

How to Cite:

Jimaa, R. B., & Ali, A. P. D. S. J. (2022). Correlation of sounds between the self and the other. *International Journal of Health Sciences*, 6(S4), 8494–8501.
<https://doi.org/10.53730/ijhs.v6nS4.10599>

Correlation of sounds between the self and the other

Roa Bashir Jimaa

University of Anbar – College Of Education For Women
Corresponding author email: Rua20w5003@uoanbar.edu.iq

A. P. D. Shaimaa Jabbar Ali

University of Anbar – College Of Education for Women
Email: shaimaaja@uoanbar.edu.iq

Abstract---This research deals with the ideological thought among the narrator and the characters in the writer's texts, Iraqi expatriate (Mohammed Habari) . In this research, we sought to reveal the ideological collision in presenting ideological visions, meaning that revealing the plurality and difference in opinions to reveal the hidden texts of a crisis reality in which the language of fear and death transcends. The search consists of two parts, The first is theoretical, in which it reviews the nature and repercussions of this interdependence, and the other is practical, in which I sought to analyze some texts that deal with this difference.

Keywords---ideological, narrative text, accelerating, correlation.

Introduction

The theoretical aspect

The issue of plurality of sounds plays an important role in the narrative text, The literary text from the artistic perspective is a text that takes life as its basic environment, and this text must carry the dimensions Ideological of reality. Reality is characterized by many changes, accelerating and turbulent at the same time, so this turmoil infiltrated the experimental methods into the literary text, and the single sound was no longer the dominant one All text windows, the style followed and persuasive at the same time, As this method makes the reader is alienated from the text, because It lacks objectivity. That is, the plurality of sounds and the alliance of the self's sound with the other give the text its comprehensiveness. It is no secret that Bakhtin "devised this term when studying Dsetovsky's novels, thus bringing this issue closer to factual texts. Circumstances and life changes, In addition to the writer's resorting to reveal world visions to the

reader as a justification for the emergence of this kind of experimental methods, the writer thus seeks to make the relationship between reality and the text a relationship based on the concepts of comprehensiveness and in Hayawi's texts "We find that the writer has resorted to diversity in artistic styles and events" Although he follows the classic style. The narrator is in control, but he nevertheless opened the way for the rest of his characters to express their ideological opinions and intellectual aspirations. Thus, he makes his texts with diverse opinions conducive to the text a neutral vision towards reality. This is a camouflaging method for the recipient, as he confers on his characters the characteristic of the active self, that is, the self with an ideological role. This is found in the novels of Khan Al-Shabander and Beit Sudan, As we see that the sounds fall into an ideological contradiction, and this contradiction in turn reflects certain parts of reality, as it refers us to a dark background that represents an ambiguous reality governed by the rule of fear.

The practical aspect

The language of simulating reality in narrative texts is no longer a minor or secondary thing. Rather, narrative texts have managed to compete with history in the formation of reality in ways that stir the mind of the recipient and work to monitor the particles of reality that history neglects. This is due to the fact that the narrative text is a hybrid text that absorbs from methods and techniques what No other text can comprehend it. The novel uses various methods that it takes in presenting its various topics. That is, the novel has a great ability to monitor the troubled reality in all its dimensions and conflicts and changes that focus its aspects and affect the psychological and cultural aspect of its characters this has led to the complexity of opinions and views towards these datums, these datums contributed to the formation of the narrative text in a new way that is more objective and contains the human reality and its disturbances, and These methods were characterized by a multiplicity of sounds and ideas. That is, they find fault with the classical tendency, and this matter was invented by Bakhtin when he studied Dostoevsky's novels, and he based it on the polyphonic novel. Meaning the polyphonic novel (which includes a diversity of simultaneous points of view and voices) . Bakhtin believes that the polyphonic novel is characterized by a parallel character on a large scale, and among the elements of the narrative structure, there are always parallel relationships .

In which , these narrative elements are placed in opposition to each other, as happens when mixing melodies in a musical work." (1) That is, the narrative work (polyphonic) is a work of a parallel dialectical character in which ideological visions are multiplied through the plurality of personalities and voices, In doing so, the text appears to be a text in which the one event receives a cultural and intellectual diversity through thesis launched by the adoptive figures among them (2). In addition, this strategy is important in giving the characters the freedom to express their opinions about reality events. Thus, the writer frees his characters from the classic constraints by involving all the elements of the narrative in the events.

