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POLYPHONY AND DISCOURSE VARIATIONS IN CONTEMPORARY
IRAQI STORY

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Abstract

This research aims to reveal the image of language in the contemporary Iraqi story through the dialogue mechanisms represented by: stylization, hybridization, and parody. The research sheds light on the verbal and textual interactions with language and style to demonstrate the textual dialogue and its external context. The Iraqi writers' use of phonemic pluralism and the dialogue mechanisms in the storytelling reflects the desire to uncover the interrelations of a dialogic nature in the language, to find out the psychological, social and contextual dimensions. This view shows that multilingualism leads to textual comprehensiveness by presenting the one truth from point of views.

This research seeks to uncover the various effective voices in polyphonic discourses, according to Mikhail Bakhtin's (1895-1975) theory of dialogue and polyphony, and the theory of Oswald Ducrot (1984) in linguistic polyphony. Both theories seek to distinguish that leads to discourse beings in the discourse that interact with each other represented in: speaking subject, verbal subject, and topic, in addition to context and point of views.

Introduction

Experimentation gave the contemporary Iraqi story a great ability to deal with different literary races and the various arts. This interaction enriched the narrative discourse that showed signs of diversity as well as signs of diversity in the narrative language. The contemporary Iraqi story was not merely a monophonic, language and perspective writing, but was characterized by the presence of experimentation mechanisms and the values of dialogue to reflect a kind of artistic maturity and a deep awareness of the secrets of narrative creativity in general and story particularly. Contemporary Iraqi stories witnessed new levels of language, multiple forms of narration styles, and different types of vision. This new reality reflected a spirit of pluralism and an openness to dialogue. According to (Thāmer & Naṣīr, 1971) as one of the

critics who devoted their writings to Iraqi story, The contemporary Iraqi story by the influence of experimentation kept the narrator away from the traditional narrative and from adhering to the known forms, and that the narrator often resorts to the introspection of the hero's conscience on a journey to the interior, and resorts to montage and use the current of feeling in a limited way His story avoids direct and clear statement, tends to be transparent, symbolic and suggestive, and hides behind the manifestations of the visible world that present an invisible path of events confirmed by a rich expressive language. What Thāmer says here demonstrates the desire of the contemporary Iraqi narrator to violate the form and expression in a new way different from that in which the realistic story expressed the world. He is the active character in the fictional text, and therefore the choice of contemporary Iraqi story is not a problematic one, but rather it is a choice of vision and a way of looking at things and the world. This statement was confirmed by another Iraqi critic who looked at the contemporary Iraqi story and found that experimenting with it is based on how to transform narrative forms into artistic visions to accommodate psychological suffering or social concerns, and therefore the process here is how to embody the narrative theme by adjusting the rules of playing with the dynamism of the narrative form (Jāsim, 1982). In his previous quote, Jāsim shares the vision that Thāmer adopted in his quote about the absence of the hero in the Iraqi story after experimentation with the presence of the current of feeling and the language full of suggestion, and that both critics link experimentation with the artistic form that appears as a psychological and social need, after the human experience has become a vague evasive. The course of events is difficult to predict where it will go, and from this tendency of uncertainty emphasized by the contemporary Iraqi story, formal developments are based on the construction of a skeptical narrative that presents the world with its ambiguity and incoherence. Thus, the total narrator who suggests to the reader that he knows the phenomena of things and their insides disappears and is replaced by a narrator who narrates with the conscience of the speaker, or a narrator who analyzes his feelings and turns them, offering us his confusion, or many narrators present to us the experience from different perspectives, so it falls upon us as readers to discover the closest to the author's own perspective and his vision of things and the world. The attribute of certainty, added to the formula of formal abuse, represents an essential feature of the contemporary Iraqi story. Describing contemporary Iraqi narrators, (Ṭāhir, 1967) argued that they are convinced that “the content must have a form that suits it, and that the language must be taken care of, and technical cunning in performance and patience in patience, pruning and refinement must be made.” Perhaps this new task that the contemporary Iraqi narrator entrusted himself to search for Strategies or techniques that make this possible, Yāsīn Naṣīr writes about this issue, stating that the narrator, by virtue of his acquaintance with modern artistic currents, recently discovered that his heroes and events, despite their old and static understanding, are able to create and match modern forms. Opening up to the current of consciousness and association with Virginia Woolf and James Joyce on the one hand, and concern for the collective hero and the different moods of Anton Chekhov on the other hand, helped the modern narrator adapt to the issues of reality (Thāmer & Naṣīr, 1971). We can understand from the

