refers to the condition of dispersion, scattering, and disintegration. The sub-title of the internal cover page "al-Shazāya wa al-Shurukh, Cracks and Fragmentations" refers to the meaning of the general title. The novel consists of various scattered shots and scenes that include characters, events, places, narrators, sizes and partitive indications. By joining these scattered shots and gleams, a fictional world is formulated and it breathes atmospheres of depression, boredom, despair, alienation, contradiction, duality, skepticism, fear, suppression, bullying, and authoritarianism in its forms and worn values. The external wars and civil wars intensify the darkness of this world and its gloominess⁸³.

al-Razaz describes the reality of the Arab world, which was divided by Sykes-Picot Agreement (1916) between Britain and France, and continues its schisms and fragmentations by its sons. The sensitive and exhausted soul enters a swirl of isolation and suffering. This reality of the fragmented, backward Arab world, which is defeated by the external enemy and is oppressive to its sons, is the social laboratory, which produces nothing except tortured human creatures, who are smashed by despair and loss of hope in a future and change, and do not have the ability to conduct human communication with the closest relatives. The human being himself loses the ability even to be in harmony and reconciliation with himself, and consequently, he breaks down into mosaic fragments or enters a state of schizophrenia or double personality, as it happens with the hero of the novel, ' Abd al-Karim Ibrāhim or Samir Ibrāhim⁸⁴.

The novel of *al-Shazāya wa al-Fusayfisa* ' includes a violent protest that is directed at the dire situation of the Arab individual. This vision imposes this new form, which is violently rebellious against the established aesthetic fictional traditions.⁸⁵ The novel is introduced in the form of fragments, mosaic pieces and fast reports to reflect, through this rupture and artistic scattering, the reality of our scattered and fragmented reality.⁸⁶

It is possible to say that al-Razaz's novels reflect self-alienation in the individual who suffers from oppression, tyranny and slavery. Besides, social alienation also appears in the hero Jum'ah al-Qaffari, who feels his alienation from the traditions of his society and its prevailing values.

Summary

⁸³ al-Maḍi, 2003, p. 106.

⁸⁴ Abu Niḍal, 1996, p. 59-60.

⁸⁵ al-Maḍi, 2003, p. 107.

⁸⁶ Abu Niḍal, 1996, p. 61.

The study comes to the conclusion that the Jordanian novel is influenced by the social and political events that conquered Jordan and the Arab world in the fifties, sixties, and seventies of the 20th century, which shook the traditional structure of the novel and the writers started employing the technique of the stream of consciousness. Besides, the novel embodies the reality of the Arab alienation in its local Jordanian depth and its national extension through the physical, spiritual, political, and social crisis from which the characters suffer. Among these novels are: *al-Ḍaḥik* (1970), by Ghālib Halsā, *al-Baḥth 'an Walid Mas'oud* (1978), by Jabra Ibrāhīm Jabra, *Qamāt al-Zabad* (1987), by Elias Farkouḥ; *'Aw ... al-General la Yansa Kilabahu* (1990), by Ibrāhīm Nassralla; and *al-Shazāya wa al-Fusayfisa'* (1994), by Mu'nīs al-Razaz, which represents the climax of experimentation in al-Razaz's fictional works.

Among the novels whose characters reflect political alienation in a specific way, besides social, spatial, and cultural alienation are: Ibrāhīm Nassralla's novel, *'Aw...al-General la Yansa Kilabahu* (1990), which describes the feelings of alienation and exile that inflict the Arab character in general, and the Palestinian character in particular, after the Palestinian is evacuated from its homeland, and starts suffering from the burden of exile and adaptation to the new environment under new intellectual, educational, cultural and human circumstances. Besides, the Jabra's novel of *al-Baḥth an Walid Mas'oud*, the hero Walid Mas'oud represents the exiled expatriate Palestinian who suffers from the burden of humiliation, deprivation, and social, political and cultural alienation. It is noticed that the majority of the characters in this novel have feelings of alienation, misery, poverty, frustration and loss.

As for the novel of *al-Shazāya wa al-Fusayfisa'*, it represents the climax of experimentation with the employed artistic tools, where the novel is composed of shots and various, scattered, and dispersed scenes with its characters, events, places, narrators, sizes, and partitive indications.

To sum up, we can say that the authors of the modern Jordanian novel, specifically Elias Farkouḥ, Mu'nīs al-Razaz, Jabra Ibrāhīm Jabra, Ghālib Halsā, Ibrāhīm Nassralla, observed in their novels, the different phenomena of manifestations of alienation that the characters live, and which, in turn, reflect the attitudes of the Arab individual, and his bitter feeling of defeat in the shadow of the political, social, and economic events that prevailed in the Arab societies after the Six Days War in 1967, including the Jordanian society.

Besides, there are different types of alienation that are manifested in their novels, and the most prominent of these types is probably the *self-alienation* type, which reifies and objectifies the human being and turns him into a frustrated introvert, who is detached from the real humanity, and wrapped with feelings of loneliness, despair, increasing anxiety, depression and alienation from society. The characters of the novels appear to be alienated and estranged from their society after they lose their intellectual and ideological harmony with the members of their society.

Besides, these writers employ modern narrative techniques that reflect the writers' alienation and his psychological crisis. Among these techniques are: the interior monologue, flashback, dreams, personal-narration, narration through the first person

singular (I), adapted narration that express the crisis of the human being, who reflects the psychological feeling of the narrator, his breakups, and his concerns. Finally, these novels introduce a smart sophisticated suggestive, pictorial, effective language that characterizes their modernist novels.

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