

Embodiment of Historical Influences in the Formation of the Jordanian Heritage Genealogy

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Abstract

The main objective of the current study is to identify the historical influences that have molded the traditional artistic movement, with the goal of establishing a cultural community centered on dance, clothing, folk songs, and musical instruments. By analyzing the visual and auditory representations in artists' works, this study emphasizes the importance of creating a heritage lineage in Jordan through the narratives of its people, their history, and the factors that have influenced their existence. This heritage lineage plays a vital role in defining the cultural identity of different peoples and nations. There is a growing interest among researchers and intellectuals in exploring heritage and folklore within the context of present-day cultural and intellectual challenges. Many studies have focused on the connection between heritage and modernity, with the concept of heritage being a focal point in ongoing intellectual discussions.

The study uses a descriptive approach to explore the historical influences, impacts, and cultural expressions that have contributed to the evolution of folk heritage. Artists utilized a variety of musical genres to convey human emotions, showing various forms of popular musical arts. The study's results suggest that lineage reflects society's beliefs, trends, and traditional characteristics, influencing aspects of life such as human roles, work ethics, societal norms, and rituals. Understanding lineage is crucial for analyzing the development of Jordanian

heritage over time and its significance in shaping the community's identity, role, and aspirations. This understanding is vital for scholars studying folklore and history, as it offers insights into political, social, and intellectual dynamics, institutional structures, and leadership.

The researcher recommends further musicological studies and the release of resources focusing on musical terminology to enhance comprehension of this cultural heritage.

Keywords: Heritage genealogy, folk songs, human behavior, musical self-expression, musical effects, contemporary music.

تجسيد التأثيرات التاريخية في تشكيل الجينياالوجيا التراثية الأردنية

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الملخص

تهدف الدراسة الحالية إلى تحديد التأثيرات التاريخية التي شكّلت الحركة الفنية التراثية من أجل تكوين مجتمع ثقافي من خلال تنوع الرقص واللباس والأغاني الشعبية والآلات الموسيقية، ومن خلال ظهورها بصريا وسماعيا في أعمال الفنانين، تبحث الدراسة الحالية في أهمية تكوين الجينياالوجيا التراثية في الأردن من خلال حياة الناس وتاريخهم ومؤثرات وجودهم الذي يشكل هذا المفهوم أحد العناصر الأساسية للهوية الثقافية عند الكثير من الشعوب والأمم، يهتم الكثير من الباحثين والمفكرين اليوم في مقارنة مسألة التراث والموروث الشعبي بالعلاقة مع مختلف إشكاليات الحياة الفكرية والثقافية المعاصرة، شهدت الساحة الفكرية كما هائلا من الدراسات الجادة حول العلاقة بين التراث والحداثة، بدأ مفهوم التراث يحتل مكان الصدارة في الخطاب الفكري المعاصر. تستخدم هذه الدراسة المنهج الوصفي في التعامل مع الأثر التاريخي والتأثيرات والإنتاجات الثقافية للكشف عما وراء التاريخ والحياة الموسيقية التي عاشها الإنسان قديما وحديثا ساهم في تطور التراث الشعبي من ناحية واستخدم الفنان الموسيقى المتنوعة المتداخلة بحركة ديناميكية

تتفاعل مع الانفعالات البشرية الحية بإظهار الأنواع المختلفة من الفنون الموسيقية الشعبية من ناحية أخرى.

ومن نتائج الدراسة أن الجيولوجيا تعكس أفكار المجتمع واتجاهاته وخصائصه التراثية وتحدد معظم اتجاهات الحياة المتعلقة بدور الإنسان وقيمة العمل والحياة والزواج والوجود والأنشطة الاجتماعية والطقوس. يمكن استخدام هذه النتائج لمناقشة وتحليل الدراسة بشكل أوسع، وفهم التغيرات التي طرأت على التراث الأردني عبر الزمن، فهو يحدد هوية المجتمع ودوره وتطلعات علم الجيولوجيا ضروري لمن أراد دراسة أصل الفلكلور والتاريخ يقوم بدراسة العلاقات السياسية والاجتماعية والمظاهر الفكرية والمؤسسات والقيادات السياسية وغيرها، كما ويوصي الباحث في هذه الدراسة إجراء دراسات وأبحاث علمية موسيقية، وإصدار الكتب والمراجع التي تهتم في المصطلحات الفنية الموسيقية.

الكلمات المفتاحية: الجيولوجيا التراثية، الأغاني الشعبية، السلوك الإنساني، التعبير الموسيقي الذاتي، الآثار الموسيقية، الموسيقى المعاصرة.

Introduction

Genealogy is a significant contemporary philosophical approach that examines the development of music through human life across ancient and modern civilizations. It is influenced by historical, political, and geographical factors as well as the language of the country. Music is interconnected with poetry, architecture, sculpture, photography, dance, acting, and other forms of art. It has also been a subject of interest in philosophy, aesthetics, and exploration of the inner meaning of human life. Studying musical life requires understanding the interconnections between musical history, the history of the human spirit, general civilization, political and social conditions, and fine arts and literature (Mahmoud: 2008: 11). Music in Jordan played a significant role in the country's history and politics, contributing to the scientific and cultural renaissance that our society experienced. The Nahda movement, particularly in the education sector, focused on developing music through various levels of teaching, including academic and training programs. This approach aimed to trace the historical origins of folkloric elements in Jordanian music, utilizing comparative research to understand its historical foundations. History as a documentary science relies on written records, while folklore, largely oral, requires a different approach to uncover its historical significance (Alqam: 2013: 174). Music is a universal language that can connect with people regardless of their gender, language, or culture. It also reflects human behavior in various aspects such as movements, gestures, language usage, interactions, motives, and perceptions. This contributes to the progress of civilizations. Popular songs are important creations closely tied to collective consciousness and social events. They help spread and prosper among different groups of people by resonating with social, psychological, emotional, and functional needs. In Jordanian society, geographical, historical, and social conditions have influenced the nature of life and the diversity of Jordanian songs in terms of melody, rhythm, and lyrics. This has given Jordanian music its unique characteristics and distinctive character, forming part of its artistic heritage deeply ingrained in the local culture despite external influences and modernization.

