



Polyphony and Ideological Presence an Approach in The Novel “Al_Tanki” By Alia Mamdouh

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Abstract. *This critical paper seeks to provide a reading of the novel “Al Tanki” through the concepts of multiple voices and the ideological presence of the characters within the novel, and then the ideology adopted by the narrative work. This study also works to clarify the concept of narrative fragmentation, breaking the development of traditional narrative, building a new architecture for the worlds of narrative narrative, exploring the fabric of Alia Mamdouh’s novel “Al_ Tanki”, and attempting to reveal the artistic impact of these two concepts on the form and content of the novel.*

Keywords: *Polyphony, Ideological Presence, Al-Tanki*

1. INTRODUCTION

This study aims to clarify the difference between the traditional novel based on classical narration and the new novel based on multiple voices and the ideological presence of characters, building a relationship with the reader and involving him within the novel and diving into the narrative worlds of the novel "Al_ Tanki", which is one of the Iraqi novels by its author Alia Mamdouh. This study also works to provide the opportunity for characters to express, speak and multiply within the narrative narrative, reaching the fragmentation of the concept of narration and clarifying that hierarchy based on cause and effect, which creates a narrative world that attracts the reader and tries to involve him.

2. PROLOGUE

First: Polyphony: Concept and Terminology: -

Bakhtin indicated that polyphony represents a state of artistic maturity of human thinking. That is why we find him analyzing Dostoyevsky's novels, saying: ((Self-consciousness as a dominant artistic idea in constructing the image of the hero is considered in itself sufficient to dismantle the monological unity of the artistic world, but on condition that the hero, as self-consciousness, actually expresses himself, that is, on condition that he does not merge with the author, and does not become a mouthpiece for conveying the author's voice). The truth is that the term polyphony is one of the migratory, changing terms, as it moved from musical use to the world of literary writing, until it became part of literary theory, and the term was associated with the critic Mikhail Bakhtin, as he identified its beginnings from

Dostoyevsky's works, especially when Bakhtin discussed his book (*The Poetics of Dostoyevsky*).

It seems that the multiplicity of voices within the novelistic text is an artistic means aimed by the novelist to convince his readers of his non-interference in his novelistic work, and to give his characters the opportunity to express their narrative vision on the one hand, and their ideology on the other hand, without influencing them. According to Bakhtin, "the monologue novel wasn't presented a vision of the world stemming from the controversy and conflict of the characters' points of view, but rather reflects a vision specific to its author, in contrast to the polyphonic novel, which presents a multiple vision of the world, linked to the different styles and visions of the characters, and the dialogical relationship that prevails between them". Bakhtin's vision lies in the fact that the multiplicity of voices is in fact a multilingualism that allows the real author to identify on the linguistic level, and to convey his intentions from one linguistic system to another, and to speak about himself and others in his own language.

It found that some of them are based on multiple voices, characters, languages, styles, situations, and narrative perspectives. They are novels that tend toward democracy, unlike monologue novels with a single narrator. Bakhtin says in this regard that "Dostoevsky is the creator of the polyphonic novel." The polyphony in the novel leads the reader to choose what suits his ideology from the multiple voices and styles. Accordingly, the polyphony leads to the reader being freed from the authority of a single voice. The polyphonic novel often reviews conflicting time periods and cultures that are compatible or incompatible with a number of readers, by including a heterogeneous series of characters and opinions. It also places itself in a state of overlap between other writings that sometimes seem clear and often implicit. The dialogic nature at the level of the novel is added to the voice of the reader who enters into a continuous dialogue with the text.

From an ideological perspective, the polyphonic novel is distinguished by "the hero's enjoyment of his independence and moral influence... as the creator of a special and fully valuable ideological concept". Even the word in the novel, according to Bakhtin, differs from that in poetry, because the word in the novel is not innocent; rather, it is loaded with many ideological burdens () because it is not subordinate to a single ideology, as happens in the monologue novel, which carries the ideology of a single voice, usually the voice of the author. Moreover, the hero "is not just a word about himself and about the environment that directly surrounds him, but he is also a word about the world: he is not only a practitioner of consciousness, but he is the owner of an ideological doctrine".