Also, this method gives the text a broadness in its connotations, as each character carries an ideological vision that may agree with the other or may

differ. This difference is what generates a plurality in the ideas of the text and an expansion of its connotations. Also, this matter leads to camouflaging the recipient's thought and coaxing him towards events, thus creating an integrated pluralism that opens up new dimensions for the recipient that no one can reduce, and Hayawi was not far from the novelists who sought to make the contradictory reality an essential feature in their texts. Although the narrator's voice dominates the reins and moves the process of events, the conflicts of reality and the multiplicity of contradictory visions prevailed over the narrator's power, thus referring to reality objectively, as we cannot simulate reality with a single individual narration. Therefore, it is necessary to employ other techniques that contribute to complete the value of the literary work. We see that "Hayawi" has intended to put forward important ideas that promote reality through the narrator's voice, after which he makes this voice contrast with the voice of the other, as he intends to shed light on ideological diversity towards reality that helped form this contrast, so the relationship between the superstructure (the social aspect, the political aspect, the cultural aspect ... etc.) and the infrastructure of the members of society is a relationship of influence and reflection, as the superstructure affects the structure as the latter is a product. For the first (3) and accordingly, the texts of "Hayawi" appear in the statement of the ideological struggle, not just dialogues that show ideological differences, but rather as dialogues with a dialectical structure that show the reality of ideological contradiction, but as dialogues with a dialectical structure that shows the reality of ideological contradiction, which makes us in front of a violent collision among the narrator and the characters.

Do you know our friend Salem Mohamed Hussein?

- I heard of this name.. Yes, yes.. I remembered.. Salem Muhammad Hussein. What reminded you of it now?
- Did you meet Salem Muhammed Hussain?
- yes!!
- where?
- I don't know.. In a place near the square.. He took me to his old room on the roof, and stayed with him.. Without him, I would have wandered in the alleys at night or I would have been arrested..
- Are you talking seriously?.. What's wrong with you?.. Are you crazy? Salem died more than twenty-five years ago.
- Did they not shoot him at that time?
- Yes, I know that.. but with that I met him and hugged him.. He didn't change much. In fact, I got up by myself suddenly after she turned off her scar and I was about to leave.

No, your situation is not normal. You really scare me. I asked you to stop your strange wanderings in those secluded places. I told you more than once that the city has changed, I am tired.. I will tell your friends in the newspaper to find hope, and take responsibility for it.. It appears to someone the voice of "Neven" that is against the voice of the narrator, the ideological clash appears through the threatening and intimidating style adopted by the character in presenting her ideological narrative, Which reflects a turbulent luminous reality, the variables that hardened the curriculum and made "Niveen" suffer from fear and caution,

So, the conflict that is forced between the self, the voice of "Ali" and between the voice of the other, "Neven," this contradictory image appears in the text to represent the vision of the world. Mohan moved freely in the city because she was aware of the seriousness of that, and the voice of "Neven" does not continue at one pace in collision with the narrator's voice, but rather sees him heading in another direction, different in style, as the novel does not depend on linguistic plurality, but rather on stylistic multiplicity. The dialogue response to languages (not to the meanings it contains by drawing the boundaries of languages, producing a sense of them, and drawing on traces of the classical forms of language. The novel, according to Bakhtin, does not speak in one language and at the same pace, as we see that the voice of "Neven" moves from a method of threat and intimidation. The style of irony, the problematic that "Ali Mohan" was falling into in the face of the collision with the silly reality.

We find that "Niveen" speaks Ironically, because of her sayings: I remembered the books that I bought from Al-Mutanabbi Street yesterday.. Where are they?.. I did not find any trace of them.. I forgot them somewhere? But where? In front of his shop, or in the ruined house that he showed me? I don't remember having books in my hand when I met him.. Where could he be?.. Maybe in the café I sat in, who was the short man with thick glasses.. Neven saw my confusion and preoccupation.

-No... honestly, you're tired! Try to get some sleep, and I will call you in the evening to check on you.. and I got up. - I told you.. I excused myself for one hour.. I must come back now. - I know what's going on with you.. That's what's happening with us. Come here. But you are new to the city, promise me that you will not venture again, for the novel, through the ideological conflict between the narrator and the character and its adoption of a new method of dialogue, allows the text to rely on tragic transformations on realism from several locations, as the novel did not depend on the use of words and semantics to express the changes Which caused psychological disturbance in the narrator "Ali Mohan".

In this way, it intends to show reality from several angles, and therefore it was said that the importance of the ideological novel is that it intercepts the single historical truth from multiple perspectives and methods at one moment, and it inevitably makes it raise the slogan of evidence of people's possession of the truth, and this is what gives it a holistic character in depicting the ideological and cultural reality At the time, the monologue despaired of the power of absolute truth, and the dominance of the one view. That is, the plurality of voices and its proximity to the novel to the circle of the two topics because it is a wide circle to show the collection of echoes of reality.