Folklore in Jordan is the exploration of the cultural practices inherited from past generations in various areas. It entails analyzing rituals, convictions, and customs that unite individuals through a common history and interdependence. These practices are traditionally shared through spoken word, legends, songs, poetry, sayings, and other cultural art forms. Additionally, folklore encompasses pastimes like traditional songs, dances, games, and festivities that are handed down from one generation to the next (Antel: 1987: 67). Jordanian society has preserved a diverse range of Arab heritage music and songs, as well as the Arab characteristics of the language, customs, and traditions. These include national songs that express love for the homeland, honor heroes, convey religious messages, share wisdom, accompany dance, and inspire during work.

Problem of the study

The researcher discovered a lack of detailed explanations in studies and academic research regarding the development of musical culture in Jordan through the examination of genealogy. There is a limited availability of sources and references on this subject, making it challenging to comprehend the evolution of music in this area. Music holds a significant importance in human existence, and investigating ancestral genetics can shed light on how individuals convey their emotions and thoughts through music. Additionally, this analysis explores the notion of popular culture and various forms of folk art within Jordanian society.

Importance of the study

The current research focuses on the significance of incorporating folklore into our daily lives and the resulting positive effects on relationships and social interactions in society. The importance of this study lies in the selection of the title and subject matter, which uncovers aspects that have had a significant impact on the development of Jordanian musical culture. By utilizing the science of genealogy, the researcher has expanded the scope of musical research, as genealogical studies explore the heritage and historical origins of societies. Jordan's diverse civilizations and cultures hold invaluable insights into human behavior, making this study applicable to various scientific disciplines focused on research.

Objectives of the study

The objectives of this study are to:

1. Explore the significance of historical influences on the formation of society and its artistic and musical culture.
2. Examine the evolution of musical life in Jordan through exploring the genetic heritage.
3. Understand the concept of popular culture and various forms of traditional arts in Jordanian society.
4. Emphasize the importance of folklore in terms of customs, traditions, values, and musical nationalism in human life, while also documenting the genealogy of musical heritage as a crucial element in shaping human behavior and experiences, thus playing a vital role in community participation.

Review of related literature

Alwan and Ghawanmeh (2020): their study was conducted to explore the songs of the Jordanian Farda, focusing on their significance in Jordanian society as important marriage songs. The research aimed to recognize the Farda as a prevalent ritual in Jordanian culture, identifying numerous examples of this tradition. The study also looked into the type of singing and highlighted the most significant artistic features. The research focused on the artistic, social, and cultural values found in the traditional poetic and melodic structures of Farda songs, gathered from reliable heritage sources. After analyzing various artistic aspects, the researchers discovered many important characteristics in the results of the study.

Haddad (2006): a scientific thesis examined Jordanian Bedouin singing, divided into six chapters. The first chapter discusses Bedouin life in Jordan, the second chapter explores the origins of Bedouin poetry and its comparison to eloquent Arabic poetry. The third chapter presents aspects of musical life among the Bedouins, while the fourth chapter focuses on musical instruments used by the Bedouins. The fifth and sixth chapters highlight the types and characteristics of Bedouin singing.

Ismail and Merah (2019): a scientific study using an anthropological approach was conducted to examine how popular culture plays a role in strengthening cultural identity and promoting social development. The study emphasized the significance of various types of popular culture through anthropological analysis. One of the conclusions drawn

from the research was that the state of social development in different forms is influenced by the prevailing popular culture within a society.

Gharaibeh (2021): a research project examined Jordanian traditional songs and hymns, focusing on their structure and cultural significance. The collection and recording of these songs aimed to provide insight into society and allow individuals to experience, appreciate, and safeguard this cultural heritage. The researcher concluded that individuals are shaped by their surroundings, and that singing evolves alongside societal advancements. Just as popular literature reflects the reality of human existence within a specific environment, folk songs reflect the experiences and values of the community in which they originate.

Heritage and popular culture

Heritage refers to cultural elements passed down from one generation to the next. This can be seen in forms such as oral traditions, popular narratives (such as folk tales), and traditions that carry unique characteristics or behaviors. These forms of heritage are closely linked to traditional concepts, oral traditions, folklore, and cultural practices (Hanafi: 29: 2002).

Folklore suggests that the formative heritage is passed down from one generation to the next and is closely connected with social heritage. This type of heritage interacts directly with social heritage. Tangible heritage includes all cultural products that are inherited. Literary heritage is a special aspect of tangible heritage and is closely related to the art of writing (Hanafi: 2002: 30). The culture passed down through generations provides customs and beliefs that are embraced by society, manifested in various activities, tangible and intangible, like songs, behavior habits, and popular festivities. (Al-Qadi: 1995: 243). One of the main reasons for the increased importance of studying folklore is the advancement in technology and development. This study aims to document various cultural elements in Jordanian society, in order to preserve them and gain valuable insights for societal development (Abdul Rahim: 1999: 33).

Heritage Genealogy

Heritage geology reflects society's beliefs, trends, and characteristics, shaping various aspects of life including the roles of individuals, importance of work, relationships, social activities, and traditions. It plays a vital role in defining the identity, aspirations, and patriotism of a society, encompassing significant landmarks and historical events that shape a country's history and culture. Preserving heritage is crucial for passing down the identity and humanity of different generations, contributing to the development and construction of a society. This heritage includes cultural, social, and material elements such as literature, history, language, morals, customs, urbanization, and traditions, both in written and oral forms, as well as linguistic and non-linguistic aspects. (Website: 6).