To study the ideology resulting from multiple voices, we must consider two types of it. The first type is the ideology of the different characters in the narrative work, whether those characters agree or differ. Then, we will study the writer's adoption of that ideology, which is called the ideology of the novel or the ideology of the writer, which is what will be worked on in the two axes of this research. Second: The narrative worlds in the novel "Al_ Tanki"

The novel "Al_ Tanki" narrates the ordeal of an Iraqi family searching for their daughter, and describes through its seven chapters the story of each of its members, and the way they dealt with the idea of the absence of Afif, the migration of Hilal, and the suicide of Uncle Sami. The author was able to embark on the adventure of the narrative form in a very wonderful and precise way, as it assigned the task of narration to the main characters in the novel and made their appearances connected to the talk about the absent arrogant Afif, and distanced herself from the traditional form of the story, beginning, middle, and end, and rebelled against the classical frameworks of narration by intensifying the self-disclosure processes of the main characters. The main theme of the novel, which is the disappearance of Afaf, dominated the consciousness of the characters and was able to crystallize the novelistic event, so we find it appearing in the letters of the family members to the psychiatrist Dr. Carl Valino, who followed up on the treatment of Afaf Ayyoub in Paris. It seems that this search for Afif Ayyoub is a narrative technique used by the novelist Alia Mamdouh to convey the idea of searching for the self on the one hand, and to open the field widely for the main characters to talk and reveal themselves, since the novel has a narrative specificity, represented by disclosure and searching for the self in light of the various existential and fateful crises that are sweeping the world. The main theme of the novel, which is the disappearance of Afaf, dominated the consciousness of the characters and was able to crystallize the novelistic event, so we find it appearing in the letters of the family members to the psychiatrist Dr. Carl Valino, who followed up on the treatment of Afif Ayyoub in Paris. It seems that this search for Afaf Ayyoub is a narrative technique used by the novelist Alia Mamdouh to convey the idea of searching for the self on the one hand, and to open the field widely for the main characters to talk and reveal themselves, since the novel has a narrative specificity, represented by disclosure and searching for the self in light of the various existential and fateful crises that are sweeping the world.

The title threshold is based on a populist dimension through the selection of ("tank") a popular signifier, which is essentially the name of a street in a neighborhood of the Iraqi capital, Baghdad ("tank") that enters into the details of the narrative, and constitutes a memory point in the consciousness of the characters, so that the reader imagines ("tank") as a pivotal character in the novel who contributes to the crystallization of events, and pushes them toward growth

and development ((This is the street of "tank" doctor, and it is located in the middle of Al-Salikh Al-Jawni, which we will repeat and repeat mentioning... its name, its residents, its palaces, its generals, its dead, and its prostitutes, and it is the same street leading to the college descending from the corniche, so we come across the house of "Hikmat Suleiman," the prime minister in the thirties, and it is located on the western side of the street, opposite the Al-Fatheriya residence after it has now become a residence for nuns, and we will repeat that after they were expelled in 1969 during the rule of President Ahmed Hassan Al-Bakr. As for the corniche itself, there was the house of "Rashid Ali Al-Kilani" overlooking the southern side, which later became The headquarters of the "Baghdadi Society" that rented it from the heirs. There is a clear intention in mentioning an accurate description of this street through describing it and mentioning some of the houses and political figures active in the history of modern Iraq to make this street an active character in the novel and the development of its events. Afef Ayoub, the absent heroine of the novel, is nothing but a rebellious character searching for herself in various ways. ((Her aunt Fatihya told her one day: I can never imagine you as a man's wife and a mother with a child in your hand and a heart. He told her during his fleeting visit to Paris in the second year of her studies: You are a single and lonely woman)). In Paris, she used to "appear daily in the veranda and sing Arabic songs loudly and late at night, then the singing turns into hysterical sounds, calls and screams, then she returns to singing... and starts hitting her head against the wall until she faints, so the firemen climb up the ladder from outside and find her bleeding and unconscious, and as soon as she wakes up a little she screams the name of Kayum... Kayum". This last scream raises questions about Kayum's personality and his relationship with Afef? If we resort to interpretation, we can say that the heroine Afef Ayoub, the girl who rebels against values and systems, reflects a state of fragmentation and existential alienation as an artist searching for artistic ambition in Paris, as it is a place that embraces the talented, there where the search for the realization of the dream, to discover her emotional part and enter into an adventure of passionate love with the artist critic (Monsieur Kayum Philippe) that leads her towards the unknown.