Thus the novel puts us in front of the image of reality, but after the methods of them in documenting its idea it is the mind of the recipient to consider that literary work has one of the elements of creative work without which the text is not complete, so we see the characters in their ways to perform do not show an image contrary to the narrator but it has connotations, fruitful deliberately showing the image of covering the curriculum.

In another text, "Nevin" appears in a voice that is disputed by the narrator's voice in a way that provokes his mind and puts him in front of the reality of why she did not take a picture and comfort us. Wasn't the camera with you? I remembered the camera... It was with me all the time in the little bag, but I didn't think about taking some pictures. Nevin put coffee on the table, and she was spreading lead lines on the paper with the tip of her little finger gracefully, she said without looking at me

-Do you know why you didn't take pictures?

- why?

- Because they simply do not exist, only in your imagination. She liked to be provocative whenever I told her what was facing me in the last few days, even in the times when she was rewarding me for talking or asking me about some preferences and she was keeping up with me without conviction, I remember I knew it and I was in pain, but I did not want to disturb her mood, so the voice of "Nevin" has an end to his dispute ideologically the narrator and in doing so deliberately reveals the loss that wears me in the light of the setback of the damaged reality and through his simulation towards his words and therefore the novel does not put us in the face of a dialogue in which opinions differ and ideas differ, but a social conflict manifested by the disturbances of reality and its historical attempts.

The other voice, which began more mysteriously in his counter-style with the narrator, is the character of "Abba al-Hussein" as he enters into a conflict with "Ali Mohan", but in a symbolic suggestive language through which he seeks the spirit of the ideology of "Ali Mohan" he see in his voice a sea away from reality "You are still walking on the ground and have not yet experienced

- What experience do we lose, Abu Hassanein?

- It doesn't matter. One day you'll find out for yourself. But be careful! You are a man led by his dreams, and this is dangerous in our time.

The dynamics of dialogue show embedded connotations and conflicting voices. Not in ideas and beliefs, but between the realistic voice that calls "Abba Hassanein" who is leaning on the image of reality, as the text employs the implicit method (warning) and between the imaginary voice of "Ali Mohan" in which the "Father of the Good" see a danger that has no place in a society and a negative reality in which the value of the self is erased and therefore ideological ideas are born of social reality and What is left behind and touched by reality in terms of visual ideas is accelerated by the novel into a narrative language that simulates reality with several techniques and methods.

The cautionary style does not stop at the personality of "Aba Hassanein", as most of the characters who enter into an ideological conflict with the narrator rely on imposing their own methods, as each character has his own style for the purpose of performing it, knowing that this conflict is outside the scope of the self and the other to be linked between the self and the entire society. Your appearance is not from the region.. nor from the trade workers. Your presence here is in danger to you. The voice of Majar shows a rapprochement in ideological visions with other personalities. The voice of Ali Mohan. This rapprochement indicates that the novel wanted to rely on the new reality with its negatives through the voices of the characters who seem aware of their reality. The terrible voice of Majar does not

differ with that of Dawiya, as in her dialogue with “Ali Mohan” she shows the contradiction between the character and reality. “From all this fear and death that beckons us abroad does not frighten me.. What really frightens me is you.

-How?

- You are a real man and your destiny has put you before a difficult test.. Just as Hind is not an ordinary woman, she is an abundance of light and love, so I fear that you will be destroyed. Well, practice your rituals as you wish, but do not try to frighten me, for the voice of “Dawiya” does not go out of the range of voices opposed to the narrator’s voice, so it resorted to the direct method and used it for semantic expressions. That is, I fell asleep with difficulty adapting to reality.

It puts the narrator In front of two tests, either staying and being destroyed in the midst of self-lost, or leaving the social reality that does not correspond to the narrator’s environment. The novel “Beit Al-Sudan” tends to the environment of cultural conflict and ideological divergence towards the escalating events, as the texts do not put us in front of the multiplicity of ideological events, but rather the multiplicity of cultural awareness through the collision that presented a comprehensive vision of the troubled world that practiced its oppression and abuse on the creative work, so the narrator stands helpless in front of The confrontation between the self and the other, as the opinions among them gave birth to a shaky thought, perplexed in the face of reason and emotion. I don’t know. I feel as if I was a little boy who is afraid of everyone. I am over twenty-one and I am a university student and now I feel ashamed for not participating in the rebellion.