Components of folklore

Heritage includes beliefs, customs, superstitions, popular proverbs, songs, legends, ritual ceremonies, and practices among different peoples in societies. Cave inscriptions and artifacts left behind by ancient human societies suggest that these societies' ideologies were more closely tied to living beings rather than celestial bodies and seasonal changes. Initially, ancient humans focused on animals they hunted rather than weather phenomena. However, as time passed, people began to recognize the impacts of rain, thunder, the moon's phases, and the sun's movements on their lives and prosperity. This realization likely occurred when forests expanded, forcing people to live on the outskirts and seek out new food sources. As agriculture developed, it became clear that prosperity depended on weather patterns and seasonal changes (Antel: 1987: 99). Genealogy involves studying cultural aspects and documenting them accurately through field anthropological research. This includes observing and interacting with the studied group, recording their daily activities, and understanding the common characteristics and traditions that they share. This cultural heritage is a mix of material and spiritual elements that have been passed

down through generations, including social beliefs, customs, crafts, traditions, and language. These elements, like folk music, dances, rituals, and oral traditions, form a cohesive cultural unit that is intertwined and interconnected. Additionally, there is intangible cultural heritage in Jordanian society, encompassing traditional elements in songs, stories, proverbs, dances, and rhythms.

Different types of popular singing in Jordanian culture are categorized based on specific characteristics and traits.

Arabic language serves as the primary form of communication among members of Jordanian society, as Jordan is composed of various regions each with its own distinct linguistic and lyrical dialects. These dialects share similarities with neighboring Arabic dialects. Jordanian dialects, especially those of the Bedouin and rural communities, bear resemblance to dialects from Mesopotamia, the Levant, and the Arabian Peninsula. The Jordanian lyrical heritage and folklore relies on colloquial dialects, expressed through popular or zajli poetic texts that narrate the life stories and epics of Jordanians in a unique manner, while also highlighting themes of brotherhood and tolerance among the Arab people (Ghawanmeh: 1997: 23). The Jordanian folk songs contain several basic colors of singing (Bedouin, rural, sea) and popular dances (Hub Mawda'a, Al-Kurdia, Al-Tasawiyah, Al-Shaarawiyah, Al-Darazi, Al-Shamalia, Al-Jawfiya, Al-Askariyyah, Al-Ghoraniyyah, One and a Half, Al-Aqabawiyah, Al-Fradiya, The Collective, Al-Sahja, Al-Saif Al-Hashi Dance, Al-Dahiya). Sociology focuses on studying social structure, its evolution, changes, and the governing laws and sub-social sciences. It examines specific aspects of social construction in relation to other societal systems, with an emphasis on the area of interest. Given that folklore also looks at certain sub-formats like oral literature or beliefs and values, there is a significant intersection between sociology and folklore. This intersection explores the creation of human cultures and their roles and functions across different contexts and eras (Developer: 2007: 44). Oral communication involves conveying beliefs, emotions, experiences, and knowledge from one individual to another. Developing skills in oral expression requires practicing in realistic social and linguistic contexts (Shehata: Al-Najjar: Ammar: 2003: 108).

Other aspects of expression:

1. The intellectual aspect involves beginning the speech with an introduction that creates suspense and effectively conveys the need, emotions, thoughts, and ideas. It also involves providing evidence and various examples to support the main idea (Al-Hawa Mada: Al-Saadi: 2015: 51).
2. The linguistic aspect involves using words that are suitable for the context, employing a specific style and words that convey the intended meaning and content, ensuring that sentences are correctly structured, and utilizing linguistic patterns, sentences, and rhetorical devices to effectively convey meaning.

The importance of musical folklore in any society cannot be underestimated, as it reflects the historical development of human life and behavior from birth. This cultural form aids in passing down traditions to future generations, ultimately becoming a part of popular culture. To promote community development and cultural awareness, philosophers and musicologists, along with various studies, emphasize the impact of music on individuals at every stage of life. Arab culture has long played a significant role in the development of human civilization, enriching it with diverse forms of expression. Its geographical location, spanning from the Gulf to the ocean and interacting with Asia, Africa, and Europe, allows for a unique blend of environments that contribute to the richness of the culture. This allows Arab culture to belong to every place it touches, with diverse landscapes and human interactions shaping its overall richness (Miller: Shahriari: 2017: 219).

Components of community folk singing

Community folk singing consists of songs that are beloved by the people for their straightforward lyrics and simple tunes. These songs can originate from various sources and are often connected to different stages of human life and beliefs. They play a role in many customs, traditions, and social values within societies (Abu al-Rub: 1980: 71). The popular song reflects the reality of people's lives and is embedded in the social context of human existence. As a result, its purposes vary in different situations, such as:

1. Wedding songs: Traditional songs sung during wedding ceremonies, including Al-Samer, Al-Hajeeny, Zarif Al-Toul, Al-Jafra, Al-Dala'een, and Al-Mahaha, which often focus on celebration.
2. Mourning songs: Sung in mourning situations, especially when someone dies, regardless of age or cause of death. This type is typically performed by women.
3. Praise songs: Composed by popular poets to honor notable figures such as sheikhs or influential individuals in exchange for gifts or money.
4. Pride songs: Used to show off one's heritage and accomplishments, asserting superiority over others.
5. Distress songs: Sung by women and children during times of drought or lack of rain.
6. Lullabies: Songs sung by women to their children to help them sleep peacefully.
7. Work songs: Chanted by laborers such as plowmen, reapers, and shepherds to encourage themselves and lighten their workload.
8. Religious songs: Sung by both men and women during religious ceremonies and events (Al-Zoubi: 2014: 50).