The first axis: Multiple characters:

Many different characters appeared in the novel ("Al_ Tanki"), and their opinions and visions appeared with them in the novelistic work. We can provide a brief overview of the multiple characters around which the events of the novel "Al_ Tanki" move by using the introduction of the novel. The novel began with a scene that brings together the characters of the novel, in which the narrator says ((As in the pictures of old albums, we all thought: We, the

undersigned, the Ayoub Al family, who will gradually appear with us, next to us, a little after us, in front of us, or a little further. It is useful to leave the mother Makkia sitting on a chair, as she is unable to stand for long, even if it is for the purpose of taking a picture. Next to her is Aunt Fatiha, after her the younger aunt Saniya. The mother Bibi Fatima, her place is not among us, she remained on the upper floor. Well, it is preferable and for the sake of The prestige is that we stand behind them, we men. I am the father of Ayoub, and next to me is my brother Mukhtar. Here it is preferable to leave a place for our eldest son Hilal, and for her, our daughter Afif, whose affairs we have entrusted to Professor Sameem. Come on, brother, take the task from me and let me return to my place in the album. These characters ((Ayoub's family, Makkia, Fathia, Saniya, Fatima, Ayoub, Mukhtar, Hilal, Afaf, Sameem, Karl Valino, Tarab, Moaz Al-Alousi)) (12). formed a vocal multiplicity within the novel by expressing their opinions and positions on the world. Alia Mamdouh's novel "The Tank" can be viewed as a family novel searching for itself through searching for its heroine, Afaf. The cinematic scene that formed the beginning of the novel, a family photo of people of different ages and shapes, and costumes that go back to immortal historical moments in the memory of this pictorial opening, reveals to us that the relationship between the members of this family has different considerations and determinants; as taking the picture of them required careful preparation, especially with regard to choosing the place of each of them, and focusing on age and degree of kinship, while referring to the absentees and the reason for their absence in this family scene that will form the basis of the novel after "The Tank" Street, which carries the family's memories and their cultural, intellectual and national references. The foreground of the picture is formed by the mother, Makkia, sitting on a chair due to her old age, and next to her is Aunt Fathia, then the younger aunt, Saniya, while we find the men standing behind the row of women, where we see the father, Ayoub, and the uncle, Mukhtar. As for the places that remained empty, we can see the grandmother, "Fatima Bibi," who did not appear in the picture because she remained on the upper floor, and the suicidal uncle, "Sami," and the immigrant eldest son, "Hilal," and the missing artist daughter, "Afif." We can notice the limited role of the father, mother, and grandmother in narrating the events, while Alia Mamdouh left her other characters to talk about "Afif Ayoub" and get involved in an automatic self-narration that resembles confessions or personal statements, as if they were searching for themselves, as Aunt Fathia says: ((I am Aunt Fatiha, whose illness worsened while I was formulating the simple sentences that she loved, hoping that she would get used to them. I began to talk to her every day, and I call her as stories usually begin, and as we wish. We can stop the girl here and bring the camera closer to every face of the family. Remind me, Mr.

Sameem, if I forget one of us, your doctor will smile a little. She was the youngest in the family, the day we moved to "Al-Tanki" Street)

"Uncle Mukhtar" told us a little about the relationship that linked Father Ayoub to the city of Baghdad, and in it he says in a poetic confession: ((Ayoub never remembered the city as I am writing to you now, Doctor, for he had nothing but it. He used to hear its pulse, wake up to its silence, and love to touch it at dawn. He would go to the Corniche and overlook the river to start his day and take his share of it. He would know its fixed images and its changing descriptions, and who composed it and how it is dismantled, its head and heel, its face and back, and the thighs of its families and clans, its pride and modesty, and its secrets, its youth, and the ranks of its jobs, and its long death))(14). The writer tried to focus on drawing the features of the character of "Uncle Mukhtar", so she showed him as a lawyer, and in a clear way; When we saw him as an old drunk running after women, and he never stopped behaving in a way that contradicted general social norms ((wine and the rituals of drinking it require a lot of art, high taste, refined mood, and certainly imagination, so I come back and come to terms with myself, first and foremost, so I can enter the secrecy of this street and all the alleys, bars, neighborhoods, nightclubs, markets, clubs, and taverns of the secret and public city, and I appear delicate).