reference of the protagonist to the collective hero and the different moods that he is fully aware of the nature of the narration in contemporary Iraqi story, and especially the diversification of discourses by employing different expressive and artistic methods that the narrator performs to simulate the social and psychological reality in which the narrator and receiver live. It is a description of blurring vision and holding things together as they collapse. (Ḥammūdī, 1980) tried to extrapolate the contents of the contemporary Iraqi story by analyzing dozens of narrative texts, and concludes that they are unfamiliar contents, far beyond the contents of the ordinary street clamor, writing desk, and intellectual chatter. They are the contents of the war between a just world and a world that wants to eliminate. What is left of the freedom, dignity and humanity of the human being and the narrator cleverly scatters the images of war and paints a large picture from its particles. The scattering of the skilled storyteller in light of the contents he is unfamiliar with, is achieved through two levels: at the content level in the search for ideological conflict between different types of consciousness, and on the level of form by gathering the narrator with several linguistic varieties that express the diversity that imprints the patterns of consciousness. This is what achieves polyphony and the diversity of discourse in narration of the contemporary Iraqi story.

Research problem

Since the early 1950s, Suhayl Idrīs asserted, after a detailed review of the Arab story, that Iraq was the first Arab country to record reflections of the historical event in its literature. This trend was clearly demonstrated - according to his argument - in the fiction literature produced by Iraq. Idrīs concluded that Iraq is the most modern Arab country interested in politics and social reform, and Iraqi novels and stories rarely address topics outside this scope (Idrīs, 1953). The credibility of what Idrīs says is achieved in the statements of the critics who have studied the narrative discourse in Iraq. After looking at the Iraqi stories and novels, they reached conclusions that confirmed the signs of diversity in the use of narrative techniques, and they noticed the signs of plurality in the narrative language. They also found that the contemporary Iraqi story was not just a closed writing. Monophonic voice, language and perspective, but was characterized by the presence of a number of experimentation mechanisms and dialogue values to reflect a kind of artistic maturity and a deep awareness of the secrets of narrative creativity in general and narrative creativity in particular.

In his in-depth study of the post-colonial Iraqi narrative, (al-Musawi, 2003) concludes that there are many strategies and methods in narrative unfolding that displays and reveals postcolonial consciousness. But one distinctive technique is the recourse to polyphonic styles and strategies, including multiple viewpoints and epistolary form. Narratives of the late 1970s share social and political awareness. The contemporary Iraqi story witnessed new levels of language, multiple forms of narration styles, and different types of vision. This new reality reflected a spirit of pluralism and an openness to dialogue (polyphony). The experiment was based on how to transform narrative forms into artistic visions to accommodate psychological suffering or social concerns, and therefore the process here lies in how to embody the narrative theme by adjusting the rules of playing with the

dynamic of the story form. The polyphonic story emerged, are polyphonic, not only in their mixed-use of the classical and the Baghdadi dialect but also in the attempt to recover scenes and anecdotes typical of periods of transition, change and challenge. Polyphonic story presented pluralism on two levels: on the level of content it searches for the ideological struggle between different types of consciousness, and on the level of the form by combining it with a variety of linguistic diversity that expresses the diversity that prints the patterns of consciousness. The multiplicity of voices in the storytelling reflected the multiplicity of the communicative selves that have multiple ideologies in the novel, and this convergence of languages is formed in which we find the language of the educated, the illiterate and the politician. The story in Iraq, according to (al-Ānī, 1988), has turned into a narration of the feelings of characters and heroes who are in trouble due to the social and cultural reality, and if the narrator (writer) in the monologist novel is the one who controls the characters and imposes through them his ideas and positions without objection. The matter is different in the polyphonic novel, which is based on diversifying discourses by employing different expressive and artistic methods, ranging from dialogue, description and narration of all kinds, and the employment of local dialects, in addition to employing various indicators. In short, it is a story of multiple structures, voices and genders, as it is a reference story that is democratic in the ideological proposition and the textual and linguistic formation that focuses on the characters' struggle and the contradiction of their positions and their own languages that make them belong to a specific linguistic group that is clearly evident to us. Based on the above, the research problem started from a set of questions, the most important of which were: How was the plurality of narrative voices manifested in the body of the Iraqi story? How did this story reflect the values and concepts of dialogue, and the levels of language formation? How was the Iraqi narrator able to achieve the multilingual dialogue through his application of the technique of hybridization, stylization and parody?

