**Ministry of higher education and scientific research**

**University of Maysan**

**College of Basic education**

**Department of English Language**

**Analysis of the novel “The chalk door”**

**By Ahmed Al-saadawi.**

**BY**

***Aeoub mohammed abd-eluhab.***

**Supervised By**

***Assist.INST.Imad Jasim Mohammed***

**2024 A.D *1445 A.H***

**Dedication**

To those who taught me how to stand firmly above the ground

My respectable father

To the source of love, altruism and generosity.

My esteemed mother

To all those from whom I received advice and support

I dedicate to you the summary of my scientific effort

**Table content**

|  |  |  |
| --- | --- | --- |
| **Numbering** | **The address** | **The page** |
| 1 | lntroduction | 2 |
| 2 | Chapter one | 5 |
| 1\1 | The cultural identity in the novel | 5 |
| 1\2 | The religious identity in the novel | 6 -8 |
| 1\3 | Analysis the novel | 8 |
| 3 | Chapter Two | 19 |
| 2\1 | Polyphony term | 19 |
| 2\2 | The polyphonic novel ,or the dialogic novel | 19 |
| 2\3 | Polyphony or pluralism | 20-24 |
| 3 | Chapter three - the researcher opinion | 25-28 |

**Introduction**

Ahmed Saadawi, a Baghdadi novelist, was born into a simple family in 1973. He was distinguished by his many talents, including writing, Prose poetry, novels, journalism, and radio work. He has a rich creative output that continued from 2001 with the publication of the collection “The Feast of Bad Songs” in Madrid until 2019 with the publication of his latest novel, which is “Diary Diaries” published by Nabu House - which has not yet arrived in Baghdad - preceded by his polyphonic novel with a thorny artistic structure, which is “TheChalk Door”. The year 2017, as well as many important novels Which made him at the forefront of contemporary Iraqi novelists , The novelist was distinguished by the boldness of his pen and the sincerity of his ideological vision that was not subject to political, partisan, religious or sectarian authority, and this is confirmed by his bold stance on the events of the massive demonstrations that he witnessed,Iraq since October of 2019, and what it writes on its official Facebook page or what it tweets on Twitter is a confirmation of what we have reached, and it is something we respect ,It is clear that the novelist is interested in employing the fantasy “the miraculous imagination” for his narrative imagination. In the novel (Frankenstein in Baghdad), he borrowed a word from Mary Shelley’s miraculous imagination, represented by the character of Frankenstein, to transform it from its global concept into a local environment with a Baghdad flavor. As for the novel (Bab Chalk) He borrowed the term for the soul to move between the etheric worlds - which suggests shadows. The idea of reincarnation - to make it the plot of the novel and its general framework. Chalk door is a polyphonian novel with a high load of poetry, based on the idea of multiple (Voices/characters) with the multiplicity of patterns of consciousness expressed by it, as well as the multiplicity of voice within the voice itself from what I called (voice fragmentation), as each of the characters of the novel represents a special ideological awareness. The consciousness of the characters was not subject to the system of fortitude, but it seemed to be a variable in the personality itself, appearing through its transformations in the seven virtual worlds, which led to the multiplication of the concept of the Bakhtinist dialogue. The novel relied on the style of the novel on (fantasic realism) employing mythology in weaving the threads of reality, and the narrative imaginer that expresses the concerns of the Iraqi personality in an era of crisis full of political, social, intellectual and religious transformations. The fantasy imaginer can be described through the meaning of my novel by being described to two main worlds (reality / symbol). They appeared in all seven worlds, focusing their appearances in the first and fifth worlds, as the first world represented reality through the internal point of view ,For the characters of the novel while the Fifth World came as a symbolic objective etimon of the First World , The novel belongs to postmodern literature, and is characterized by its breathtaking admiracles, glowing language, and the aesthetics of the antagonism in the multiple views of its incompetent personalities, to be achieved through its polyphony - the multiplicity of its voices - the poetry of the novelist Ahmed Saadawi. Our study is concerned with the sake of the novelty in the critical origin of the novel, by revealing the poetry of Ahmed Saadawi represented by the polyphonism of the novel through its narrative formation, as the research works on the hypothesis that the novel has a polyphonic (objective, and narrative) version of the theme (transformation) as a (semitic- narrative mark) employed to scalit the other topics that constitute the style of the novel, in a way that feeds the semiotic brand and serves it. The transition between the seven worlds represents an objective transformation of intellectual polyphony, while the multiplicity of narrators through the schored Maestro, the narrator (author) embodies a sign of transformations the narrative in the novel