The discussion of the characters continues through the discussion of the character of "Uncle Sami", a character about whom the family members do not have much information, so that his biography seems unknown, but his suicide caused a deep shock among the family members. As for the son "Hilal", he appears as a sensitive character who was greatly affected by the suicide of Uncle "Sami" and chose to stay away from the family members and live in London. This multiplicity of characters in the novel also reveals the skill in controlling the narrative plot of the novel and making it revolve around one central character, the artist Afif. This wrapping gives the characters the freedom to disclose the inner revelation of the concerns that surround them, which are essentially similar to Afif's existential crisis. Each character in the novel searches for themselves through the search for Afif, and this multiplicity of characters expanded the circle of searching for the self in the family that lost its unity through absence, suicide and loss.

The second axis: The multiplicity of ideologies

Ideology is an imported word that does not have an exact synonym in the Arabic language; this term has covered many fields; therefore, there are many parties to define it according to the intellectual perspective of this field. Marxism sees it as a superstructure of

society; it is, for it, a form of social awareness in politics, religion, ethics, and art. Ideology means the science that studies ideas for their own sake, meaning that this science does not make those ideas a subject of knowledge, because ideology is (a group of social concepts, ideas, and perceptions that express specific positions towards man's relationship with the natural world and his relationship with the social world). Bakhtin believes that ideology is a founding material for the text and a cornerstone in its structure, as Bakhtin makes form and content one thing, while Lucien Goldmann believes that ideology is related to the novel but is not its foundation, and he does not consider form and content to be one thing. Perhaps this difference arises from the analysis of two types of ideology: the first type is multiple and is specific to each character individually within the narrative work, and the second type is specific to the narrative work in general.

The novel "Al_Tank" by Alia Mamdouh pays great attention to the issues of form and content, as the novelist crystallized all the characters of the novel around the absent heroine, Afif, where she presented the events through the tongues of the speakers and used multiple methods from the narrators within the novel, and this provided her with the freedom to describe the relationship of each individual with the heroine, Afaf, which helped crystallize different levels of narration and then made it the reader's task to follow the events, connect them, coordinate between them, draw the characters, and follow their fates and thoughts. The narration in the novel did not take on a purely familial character, as we notice that some of its chapters are told by people who are not part of the family, but who have a great influence on the course of events, such as the writer "Sameem", author of the biography of the absent artist "Afaf Ayoub", the architect "Moaz Al-Alousi", owner of the ambitious engineering project "The Cube", Dr. "Carl Valenio", the treating psychiatrist, and the sculptor "Younis Al-Hadi", the unfortunate man who is lost in search of himself, his feelings and his art formally. This is what gave the narration a multiplicity of ideologies that govern the construction of the novel in form and content. The novelist has used colloquial language in some dialogues, in addition to employing linguistic functions with linguistic simplicity without being too elaborate or concave, while using the colloquial Iraqi dialect and not hesitating to mention words that some readers may find odd or out of context or too local, such as (qandara, pipe, istikan, and makroud), but most of them came within the context of the dialogue of characters with different intellectual, social, and cultural levels. This point serves ideological diversity to a great extent, as it made the character's language synonymous with the cultural references that structure his awareness. The multiplicity of ideologies appeared in the novel "Al_Tanki" from the novelistic space as a whole, as the novelist Alia Mamdouh was keen to include in the novel "Al Tanki"