Methodology of the research

Bakhtin believed that dialogue is a general phenomenon that is inseparable from human speech and the various experiences of communication between people, and he viewed the novel as a process of creation in which dialogue is achieved in its fullest form. He says: " The dialogic orientation of discourse is a phenomenon that is, of course, a property of any discourse. It is the natural orientation of any living discourse. On all its various routes toward the object, in all its directions, the word encounters an alien word and cannot help encountering it in a living, tension-filled interaction" (Bakhtin, *The dialogic imagination*, 2008).

Dialogue, according to Bakhtin, results from the entry of two verbal verbs and two expressions into a special type of semantic relationship, which Bakhtin calls a dialogue relationship. The dialogue relationship is the sum of semantic relationships between all expressions that fall within the circle of verbal communication. According to Bakhtin, these dialogical relations are an exceptional and special type of semantic relations whose parts should be formed from expressions behind which there are real speaking actors who express themselves, or speaking agents. Possibly the authors of expressions, the object of speech. The expression is done through the method of

simulating the other, either by similarity, congruence or paradox. Bakhtin focuses on the communicative nature of the word, which is lexical and is not neutral because it carries in its guts an integrated ideology between the sender and the recipient. Grammatically an abstract empty of its ideological content. Bakhtin noted that every speech must consist of at least two speeches that together constitute a dialogue. He says: "The author is profoundly active, but his action takes on a specific dialogic character.... Dostoevsky frequently interrupts the other's voice but he does not cover it up, he never finishes it from the "self," that is from an alien consciousness (his own) (Todorov, 1984). This means that the discourse is born within the dialogue, just as its vital response is generated, and it is formed within an interchangeable verb with another word, within the topic, the discourse understands its topic thanks to dialogue.

Bakhtin developed for the dialogic wide and varied themes of many types and shapes. And dialogic is what represents the ideological and intellectual debate and debate, especially in the transfer of the prose. He refers to the permanent dialogue that it is present in poetic genre, but it is neglected as long as it is in one language, unlike the narration on which it is based mainly, and the plurality of linguistics is embodied within human faces, including differences and contradictions, In the majority of poetic genres (poetic in the narrow sense), as we have said, the internal dialogization of discourse is not put to artistic use, it does not enter into the work's "aesthetic object," and is artificially extinguished in poetic discourse. In the novel, however, this internal dialogization becomes one of the most fundamental aspects of prose style and undergoes a specific artistic elaboration (Bakhtin, *The dialogic imagination*, 2008). The consciousness of the creator, according to Bakhtin, lives in a world crowded with other people's archives of specific destinations around the world, and verbal interpretation forms, so he searches for his way, reconfigured, to produce after that a literary discourse that does not carry only his voice and his worldview.

Mikhail Bakhtin was a great admirer of Dostoyevsky's novels, which, according to his opinion, differed from other novels, as its hero was a character who looked at the world with a different view, and enjoyed freedom in making decisions, freedom was transferred from the authority of the author and her voice established dialogical relations with other voices. Bakhtin said: "Dostoevsky's particular gift for hearing and understanding all voices immediately and simultaneously, a gift whose equal we find only in Dante, also permitted him to create the polyphonic novel. The objective complexity, contradictoriness and multi-voicedness of Dostoevsky's epoch, the position of the declassé intellectual and the social wanderer, his deep biographical and inner participation in the objective multi-leveledness of life and finally his gift for seeing the world in terms of interaction and coexistence—all this prepared the soil in which Dostoevsky's polyphonic novel was to grow (Bakhtin, 1984). Often we find the novel referred to by Bakhtin emanating from the narrative discourse and that is that the hero who was talking to everyone in the novel, including characters and ideas, and he also dialogue with those outside the novel, with their different ideas and philosophies, and what distinguishes his dialogue is that it is open to the world External is not limited by time or place.