The location of humans is often portrayed in popular culture.

Human nature is driven to embrace popular culture, a concept that can be understood through the comparative analysis of folklore from various human customs and traditions. This study focuses on the oral traditions of societies, with comprehensive documentation available. Interest in studying societies that still have a rich folklore tradition remains strong, as folklore serves as a vessel for passing down intellectual, psychological, and social aspects of human heritage from one generation to the next. By delving into the culture and expressions found in folklore, we can gain insight into the significance of oral traditions and storytelling. Herskovits argues that heritage is synonymous with culture, although its usage has taken on different meanings and characteristics in the realm of public behavior (Awad: 257: 2018). A person belongs to a society with a unique culture that influences their behavior, beliefs, and traditions. They speak the society's language, adhere to its laws, and pass down their heritage to future generations. Cultural anthropology explores both past and present societies, which helps us understand current cultures and inspires us to consider the future (Nasser: 1985: 49).

Some thinkers have varying opinions on popular culture

- A. Tylor defines culture as the complex set of knowledge, beliefs, arts, morals, laws, customs, and other skills acquired by an individual as a member of society.
- B. Gustav Klemm describes culture as a combination of habits, information, skills, both in private and public life, in times of peace and war, as well as religion, science, and art. It involves passing on past experiences to new generations.
- C. According to Robert Lowie, culture is everything an individual receives from their society, including beliefs, traditions, artistic patterns, and customs related to food and crafts.

Culture is passed down through generations via education, both formal and informal. It consists of tangible material elements created by humans, as well as intangible elements like behavior norms, morals, values, customs, traditions, and specific artistic methods unique to a society. Society shapes human consciousness significantly, as individuals gain knowledge and awareness from various social systems including family,

education, work, friends, and media. Each historical stage and daily interaction with materials and social aspects influences a person's consciousness. Someone exposed to cultural achievements daily will have a different awareness compared to someone living in isolated or past settings. Consciousness is a social construct that emerges from human practice, knowledge, awareness, ambition, and productivity. By utilizing their potential, energy, and capabilities, individuals can engage with nature and society, contributing to community issues. (Faisal: 2009: 120), Popular culture can be divided into various categories such as beliefs, customs, traditions, literature, music, fine arts, folk medicine, industries, handicrafts, surveys, statistics, popular biographies, expressions, metaphors, riddles, tales, legends, proverbs, poetry, dances, and more. It encompasses the cultural experiences passed down by society in its various forms of expression and the daily life needs within the context of customs, traditions, and spiritual values. This also includes elements that carry intellectual and social expressions of humanity.

The storytellers, singers, and musicians play a significant role in preserving Arab culture by sharing and receiving influences without distinguishing between what is inherited or traditional, official historical culture or popular culture. Their storytelling in tales, myths, poetry, jokes, and folklore has remained connected to the Arab culture, contributing to the preservation of the Arab character and heritage through popular biographies and national epics (Al-Amd: 1996: 15-18).

The idea of elements as part of cultural assets

Cultures vary among different groups of people and cities. Each human society has its own unique culture, which can differ even among individuals. However, there are some general characteristics that are typically associated with culture.

1. Humanity: Culture is a unique phenomenon that is exclusive to humans because it is a product of the mind, and humans are distinguished from other creatures by their mental abilities and creative capabilities. This cultural phenomenon is not shared by any other creature (Nasser: 102: 1985).
2. Acquired: An individual learns their culture from those around them since birth, including family, friends, and community members. Culture is not instinctual or inherited, but rather passed down and acquired through interaction with others.
3. Evolutionary: Culture does not remain static, but rather evolves and improves over time. However, this evolution occurs in the practice and methods of culture, rather than changing the essence or content. Different cultures may vary in intensity and style.
4. Transitional: Culture can be passed down from one generation to the next through various educational and social processes. This transmission is facilitated by modern communication methods in developed societies.

Influences of History and Politics on Jordanian Society

The geographical, historical, and social factors that have influenced popular musical culture over thousands of years have required richness, diversity, and change.

These influences have had an impact on human behavior, creativity, art, and culture. Despite cultural changes, intellectual influences, and modernization, these conditions have combined to create a culture deeply rooted in the Jordanian people (Ghawanmeh: 1997: 16). The Hashemite Kingdom of Jordan has historically been recognized for its strategic central location between Arab countries in Asia and Africa. The country's diverse regions, such as the desert, Ghori, Sahliya, Jubailah, and oases, each have their own distinct natural characteristics. Jordanian Bedouin singing bears similarities to the music of other Arab regions, particularly in the Arabian Peninsula, Levant, and Iraq.

In the northern region of Jordan, like Irbid and Ramtha, there is a shared musical heritage with southern Syria (Daraa), known as the (Plain) region. This area, also known as Horan, shares common cultural features in terms of singing styles, musical

instruments, and performance techniques. (Hammam: 1983: 156). In terms of history, Jordan's history dates back to five hundred thousand BC, when various peoples and kingdoms inhabited the land. This left evidence of many civilizations on the land, with some disappearing and others continuing to thrive. Hunters built pyramid-shaped structures for worship where they conducted rituals, sang songs to their gods, and made sacrifices. Some of these ancient musical scenes can still be seen in the monuments and palaces of the Umayyads in Jordan, such as a depiction of female musicians playing the harp at Amra Palace., as in the figure:



Fig. 1. Guitarist, Manuscript painting on the wall in Amra Palace



Fig. 2. Amra Palace Photography

Amra Palace is situated 85 km east of Amman and is believed by archaeologists and historians to have been built by the Umayyad caliph Al-Walid bin Abd al-Malik between 712 and 715. The palace was hidden in the Jordanian desert until it was uncovered by a team of archaeologists led by Hungarian Elois Mozel in 1897. In the 1970s, it was restored by a team from the Spanish National Museum in Madrid, and UNESCO designated it as a world heritage site in 1985. Throughout history, Jordan has been influenced by various cultural influences. Even in the Mamluk era, there was a unique tax imposed by the state known as the "songs tax" on kings, princes, and senior officials who were fond of singing, music, and dancing (Ghawanmeh: 1997: 17-20).