many ideas and meanings that mimic what Baghdad life witnessed in the second half of the twentieth century in terms of political, social and urban transformations that affected the city's landmarks, streets, alleys and neighborhoods, while avoiding superficiality and trying to present intellectual visions that reflect an ideological multiplicity that is disciplined in its cognitive presence and profound in its major fateful dialogues. This depth of visions and ideological pluralism appeared clearly through the narrator's reliance on employing artistic, architectural and philosophical intertextuality in addition to music and singing, which constituted an important pillar of ideological pluralism in the lives of the novel's characters, including the narrator's statement: "He who is pleased and enriched by listening to sympathizers cannot listen with the same ear to the foolishness sung on the radio, and he who truly enjoys a painting by Turner or Dostal does not stop at the ugly forms that carry the epidemic, he who loves these models that I mentioned, and finds his aesthetic concept of pleasure in them, shapes his entire life in a way that is completely different from the prevailing form, Professor Moaz, do you not remember Aristotle's statement about art, which he sees as resembling the human body, not a skeleton alone nor arteries alone, but rather it must be a collection of everything and indicate its own unique perfection like the works of Dostoyevsky and Shakespeare".

There is a symbolic dimension that the novelist Alia Mamdouh works on, coming from investing in the ideological diversity of the characters and investing in their choices in life as viewpoints and ideologies, including investing in the suicide of Uncle Sami by hanging as an ideological symbol that reveals the philosophy of death and life; as he hanged himself with a rope on a tall palm tree, leaving behind a great deal of grief. Perhaps we can find some clarification in the confession that the son Hilal wrote about his suicidal uncle ((And here I am extracting from my deep depths my uncle in the beginning, for I am damaged like him, so the volcanoes explode unexpectedly at the sight of destruction).

The uncle did not find a solution to his conflicts other than escaping from them towards suicide, and this is what reveals the amount of grief that he carries.

The third axis: Narrative fragmentation in the novel "Al_ Tanki"

The ordinary reader may feel, when he sees the fragmentation of the narrative, the floating of time and place, the disintegration of the plot, and the breaking of the hierarchical line of the art of the novel, that it is an artistic weakness, or a paleness in the written vision, but the typical reader finds that it is a conscious treatment of the topics, and cognitive projections, representing the reflections of society and its issues before the reader. The aesthetics of

disintegration lie in contrast to the aesthetics of cohesion, and in it the recipient faces narrative transformations based on a vision that rejects the world, in which the person loses his unity with himself, and his belonging to a group after the structures of society are fragmented and dissolved, so the aesthetics of disintegration replace cohesion and unity. While we find that traditional narration proceeds linearly according to a logical image in light of the chronological sequence, in which life is subject to interpretation, the new narration rejects this mental arrangement, which necessitates the creation of new narrative laws other than the known traditional ones, as the novelistic project is no longer the narration of a story, but rather the involvement of the reader in an experience. According to the new conception of this type of narration within the novel, there is no longer a need for the past to come before the present, or for the future to be a time that is anticipated. As for the language, it is no longer the traditional, smooth language, as we find some of it overwhelming, some of it calm and committed, and some of it soars in the circle of poetry. The place passes by incidentally, as it is an unstable element, as there is something like a blackout on the place, as if it is the ether of the character in the new novel, as for time, it departs from its linearity and sequence, and we often deal with it as a psychological or existential time. The time of the novel may be broken and open up to multiple times, exaggerated in their multiplicity, and the characters may experience a state of shattering and dilution of their identity, by exchanging positions with each other). Thus, the time of the novel is broken by opening up to multiple times, fluctuating between them, building distant times and close times in meaning, and placing signs and signals for them for the reader within the novel. We also notice ((the melting of the characters and the isolation of logic and causality that indicate the text's comprehensive vision of the world)), as if the fragmentation of the narrative is trying to find a reader different from the ordinary reader. A novelistic text that pushes the reader to think again, and looks at the text with a critical view that carries -the text- connotations that inspire contemplation. Which opens the reader's horizon and pulls him into the text's arena, in an attempt to involve him in producing new connotations for the novel, the open endings of which may be one of its keys within the novelistic text.