**Chapter One**

**1/1 The cultural identity in the novel**

In his novel (The chalk door), Ahmed Saadawi presented the cultural identity by highlighting all appearances.And customs and customs in the Iraqi, and traditional games represent a facet of cultural identity, as It is an occasion for people to meet among themselves, he says: "You have had a chance to work in Jordan .”**When you see Amir having many discussions with young people from our residential area, childhood, primary and secondary school colleagues and others, meeting on a football game, for example, or drinking tea in cafes, and asking Amir not to play dominoes or tables and chess for forbidden demonic games"**. The football game was able to bring together the children of one residential area despite the differences of intellectual and reference.One of the manifestations of cultural identity is also the intellectual and telorical heritage, as defined by Mohammed Riad Wattar when he said Cultural, social and material heritage, written and oral, official and popular, linguistic and non-linguistic who came to us from the distant and near past Among the elements of the anecdotal heritage employed in the novel is the collocal dialect that carries an important cultural stock,The use of the Iraqi vernacular dialect came prominently from the characters of the novel such as the character of the old man (Fattah) and Dr. Wassef, who were exchanging dialogue in the Iraqi dialect, **he says: "I am in a romantic age, and suicide is a romantic idea means ... Is he not serious? He will leave the topic, do you want to say that? Fattah asked with concern, Dr. Wassef replied: I don't know. But humans often do not do wise deeds. Three-quarters of human actions are either unrealistic and reckless, or romantic acts in essence**

**do not philosophise about the doctor, may God keep you. I'm afraid of the subject. This boy is only with me, and if he dies, I don't know what I'm doing**

**he won't die, I promise you**

That the writer's choice of the vernacular dialect on the tongue of the character (the old Fattah) was a good choice For the most important reasons, the use of vernacular contributed to building the environmental and cultural level of personality, and the vernacular dialect also contributed to the delivery of the image . (the image of a simple human being) closer to the recipient.The novel lies on another cultural tributary, which is the dress, which in its form, color, size and the way it is worn is related to a certain culture, as it appeared in the Iraqi, and because of the sectarian bickering, a group of people wearing certain clothes symbolizing the nature of the religion to which they belong, he says: "Then I drew the attention of a movement in Al-Rasheed Street, a group of twenty to thirty people, from the skin of the heads, wear yellow clothes and walk in silence behind each other.) - Um Iraqi Buddhists, they go every day to pray at the site they demand to be converted into a temple"

**1/2 The religious identity in the novel**

The novel (The Chalk Door) by Ahmed Saadawi has many problems, with regard to conflicts The sectarianism and religious experienced by the Iraqi people, which led to the emergence of radical differences and conflicts, sometimes and sometimes between the members of the same people, and to a break between the One of the pictures was embodie These conflicts in the hadith of **(Abd al-Azim)** by his friend the protagonist **(Ali**), he says: **"The battles were designed, since it is a direct and frank sectarian conflict, according to stories extracted from history, stories of a sectarian nature, or it can be said stories that always fuel sectarian conflict. The incident of Al-Taf, Al-Shamr or Omar bin Saad facing Hussein and Abbas. Al-Mukhtar Al-Thafi in front of Omar bin Saad or Obaid Allah Ibn Ziad. Muawiya confronting Ali bin Abi Talib, and in another version Amr bin Al-Aas facing Ali bin Abi Talib, or a confrontation with Ammar bin Yasser or the owner of Al-Ashtar, Salah al-Din Al-Ayoubi in the face of a leader fatimi** ,This picture that Abdul-Azim monitors for us about the Iraqi, it shows us the seeds of difference.The disparity in the religious doctrine (Sunni and Shiites), and the inability of its members to build a coherent present in which man occupies a prominent position.In another form of the difference and disparity that exist between the Iraqi people, this is manifested to us in the multiplicity and diversity of religions, and the personality of the Iraqi individual who is not fanatical of his religion is manifested in the form of brother Ali (Ammar), who announces his readiness to contact and contact with all religions that connect man to his Lord, and this is what is embodied in his saying: "I became like Anon in prayer, and the injection of stem cells did nothing. Maybe it was just a trick and a prank. And the abundance of prayers led me to a specific result; perhaps I am not the person who is qualified to pray strongly and effectively so that my propaganda penetrates the blocking of the sky and reaches the Lord's hearing. I contacted a friend and brought in a Shia cleric with a meekly features and a low voice. He came and stood at your head in your room in the hospital and grabbed your right hand and started reading verses from the Qur'an and prayers from the carpet newspaper ... The elotent sheikh with the influential voice left, and nothing happened after that. It does not seem that God paid much attention to this gentle sheikh" , and a fondness of this religious openness most highlights his use of men of other religions: "**Mohammad Sad Khan came to me with a Chaldaean cleric who reads from the Bible, and then Sabei put the two-based twigs under your armpits and echoed Aramaic from the sacred** "**treasure of his Lord**". I responded to what he did and did not object, and in his use of a man from the Yazidi religion as a sign of this religious openness, this view is evident in the following passage: "And from one of the displaced people from Mosul brought a friend of a small bottle dealer that he said it contains holy water at the Yazidis, and he was taken from an eye of water called "He was insulting" and asked me to use it ").Through her religious openness, this character (Ammar) expressed that the relationship between religionIt is a relationship based on the different, not the anti-opposi One of the manifestations of the insurrection against religion is the conversion of some Iraqis to Buddhism in response to the charged conditions with sectarian conflicts[[1]](#footnote-1) (الحسني، 2022)