Archeology, or (prehistory)

This area of research focuses on gathering and studying the impacts of ancient human remains to understand the historical lineage of human races and families during times when writing did not exist and there were no documented records. This branch of genealogy delves into the beginnings of human cultures, particularly those that are no longer in existence. It is a popular and widely recognized aspect of genealogy among the general public, as it often holds a prominent position in newspapers. The main goal of this research is to uncover information about the ancestral roots of ancient civilizations (Nasser: 1985: 63). Some of the tools that People used it in the past, as in the figure:



Fig. 3. Collection of ornaments and jewelry

When the first human was discovered on Earth, there was already life present, whether it was animal life or plant life. Some scientists estimate the Earth's existence to be between 4-6 billion years, while others believe it is closer to that. Studies suggest that

humans have been on Earth for around 10-13 million years, but some opinions suggest it is less than one million years. This research focuses on the history and cultural traditions of humans, specifically in Jordanian society. Genealogy is the study of heritage origins and human rituals within the cultural and social framework (Nasser: 1985: 14). The figure displays tools from the past that were essential to man's life, beliefs, and rituals:

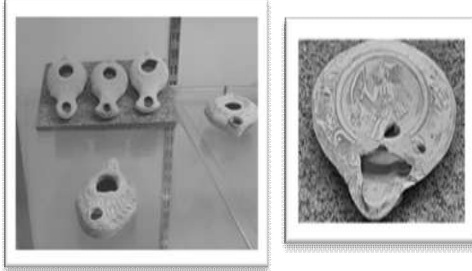


Fig. 4. Artistic motifs on life tools

Apart from using various tools that were crucial in depicting the human life in those civilizations, he also started developing his own tools like making jugs and dishes from pottery clay and establishing glass industries. Glass was utilized in creating numerous tools, jugs, and ornaments, as depicted in the figure.



Fig. 5. Making jugs and dishes from pottery clay

he uses of motifs carved on the rock as shown in the figure:



Fig. 6. Rock carving, Umm Qais archaeological site

The city of Jadara, also known as Umm Qais, was known for its abundant artistic and musical elements, as well as a variety of musical instruments. It was renowned as a cultural hub, home to poets, philosophers, and tragic writers like Menipus, Philodemus, and Meleagros. This ancient city, located to the west of modern Umm Qais, had dimensions of 1600 meters in length from east to west and approximately 450 meters from north to south.

Many of the archaeological remains, including those of the Hellenistic-Roman Acropolis, are buried beneath the Ottoman village from the nineteenth century. The Byzantine church and square are visible remnants of the Byzantine era in the area, while the Ottoman village sits above the Acropolis on the eastern side (Al-Omari: 2015: 4).

The basalt rocks can be found throughout the city of Jadara (Umm Qais). Situated on a plateau with views of the Jordan Valley, the Yarmouk River, and the Arab Valley, the city is located approximately 350 meters above sea level. Founded by the Greek Ptolemaic family in the early third century BC, Jadara was later invaded by the Hasmonean leader Alexander Janius in the first century BC, along with several other

Jordanian cities. In 64 BC, the Romans incorporated Jadara into the Syrian province of their empire.

The city's location on a major trade route, along with its surrounding walls, played a crucial role in its prosperity during the Roman (64 BC - 324 AD) and Byzantine (324 - 636 AD) periods (Researcher: 2022: Umm Qais Museum).



Fig. 7. A musical instrument representing the bell, Umm Qais Museum

One of the musical instruments found in the Jadara City Museum (Umm Qais) is a set of bells that were used in various rituals and events during that historical period.



Fig. 8. Western Roman Amphitheater, Gadara City (Umm Qais)

The smaller western amphitheater, constructed from hand-cut basalt rocks, is in relatively good structural condition. It features seats in the Kafya area, vaulted passages known as *fumitware*, and a white marble statue believed to represent the Goddess Tyche, the protector of the cities of Gadara and Philadelphia. Situated on a slope with a stunning view of the valley, north of Ajloun, Palestine and Lake Tiberias, the amphitheater provides seating for guests of honor and dignitaries with its large seats and high backs overlooking the orchestra. It is thought that political leaders were seated in these rows during municipal council meetings (Al-Mathaf: 2022). This runway in Jordan is unique because it was built facing west, unlike other runways in the country which face north or east (Al-Omari: personal interview: 2022). Ancient civilizations developed myths and tales about the origin of music and musical instruments, believing them to be gifts from the gods. They attributed the creation of certain instruments to specific deities, giving music a special significance throughout history. Music and its instruments have become a cherished part of cultural heritage. In ancient times, melodies were simple and limited in range, reflecting the small and medium-sized instruments like the harp and *kinara*. These instruments typically produced no more than five tones, with strings that were plucked rather than strummed. The music of that era was characterized by soft tones, creating a calm and reflective atmosphere that suited funeral ceremonies. Music was considered a vital aspect of life, with invocations to Dionysus and praises to Apollo. Singing was highly valued, with philosophical depth and complex compositions that later evolved into symphonies and musical compositions. Musical instruments were categorized into percussion, wind, and string instruments, with the flute being commonly used in Athens. Flutes were constructed with separate mouthpieces and holes for adjusting the pitch, often used in funeral chants and elegies (Naser: 2013: 408). To extract musical melodies from this instrument, both tubes are blown simultaneously, creating the desired sounds by manipulating the openings on the instrument. Each melody is played by positioning the fingers over the openings, either closing them or keeping them open, in a unique way.