Polyphony is a concept that refers to a plurality of ideologies in the novel, as for the opposite of that which is rejected by Bakhtin's theory, it is the concept of monophonic, which refers to one ideology prevalent in the novel, and for example the concept of the soliloquy where it creates a monophonic novel, which is the same as soliloquy or monologue novel (Bakhtin, 1984). That is why Bakhtin has made ideology present in the novel through the element of the speaker in the novel. He is always and in different degrees an ideology, and his words are always ideological (Bakhtin, 2008) So he often focused on the element of the speaker who according to the novel is a personal or a narrator, and since the novelist is neutral according to the dialogic principle, and so on. The writer, according to Bakhtin, the speaker who allows him to express the ideology is the personality.

Through language, Bakhtin differentiated between two forms in fictional art, the first: the multilingual form, the "dialect", and the monolingual form, the "monologue". Bakhtin calculated that the polyglot form is based on displaying various perceptions, the multiplicity of voices and the multiplicity of visions, because the narrator is Neutral first enters during the narration of events, but allows his main characters to speak and exchange dialogue alternately and let them express their ideological ideas and their own visions, and to achieve the independence of the characters from the awareness of the writer. Hybridization is one of the manifestations of Bakhtin's dialogue as it works to determine the methods of presenting previous pronunciations in a later pronouncement, and hybridization, as Bakhtin defined it, is the mixing of two social languages within a single utterance, and it is also a meeting and two linguistic assignments separated by a period of time and by a social difference or both, within the arena of that utterance. It must be intentional. We understand from this that hybridization is a process of mixing the two social languages that the speaker performs in the novel. This mixing results in the two consciousness meeting and dialogue within the context of the enveloping. Parody is a method of reporting and parodying the sayings of others in a parodic way: the storyline parodically reproduces first the forms of parliamentary eloquence, then the eloquence of the court, or particular forms of parliamentary protocol, or court protocol, or forms used by reporters in newspaper articles, or the dry business language of the city, or the dealings of speculators, or the pedantic speech of scholars, or the high epic style, or Biblical style, or the style of the hypocritical moral sermon or finally the way one or another concrete and socially determined personality, the subject of the story, happens to speak, meaning that the narrator evokes the serious statements of others from different social classes and criticizes them in a sarcastic and mocking way. That is why we find parody similar to hybridization, by mixing two languages within a vocalized one, the first is present and the second does not exist, but the mixing between them is in a sarcastic way.

(Ducrot, 2009) reformulated and completed Bakhtin's dialogism. Ducrot argues that in an utterance there are different voices speaking simultaneously. He distinguishes two figures of discourse: the referent and the enunciator, both being elements of fiction, unlike the empiric Subject, which is an element of experience. The referent is held responsible for the linguistic material used in the utterance and bears the marks of the first person. The enunciator is included in the utterance by the referent who

organizes the enunciator's point of view, which may be shared or not by the referent. From a semiological point of view, in drama, the enunciator is compared to the actor and the referent to the author. The author gives existence to the characters, who are not responsible for what they are saying. From a different point of view, considering what is happening on the scene as a different use of everyday language, the characters are assimilated to the referents and the author to the empiric Subject. The concepts of referent and enunciator are crucial in Ducrot's theory of polyphony, which he intends to prove by presenting different cases

Discussion

The reader of contemporary Iraqi stories is amazed from the beginning because of the large number of voices that overlap in a harmonious way in which the reader feels that other people want to speak to him, and these voices, even if they sometimes interfere with the narrator's speech, are in fact the intellectual and cognitive sources from which the latter was taken to form the background knowledge for stories. But the reader sometimes feels that these voices try to insert themselves into the discourse of the story, so the main character disappears for a while and then reappears, as if the narrator intends to give these voices the opportunity to express what they want to reveal to serve as the mouthpiece of the absent individuals and groups, and here points appear contrasted view to describe reality from its viewpoints.