In the novel "Al_ Tanki", the ingenuity of artistic construction is embodied in its architectural construction through the ability of the novelist Alia Mamdouh to undermine the classical construction of the art of the novel, which relies on a logical sequence of beginning, middle and end. In the novel, there is a violation of this structural tradition, which makes the reader fall into the narrative in any chapter it begins with, because the chapters have an independent character in themselves, but they are connected to the other chapters of the novel by the thread of research, forming a narrative sequence about "Afaf". This breach of the

sequential system in constructing the event enhances the reader's experience, gives the text intense suspense, and contributes to the fragmentation of the narrative interweaving. The novel was divided into seven chapters, varying in length, and each chapter was narrated by a character. In the first chapter, the speaker was Sameem, and in the second, it was Muath Al-Alusi - an architect, while the third chapter was: Legal consultations, narrated by Uncle Mukhtar - a lawyer, and the fourth: Hilal Ayoub Al / the speaker Hilal - a resident of London, and the fifth chapter: Yes, the disease is present / the speaker Dr. Carl Valino, while the sixth chapter was: The sculptor Younis Al-Hadi / narrated by Younis - a sculptor, and the seventh chapter: The last clapperboard / the speaker narrating about Afif - a painter. These chapters were interspersed with sub-headings that reduced the fragmentation of the narrative and enabled the reader to connect the ends of the story through (clippings, pictures, albums, tapes, machines and wine)

Afaf was the central focus of the narrators of the chapters; they were able, by means of giving testimony about her, to reveal their selves by narrating a confession to the doctor. Afaf was their pretext for revealing and exposing themselves to others, for "we used to prefer to keep secrets hidden among ourselves, but today, we will find difficulty and some danger, each from his side, as we place them in your hands and our hands. It has stirred us, all of us, the thought of us who are on the verge of drowning, to keep some secrets and reveal others." (30) This confession also applies to the family, for it was in its belief that it was searching for Afif, the absent daughter, but in reality it was searching for itself and the selves of its members in the midst of the existential maze in which they found themselves by force. The title of the novel, "The Tank," is not related to the plot of the novel except that it became the name of a street that was ((this street that we never called by this name, but we all kept repeating, and how strange! We have its name that has its power over all members of the family, and it was transferred to friends, owners of shops, lands, endowments, and taxi drivers: Water Tank Street). This street is located (in the middle of the Al-Salikh Al-Jawani area, in the Al-A'dhamiyah area, and the metal water tank "was a dusty silver color and was crouched at the beginning of the street like a spaceship). It is located ((near it is Baghdad College High School, and adjacent to the Al-fatheriya American residence, the family moved to it from the Al-Safina neighborhood, and it is the street of the Iraqi intelligentsia of "engineers, architects, artists, former prime ministers, scientists, doctors, and leaders of the ruling party and the Al-Fatherya, full of palaces, huge villas, and luxurious houses, exuding from the gardens Its houses smell of orange, tangerine, basil, nightshade, and razqi. It is a street in which the legends of One Thousand and One Nights and the dream of the Garden of Eden are embodied.

This description represents the familiarity that the family members and residents of Al_Tanki Street feel towards the place and the memories it holds. It seems that using it and making it a main threshold for the novel is linked to the narrative technique that the novelist adopted, as Al_Tanki represents memories, and the narrative is based on evoking memories and exploring the self through them. This artistic structure of the novel's chapters enabled the novelist to delve into the depths of the characters and attempt to reveal their position in the world. Afaf was a narrative trick that the narrators used to disclose their position and reveal themselves. This narrative technique, which relies on the fragmentation of the event and the multiplicity of its narrators, achieved the reader's experience, forcibly bringing him with the characters, feeling their dramatic tensions, and sympathizing with the sudden transformations that invade the worlds of the narrative, in addition to activating his suspense and enhancing the exploratory ability that enables him to fill the gaps in the narrative and repair the cracks left by the fragmentation of the narrative structure. In conclusion, it can be said that Alia Mamdouh, in her novel "Al_Tanki," presented questions about the fate of the Arab nation in light of the conflicts surrounding it, and created fictional characters with open endings without a point of arrival. This is what made the novel have multiple characters and multiple ideologies carried by the consciousness of those characters. The novel, with its seven chapters, works on the psychological dimension of the characters and tries to reveal the subjective aspect and what results from it in terms of a vision of man and the world. She chose the open ending as the end of her novel to reveal the existential confusion that the Arab person, and the Iraqi in particular, lives in.

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