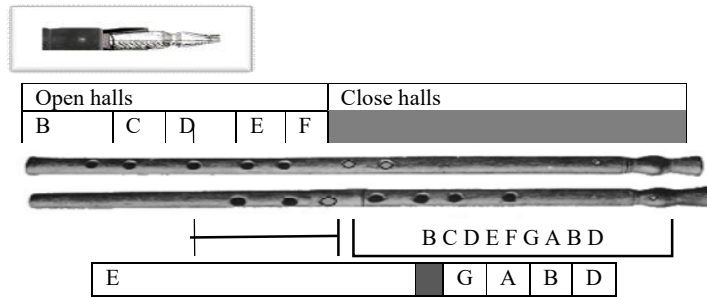


Fig. 9. hypotonic mode

One of the ways of musical notation for this musical instrument is as follows



Fig. 10. notes and scales in Aulos.

In regards to stringed instruments, musicians could only play them by plucking the strings with their fingers or a pick, and they did not bend while playing. Guitars came in various sizes, but essentially all had four or five strings made from lamb intestines, stretched over a bridge on a resonating body made of metal or tortoise shell (Warren, 1994).

The influence of musical theory can be seen in the literary and artistic achievements of ancient civilizations, particularly in the works of Homer, Sophocles, and sculptures by artists like Phidias and Praxiteles. The Greeks maintained a strong interest in architecture and sculpture, as well as the integration of music with language. This continued until the sixteenth century, when automated music machines began to play independently of accompanying words.

Despite this, ancient lyrical melodies were still played on these machines, imitating the human voice. One notable example is the "Hymn of Apollo", which dates back to around 300 BC and was pieced together from fragments found in the Temple of Delphi in 1893 AD (Naser: 2013: 409).



Fig. 11. statues, Jerash Museum

These statues are considered to be a source of inspiration for various art forms such as poetry, storytelling, music, singing, and theater. They are the nine daughters of the mighty goddess Zeus, with six of them housed in the Museum of Bell Antiquities and two in the Jerash Visitor Center. Discovered in the pool of the eastern baths in Jerash, the

statues are named Calliope, Urania, Euteribi, Cleo, Erato, Polyhymenia, Melpomene, Terpsichore, and Thalia. One of the statues, Thalia, was found in the Great Temple of Zeus around 450 AD, which was then the largest temple dedicated to Zeus Olympias. It was built on top of the original sanctuary of Zeus and overlooks the public square, with a wide upper staircase.



Fig. 12. Erato statue (Music), Jerash Museum

ERATO was one of the nine Muses, who were goddesses of music, song, and dance. She was known as the Muse of erotic poetry and mime and was often depicted with a lyre. Her name comes from the Greek word "eratos," which means "lovely" or "beloved" (Website: 3).

Legend has it that Erato and her sisters originated from the union of Zeus, the king of the gods, and Mnemosyne, the Titan goddess of memory, who laid together for nine consecutive nights. As a result, one of the nine Muses was conceived on each of these nights. (Website: 2). Erato is often depicted holding a golden arrow as a symbol of 'eros,' the feeling of love or desire that she inspired in mortals. Sometimes she is shown holding a torch with the Greek god of love, Eros, and often seen with a lyre or kithara, musical instruments of Ancient Greece. She is usually portrayed with her eight sisters, who were said to be very close to each other, spending their time singing, dancing, and celebrating together (Website: 4).

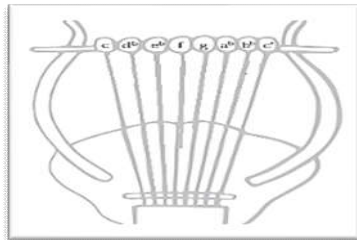


Fig. 13. strings name

c	d	e	f	g	a	b	c
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Archaeological excavations in Jordan at the Nabataean site have uncovered numerous stone and pottery carvings depicting musical instruments and musicians engaged in playing and dancing with musical accompaniment. This suggests that the Nabateans were involved in professions related to music, singing, and dancing. Additionally, it indicates that music played a significant role in various Nabatean celebrations and ceremonies in the city of Petra. The Nabataeans believed that music had the power to uplift their souls and enhance their religious rituals, offering offerings and playing music during funeral rites (Al-Masry: Abdulaziz: 2010: 23-32).



Fig. 14. Photo of a Nabataean orchestra

National Genealogy Song

The Jordanian folk songs aimed to capture unique aspects of the Jordanian culture, with many songs reflecting the rural and Bedouin heritage of the country. Despite differences in musical preferences among the population, there was still a sense of unity as both rural and desert inhabitants embraced a variety of traditional songs. Jordanians, bound together by shared customs and traditions, form a cohesive society despite the diverse cultural aspects that make them unique in the global context (Al-Zoubi: 2014: 13). National identity is a crucial value that society should prioritize in its educational, social, and private institutions. Connectivity and social media can potentially weaken this identity by breaking down borders, dissolving cultures, and posing a threat to societal well-being. (Al-Laithy: 2021: 1047). The patriotic song focuses on the love for one's country and the importance of protecting and defending it. It serves as a symbol of unity for the listener, and is popular among all sectors of society. (Madhi: 198: 2017), The patriotic songs in the 1920s were highly influential in Arab musical and lyrical thought. These songs contained powerful national and patriotic messages that extended beyond just the performance by artists to include the works of elite figures in Arab music. With sincere words, deep meanings, and magnificent melodies, these songs became a significant aspect of national singing, shaping the conscience of the people and serving as a prominent form of expression for the public's interests in historical events (Al-Najjar: 2017: 1724).