A- Dialogic: a narrative characterized by the interaction of several voices, consciousness's, or world views, none of which unifies or is superior to (has more authority than) the others; a polyphonic narrative. In dialogic as opposed to monologic narrative, the narrator's views, judgments, and even knowledge do not constitute the ultimate authority with respect to the world represented but only one contribution among several, a contribution that is in dialogue with and frequently less significant and perceptive than that of (some of) the characters. (Bakhtin, 2008)

In the story "Zahrat wahidat takfe" (One flower is enough) by Abd al-Sattar Nasir, the narrator repeated the same event with the voice of multiple characters, the events of the story in the Iraq-Iran war, where the characters narrated the event that the soldier (Zuhair Salman) lived in the battle, when he was assigned the task of cutting the enemy communication wires, and he dies, However, the incident of his death is narrated by multiple personalities with different stories: "Hafidhah Fares says: He is brave, there was a distance of meters between him and the enemy ... and if he could not find the enemy's wires buried under the dirt; who knows how the situation of our children will be." Another character, the blonde girl, recounts the incident of death again. She says: "He went to an area that was burned by bombs and black was the only color in it ... He penetrated and he knew that the enemy was crawling towards the ends of the borders, and that he intended to burn the desert and kill its wild herbs and kill with every human pulse. In it ... But Zuhair - this is how the blonde girl said - did not take the side of caution and cut off suspicion with this certainty, which tells him: You are now alone and you must perform the miracle ... Zuhair approached the enemy ... He planted in them an illusion that our crowds were approaching even if he died Between the bayonets of guns, he was able to continue his deceptions that

saved thousands of fighters ... He was bleeding the last drop of blood, thinking that his plan would never fail if he endured death ... and Zuhair did not fall. The same event is narrated a third time through the character of Hamid Omran, and he says: "Does any of you know what it means for a person to walk by himself to the enemy's territory and plant tens of mines around his cutters? ... It may be said that this is just an illusion, a dream, a fantasy, or a story told by an imbecile. But he is my friend, and I know him as I know every part of my body. I know how stubborn and mighty he is. " The narrator allows Ibn al-Jundi to narrate the incident of his father's death. Yasser said: "He said yes and died, without knowing any legend and any great medal that has become merely for his name to be mentioned among the people." He moves to the narration of the event on the lips of the beautiful neighbor: "Zuhair did not go there ... Every soldier in eastern Basra is like our neighbor Zuhair ... and the similarity between him and them is the one that inspired us to die." The narrator allows the voice of the dead soldier to narrate the incident of his death: "I do not know how to tell what happened, it is the ordeal of your choice of attributes ... In any case it is a brief story that did not tell you about all its secrets and its horror, it is enough to say that I deluded myself on the Day of Resurrection and that after what happened to see a greater horror ... and I was able to blow up what was left of the ammunition, can you believe that I entered them, but rather spoke to them. " The phrase "neighbor" (every soldier in eastern Basra is similar to our neighbor Zuhair) confirms the narrator's endeavor to use the technique of multiple narration of the event to popularize the heroism and experience of the soldier. (Nasir, Zahrat Wahidat takfi (One Flower is enough), 1983)

In the story " Zahrat Souk al-Shuyukh" (Souk al-Shuyukh Flower) by Najim Wali, the event was narrated in two ways, the first: What the man narrated in the cemetery about the death of his five daughters due to their need for flowers that were not present: "When the girls reached fifteen, I mean one behind the other, they began to disclose On their desire ... Nawal was the first girl who came and said to him:

-I want the yellow daffodil.

While the second girl was Dalal, who told him:

-I want a sea lily.

As for the third, she said:

-I want a carnation of pain.

The fourth said:

-I want chrysanthemums.

He might not have noticed what was going on around him if he hadn't heard his youngest daughter, Rima, say to him:

-I want the peacock's eye.

While the colonel narrated the event in another way: "He was the one who decided that his five daughters would marry: Nawal, Dalal, Ahlam, Ilham and Rima on the same day. With a network of dams ending in Shatt al-Arab. His daughters wore white dresses with a heart-shaped story ... One day, each of them asked for some kind of flowers from her groom as a gift. (Wali, 1997)

The two characters are both officers involved in the war and strive to show their experience and talk about the horror of the war and what it did

to their family, so the narrator used the technique of narrating the event in a different way to approximate the image to the recipient who remained in the narration of the two characters, comparing the narration of the officer and the narration of the colonel.