The text provides the narrator's vision and attitude towards the Intifada. However, this voice was not opposed by the characters of the novel. “Yakut was holding me at home and preventing me from going out for fear of being involved in the events. Afaf Zidan accused me of inaction and cowardice when she came across me and the other voice – and do you call this a rebellion?! It is a total chaos, and the government must return to sweep the city and then the massacres will occur, did not you hear what Damad said, because the conflict appears in the text that was used according to several methods adopted by the other and stand against it addressing ridicule and fear and the intimidation taken by the characters indicates a cultural and social conflict with the narrator, which made him biased between submission and rejection of these voices, and the text represents an ideological load that shows an alienated reality and devoid of the opinions of the other, so the polyphonic style is a mistake in the texts of “Hayawi” despite its followers of the classical style in The dominance of the knowledgeable narrator over all his texts, and by sending these two methods, “Hayawi” becomes aware of the social and political changes. To expand to the maximum extent and deepen to the maximum extent. Also in restructuring, in order to be able to absorb the forms of consciousness of others who have equal rights. Thus, “Hayawi” has provided the recipient with a comprehensive and objective vision through his pairing of the two methods.

Conclusion

From the theoretical and practical aspects , it appears that the issue of plurality of sounds is an important issue, to contain reality in its various dimensions, the opinions and ideas that are put forward do not come from not only to establish the comprehensive basis of the literary text as well as to give objectivity, and the texts of “Hayawi” have been characterized by texts that have shown ideological contradiction between the ego and the other. The texts not only appeared on this contradiction, but also showed a multiplicity of views and relied on what characterized the existing reality and what prevailed.

References

1. Darmayanti, P. A. R. ., & Armayanti, L. Y. . (2020). The differences between gross motor, fine motor and language development on toddler based on the age of breast milk weaning. *International Journal of Health & Medical Sciences*, 3(1), 123-129. <https://doi.org/10.31295/ijhms.v3n1.191>
2. Hamid Al Hamdani: Narrative criticism and ideology. (From the sociology of the novel, the sociology of the narrative text, the Arab Cultural Center – Casablanca – Morocco, T1,1990.
3. Hamid Al Hamdani: The Style of the Novel (Theoretical Entrance) New Al-Najah Press, Showpress, Casablanca- Morocco, T, 1,1989.
4. Hamid Al Hamdani: The Style of the Novel (Theoretical Entrance) New Al-Najah Press, Casablanca- Morocco, T1,1989:84.
5. Hamid Al Hamdani: The Style of the Novel (Theoretical Entrance):45.
6. M.N:10.
7. M.N:154.
8. M.N:38.
9. M.N:67.
10. M.N:80.
11. M.N:84.
12. Mikhail Bakhtin: Dostiovsky’s Poetry, Translation, Jamil Nassif Al-Tikriti, Review: Hayat Sharara, Topkal Publishing House, Casablanca- Morocco, 1986.
13. Mikhail Bakhtin: Dostiovsky’s Poetry, Translation, Jamil Nassif Al-Tikriti, Review: Hayat Sharara, Topkal Publishing House, Casablanca- Morocco, 1986:59.
14. Mikhail Bakhtin: Dostiovsky’s Poetry:97
15. Mohammed Hayawi : Khan Al-shabbandar:163-164.
16. Mohammed Hayawi : Khan Al-shabbandar:88-89.
17. Mohammed Hayawi: Khan Al-Shabbandar’s Novel, Dar al-Adab, Beirut, Lebanon, T1, 2015.
18. Mohammed Hayawi: Khan Al-Shabbandar’s Novel, Dar al-Adab, Beirut, Lebanon, T1, 2015:54-55.
19. Mohammed Hayawi: The Novel of Beit Sudan, Dar al-Adab, Beirut, Lebanon, I, 2018.
20. Mohammed Hayawi: The Novel of Beit Sudan, Dar al-Adab, Beirut, Lebanon,T1, 2018:38.
21. Mohammed Hayawi: The Novel of Beit Sudan:41.

22. Waiting :Hamid Al Hamdani: Narrative criticism and ideology. (From the sociology of the novel, the sociology of the narrative text, the Arab Cultural Center – Casablanca – Morocco, T1,1990:75.
23. Widana, I.K., Sumetri, N.W., Sutapa, I.K., Suryasa, W. (2021). Anthropometric measures for better cardiovascular and musculoskeletal health. *Computer Applications in Engineering Education*, 29(3), 550–561. <https://doi.org/10.1002/cae.22202>