In the early part of the 20th century, before the Emirate of Transjordan was established, Jordan was under British control, along with many other Arab countries. During this time, traditional songs were passed down from one generation to the next, reflecting life in Jordan through the use of popular instruments like the rebab, shaba, and tabla. (Obeidat: 2016: 52). Example:



Fig.15. Musical sheet of Sifna's song

Following the end of the British Mandate and the advancement of music in certain Arab countries, Jordanians embarked on a cultural revival aimed at showcasing their identity and embracing civilized progress. During this period, Jordan initiated a musical renaissance spearheaded by educated and talented individuals, with support from the establishment of the Jordanian Radio in 1948. Notable figures from this era included poets like Rashid Al-Kilani and Tawfiq Al-Nimri, as well as musicians such as Jamil Al-Aas. Examples of traditional Jordanian melodies from this time include:

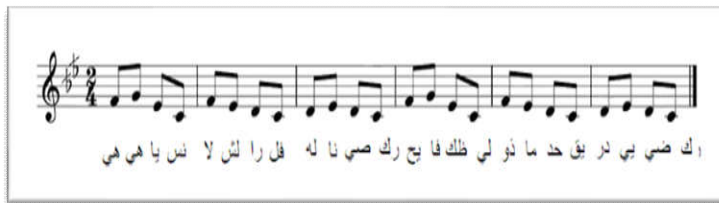


Fig. 16. Musical sheet of Nasel al ashraf

In the third stage, Jordanian musicians started to work on modernizing traditional Jordanian songs by creating new melodies inspired by traditional ones, incorporating elements from traditional melodies, and adding ornaments and embellishments. Some of the most notable figures of this stage included Tawfiq Al-Nimri, Rawhi Shaheen, and Jamil Al-Aas.

The fourth stage of singing is characterized by the use of creative and innovative melodies in composition. A significant development during this stage was the opening of Jordanian Television and the establishment of the Institute of Music linked to the Ministry of Culture in 1966. Additionally, efforts were made to send individuals to study music at Yarmouk University and the Jerash Festival in 1981. The National Music Institute was established in 1986, followed by the Jordan Academy of Music in 1989. This stage also saw advancements in recording technology. Traditional Arabic singing elements like poetry, mawwal, diverse melodies, and rich lyrics were incorporated, along with an expansion of melodic range, musical introductions, and innovative interludes. There was an increase in scalar transitions, tonal shifts, and harmonic updates in musical arrangements (Obeidat: 2016: 56).

In the fifth stage, the Jordanian music scene has experienced a significant decline in all aspects since the late 1990s until now. The trend of music videos and the popularity of modern instruments and rhythms have dominated the industry. Notable artists during this period include Habib Al-Zayoud, Raed Shatnawi, Omar Al-Abdalat, and Miteb Al-Saqqar (Obeidat: 2016:57).

Genealogy of the Bedouin song

Heritage consists of historical and cultural elements that have been passed down from previous generations, shaping the present way of life through the accumulation of human experiences gained through interaction and blending. (Hanafi, 1977). Jordanian society has maintained a rich heritage of traditional Arabic music and songs, as well as language, customs, and traditions passed down through generations. Jordanian folklore includes various types of singing, with Bedouin singing being one of the most significant. This genre contains numerous lyrical forms and a wide repertoire of songs that are performed at various events in Jordanian society. Bedouin folk songs are popular due to their simple lyrics and melodies, and can be of both known and unknown origins. These songs are intertwined with different stages of life, beliefs, customs, traditions, and social values. (Abu Al-Rub, 1980).

Jordan's unique musical traditions are closely tied to the life stages of its people, with each stage associated with specific colors, patterns, and characteristics. These traditions are rooted in the oral heritage of the Jordanian people, passed down from generation to generation. Jordanian folk songs are known for their distinct rhythms and melodies, characterized by short musical phrases and precise tones. The songs are rich in emotion and authenticity, reflecting the society's cultural wealth and heritage. Bedouin music, including types like Al-Hada', Al-Samer, Al-Shorooqi, and Al-Hajini, plays a significant role in Jordanian folklore, influenced by the surrounding environment and the unique challenges faced by the Bedouin community. factors such as natural conditions, human circumstances, and colonialism have all played a role in shaping the Bedouins' nomadic lifestyle and traditions (Haddad, 2004, 3).

Bedouin songs were known for their aesthetic values that have ancient roots, as well as their reliance on traditional Arabic maqams for their melodic characteristics. The structural formulas of Bedouin melodies followed a popular pattern and incorporated various Arabic rhythmic forms such as al-Malafuf, al-Haj'a, al-Bambi, al-Sama'i al-Daraj, and al-Dweik. These elements, along with the sense of spontaneity in folklore singing, allowed Bedouin songs to resonate with different segments of society. Despite the harshness of the desert, Bedouin songs drew courage, generosity, and purity of spirit from it, resulting in beautiful poetic imagery. The simple nature of life in the desert also gave Bedouin singing a unique character, exemplified by the traditional form of Al-Samer.



Fig. 17. Musical sheet of al-samer Bedouin singing

Genealogy of country song

The folk song thrives in rural areas, being passed down orally among people, communities, and across generations. It has been observed that those who sing folk songs do not rely on written lyrics, even if they are literate and have knowledge of traditional songs. Some individuals learn to sing these songs simply by hearing them. The songs originate from the people and convey their desires, as Hans defines them as songs that are adopted by the people after being altered to suit their preferences (Ibrahim: 1982: 159).

Singing is a common practice in the rural areas of northern and central Jordan. It is recognized for its artistic appeal and widespread popularity. Singing has always been a fundamental aspect of human life and plays a significant role in Jordanian society's cultural heritage. It serves as a means of self-expression, reflecting one's beliefs, emotions, and psychological state. Traditional songs, which are deeply rooted in the country's culture, are important in shaping societal identity and are often composed collaboratively among various groups within the population (Asaad, 1974, 11).