It is evident from what preceded the narrator's reliance on the technique of dialogic and polyphony, as it is a method that enables the narrator to reveal his ideology and the ideology contrary to him in one story and with the voices of his characters. The narration became rich with multiple and contradictory opinions that formed a space full of discussion that made the recipient free to choose the opinion that he deemed acceptable to him.

B- Hybridization: is the concept Bakhtin gives to a particular form of double voicing, the incorporation of two distinctive voices in the same syntactical unit. That is, within a grammatical structure that must be attributed to one person's voice can be heard the ideology and/or speech patterns of another. Hybridization, in other words, is "an encounter, within the arena of a single utterance, between two different linguistic consciousnesses", Bakhtin defines a hybrid construction as an utterance grammatically belonging to a single speaker in which are mixed "two speech manners, two styles, two 'languages,' two semantic and axiological belief systems" (Bakhtin, 2008)

Hybridization was mentioned in story of (al-Kalb) "Dog" by Moussa Kredi, because the main character's consciousness carries two different: "They are all like this. they look meek, or saints, and soon everything changes after leaving the marital room. But, oh, that differs. He is a different man. When were the men different?" In his statements and you see that, like other men, in addition to these two consciousness, we notice that the woman herself hesitated between two consciousness, so the skepticism that appeared in the woman's language means her hesitation between agreeing and disapproving of the speech of the man's personality proposing her marriage, as it appears in her saying: "This is different. He's a different man, but when were the men different? (Kredi, 1978)

And in story (Jareemat muhtaramat Jiddan) "A Very Respected Crime" by Abd al-Sattar Nasir, Hybridization is also present, as consciousness came in the language of the main character, the first consciousness is the ideology of the hero who was against murder and betrayal, and the second consciousness of Salem Darwish's bloody consciousness: "This bloody, thuggish logic (?) They come and go without fanfare. Salem Darwish, a friend of my intellect and belonging, says this after hundreds of lessons about humanity and its supreme value, asking me to kill my family "(.). The hero, with his honor and patriotism, his ideology contradicts that of Salem Darwish as a traitor and a murderer. (Nasir, 1987)

There was also hybridization in the language of main character of story (Hasanat al-Sayyid S) "Mr. S Immunity" by Aziz al-Sayyid Jasim: "Frankly, I am very afraid of the police, and this fear haunted me for a quarter of a century because of politics. At that time, when I was a patriot, the secret police pursued me constantly" (Jasim, 1979). In the language of main character two consciousness, the first, the hero's awareness and ideology that drove him to be a patriot, and the police ideology that was different with his views, continued to pursue him.

Hybridization appeared in story of (al-Noshoor) "Resurrection" by Fahad al-al-Asadī, in which the hero addresses a madman: "You have actually guided me, but how do they consider you crazy and lock you behind this concrete wall" (al-Asadī, 1988) . This statement reflects consciousness of main character who views the madman as a clever man, and consciousness of the people who view the madman as an idiot.

- B- Stylization:** Bakhtin argues that the clearest and most characteristic form of an internally dialogized mutual illumination of languages is stylization. Every authentic stylization, as we have already said, is an artistic representation of another's linguistic style, an artistic image of another's language. Two individualized linguistic consciousnesses must be present in it: the one that represents (that is, the linguistic consciousness of the stylizer) and the one that is represented, which is stylized. Stylization differs from style proper precisely by virtue of its requiring a specific linguistic consciousness (the contemporaneity of the stylizer and his audience), under whose influence a style becomes a stylization, against whose background it acquires new meaning and significance. (Bakhtin, 2008)

Stylization appeared in the story of Suhaila Dā'ūd Salman (Hátta ishaār ākhār) "Until another notice": "My mother who is like your aunt ... Her longing for the homeland has become like the longing of the Sufis, and she even thinks about moving her remains to Baghdad after her death" (Salman, Hátta ishaār ākhār (Until another notice), 1994). The character here stylizes what is known about Sufism in terms of passion and love and puts it into his language. This expatriate who remained in constant longing for his homeland decided to choose his wife from his country, Iraq, and he tells her about his mother's Sufi longing for the land of Iraq and her homeland despite her long alienation. The stylization was mentioned in another site of the same story: "I was with you throughout the terrible years of the war, and I was very painful for the great affliction that befell you ... 'It is the will of God in any case and there is no answer to his judgment', as my mother said, who also endured some of your grief and suffered for your pain." (Salman, Hátta ishaār ākhār (Until another notice), 1994). Character stylizes the mother saying and inserted it into her language.

The stylization is present in story of Hamid Al-Mukhtar's (Dā'irat al-Aqrab) "Scorpion Circle": "Perhaps in those days I was able to turn his paths with my black dark flowers. But a cursed demon, that's okay, but I might have been a strong cause of his death" (al-Mukhtar, 1986). Here is a method for Satan's stylization of obsessing with a person, and pushing him to do something, then deny doing it. The characters dealt with the stylization in the stories through their positions and ideas. The stylization enriched the text with a linguistic energy that made it coherent and intense.

- C- Parody:** According to (Bakhtin) parody is a double-voiced and double-languaged phenomena and must be precisely a parodic stylization, that is, it must recreate the parodied language as an authentic whole, giving it its due as a language possessing its own internal logic and one capable of revealing its own world inextricably bound up with the parodied language. (Bakhtin, 2008)

The parody appears in the story (Bain al-Raqam al-Dhaiea wa al-Qasidat al-Manhosat) "Between the lost Number and the Ominous Poem" by Suhaila Dā'ūd Salman: "These crazy people think that they have shortened the distances? The teacher mocks the belief of some Algerians that they have shortened the distances by placing the many stairs" (Salman, 1974). Parody mentioned in story, the character poses a question that is not intended as an answer, but rather to the irony: "You may be wondering in disgust: What kind of this man is planning to marry a woman he has not met?"

In story (al-Kalb) "Dog" by Moussa Kredi, the parody responds in the lawyer's conversation with his wife: "I can't be right. I really did wrong, but what do you want me to do? What can you do? You do not interest any woman, even if she is a road woman." (Kredi, 1978). The wife mimics her husband's words to ridicule.

And in story " (Khalaf, 1984), in the main character's dialogue with another character, Parody appeared in:

"-I don't trust myself.

She laughed: "You trust al-Sayeh." The character repeats the main character's word sarcastically, because the main character trusts al-Sayeh, who is a crazy man.

Conclusion

The contemporary Iraqi story was not written by a single direct style, but by a form of different styles that represent different positions. In fact, it is not written by language, but by the connotations and perceptions that a number of languages carry. And the speaker appeared in the Iraqi story not only the writer, but every character that has a voice within the story, and the writer himself became just a voice. This research revealed that the contemporary Iraqi story has established its dialogue relations with the characters that the writer created in order to hide and seek help from them, in order to achieve his goals through the voice that we hear, and this also achieves a distance between the writer and the characters.

Through the examples provided, it is shown how the real writer made his supposed writer on his behalf in order to achieve his goals of revealing the characters' plan, commenting on their actions in a sarcastic manner, assisting the storyteller, presenting the story as a frame, narrating its content, and communicating its aims.

The contemporary Iraqi story benefited from stylization, and the writer relied on the sayings of other characters in the story, so we see him elect especially the characters who are unique in their distinct style, and they are not required to be among the main characters, rather they may be secondary as it appeared in the texts that were analyzed, so the author chooses The character with the distinct word to pass his voice to her and join him with her voice, then she serves his goals with the word that has become double.

The reader of the narrative sections in the contemporary Iraqi story seems to him that it is in the form of a dialogue that has lost its formal nature, but the dialogue is not between two people, but between two consciousnesses present in a single statement, expressed by this linguistic hybridization. The stylistics helped the author transfer the sayings from its original text to his

text, so he borrowed from several joints, in order for the author's speech to pass his voice in the context of an intentional textual interaction through which the author as an organizer of voices and stories within the story aims to bridge the boundaries between discourses Chronologically spaced, the expression of the load and his vision through the intensification of symbolism and suggestion and bypassing the formal employment of language. We saw through the previous parody examples and the sarcastic and sarcastic word, and how the writer uses the heterosexual word, meaning the personal word, to achieve his goals, and he merges through mockery and sarcasm what he wanted to say, as if the writer came with this word to pass his word.

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