Jordanian traditional singing, especially rural singing, is heavily influenced by the colloquial dialect. Typically, rural songs are composed in the form of four-line verses with specific rhyme and meter. Each verse carries its own meaning, without the need for clarification from other verses. This emphasis on creativity over individual recognition highlights the collective nature of rural singing. The melodies are characterized by lightness and grace, flowing smoothly with minimal melodic jumps. Rural songs often touch on social themes, using popular language and emphasizing the importance of community and tradition.

The songs act as a reflection of the society, capturing its values and changes over time (Al-Sherman: 2021: 94). The popular song spreads in two different directions. The first direction is from the countryside to the city, preserving forms, melodies, and words from an earlier culture. The second direction is from the city to the countryside, introducing new patterns and expressions to both urban and rural populations. Popular songs often challenge popular taste and spread in villages through various forms of music, chants, and songs rich in culture and artistry. This also explains how songs from different regions, classes, and media can become widespread (Younis: 1982: 34).

One defining characteristic of folk songs is that members of the community who enjoy them help to preserve and spread them, often participating in their performance. Nearly all villagers are familiar with their folk songs, recognizing them, memorizing them, and singing them individually or in groups. Singing is integral to many village rituals, requiring singers with strong voices and performance abilities. A popular singer is able to sing a variety of songs without repeating, indicating a high level of skill and a prominent position within the community.

This specialization in folk songs becomes a form of professionalism, not only requiring a good voice and memory, but also the dedication and expertise needed for important occasions. This is when professional groups emerge, showcasing full-time commitment and artistic talent (Younis: 1982: 172). While popular songs are enjoyed by many people, there are certain types of songs that are associated with specific groups. For example, adults are the ones who typically sing popular songs during children's games, while love songs are usually sung by young men and women who are feeling emotional. Men generally do not specialize in singing love songs, and this specialization is limited to the genre of songs.



Fig. 18. Musical Sheet of country music

moonrise (Sarhan: 1979: 221). Ancient dances were performed in unusual clothing, with props like weapons and masks, or in a circle around a fire.

In Jordan, excavations at a Nabatean site uncovered carvings of musical instruments, indicating that both men and women practiced music. Music was performed both individually and collectively at different events, suggesting that the Nabataeans were skilled in playing, singing, and dancing. Music was an important part of Nabataean celebrations in the city of Petra (Al-Masry: Abdulaziz: 2010: 23-32). Folk dancing often accompanies folk singing at popular celebrations, with men and women performing dabkeh and other traditional dances to the music of instruments like flutes, drums, and tambourines. Dances are performed during pre-wedding rituals, at weddings, and during other special events. Dabkeh is a popular dance that showcases cultural heritage in many countries and is performed at various social gatherings. Dancers, either male or female, form lines, arcs, or circles and are led by a "dabke" who leads the group with different dance moves. The dance involves stomping on the ground loudly, accompanied by singing and music (website: 2).

The Dabkeh often involves the use of boards. They are called boards because the dancer usually holds a bamboo stick in their hand and waves it during the dance. The dancer may lift it up, put it on their shoulder, hit the ground with it, or point it at those who are not able to keep up with the movements. The dancer serves as the leader of the group, giving commands to the other dancers on which moves to perform. The dancers must follow the instructions of the board dancer, mastering the dances and movements directed by them. The board dancer is skilled in playing their instrument, memorizing melodies, and transitioning between them seamlessly. A percussionist may play a drum or tabla to keep the rhythm in sync with the main dancer (Al-Zoubi: 2014: 185) as shown in the following figure:



Fig. 20. Manuscript carved on the rock, a group of dancers



Fig. 21. Traditional folk dance

The results of the study

The genealogical link in human life is the study of the cultural traditions and customs of ancient populations in different regions of Jordan. It shows how people are connected by a shared heritage and historical background, creating a sense of unity and interdependence within social groups. Folklore materials, such as traditional cultural practices and beliefs, provide insight into different cultures and how they express themselves through art and daily life. This field of study helps us understand how societies function and how cultural heritage is passed down to future generations.

Culture is a product of the mind, and human beings are unique from other animals because of their mental abilities and creative potential. This cultural phenomenon is not shared by any other living beings. The human experience portrayed in popular culture includes art, skills, traditions, social norms, and beliefs. Culture changes and evolves over

time, but the essence and content remain constant. Changes occur in the practical aspects of culture in response to the needs of individuals in modern societies as they move from one culture to another.

Conclusion

Heritage geology reflects society's ideas, trends, and characteristics, defining various aspects of life such as the role of man, the value of work, marriage, existence, social activities, and rituals. It plays a vital role in defining society's identity, aspirations, dreams, and patriotism. Understanding a country's history, including its landmarks and historical events, is crucial in preserving its identity and connecting generations. Genealogy is a significant contemporary philosophical approach that explores the development of music and art through ancient and modern civilizations. It emphasizes the importance of historical influences on society and its cultural development. Studying musical heritage in Jordan highlights the significance of folklore, customs, traditions, values, and national pride in people's lives. Documenting musical heritage helps in understanding human behavior and contributes to building experiences and participating in society.

Music is a significant aspect of human life, serving as a reflection of human development in various behaviors and activities. Folk songs hold a special place in many cultures, reflecting the social environment in which they originated. Popular songs play a crucial role in expressing the needs and emotions of societies for different occasions. Jordanian society has preserved a rich heritage of Arab music and songs, reflecting the language, customs, and traditions passed down through generations. These cultural elements are essential in supporting the development and awareness of society, with researchers conducting studies on the importance of rhythmic characteristics in popular songs and producing literature on musical technical terms.

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