**1/3 Analysis the novel**

**The narrative is the general term that involves cutting an event, events, or experience. Or news, whether it is the essence of the truth or the creation of imagination,** and the basic means adopted by the novelist in presenting the novelist characters, and the narrative structure consists of three axes: the narrator, the narrator, and his narrator. (The narrator) is the person who narrates, as well as the function of coordinating and organizing the narrative speech, and the function of reporting is embodied in the message that the story works to communicate to the recipient, whether the message is of moral or humanitarian meaning, and an ideological or commentary function, which includes the interpretative or hermeneutic activity of the narrator, as well as the attention, comprehensive, comprehensiory and impressionist guest. The narrator can be divided according to his relationship with the events into two parts:

The narrator is inside the story: If the narrator is present and involved in the events he tells, so he tells us the events with the conscience of the speaker.

**The narrator is outside the story: It is intended for the narrator to be independent of the events he tells, that is, he is not involved in it and tells the conscience of the absent.** Returning to the texts of the novel, we find in the chapter “The Living Dead” Narration is what the novelist Ahmed Saadawi opens his novel with, in order to reach the recipient

The event directly without going into description or dialogues, we observe the narrator

The insider who narrates events to us in the first person (I) is the one who initiates a process

Narration: “When they threw me into this rotten cell, I saw, in the light of day

Scarce, a door drawn in chalk on the wall. He had drawn it, as it seemed to me, by a prisoner who had passed through. Perhaps he died before he succeeded in opening it, or he escaped from it. I do not know why I erased the impossible door so as not to narrow my options. And I don't even feel it

In isolation. This cell, which the narrator began his narration by talking about, is the same one that he ran out of Its way of directing the reader towards the event in the novel and its characters, by directing the narration to introduce the place in which he is located (the character of the prisoner Ali Naji), which is the cell in which he and his friends are imprisoned: “That was before you came and crowded in here, oh colleagues in this vulgar cell, my pickpocketing friends.” Forgers, murderers, and gas cylinder stealers Home, and my boss insults... You are lucky that I am here with you in this ugly cell immersed in darkness. Listen to me as I give you one last life lesson. The inner narrator, who narrates in the first person, is able to manipulate the recipient to make him ready to catch the next person who narrates the event and introduces himself directly to the recipient, because this method “allows the character to face the reader directly, speak to him, and dialogue without tutelage or guidance from other characters and reveal himself with absolute freedom.”

Without waiting for someone to hide some of her ideas and positions from the reader some of her thoughts and positions , as we get to know how much sorrow the narrator feels , who embodies the character of the prisoner Ali Naji, who almost went insane from the excessive torture and electric shocks he was subjected to in his prison, we find him recounting his memories so that the reader gets to know the character: “I still remember the red rose that my father placed on the wooden box of the old television.” After he returned from work one afternoon, I snatched up the rose and kept admiring the curls of its leaves and its distinctive color... I would come back from school, and because my mother was tired or sick sometimes, or because I was excited to try things and get praise for my mastery of them, I would run to the kitchen to peel. I eat large potatoes and prepare lunch for myself.. We notice that this narrator keeps recounting many memories about his situation by recalling his childhood memories, and as the narration progresses, the recipient notices that the narrator tends to obscure the external features of this character, so the narration only shows us what is going on inside her. Thoughts, feelings, feelings, and memories, and the novelist may be intentional in this, because the character left without description or without distinction can be more present in the novel. Of the character described very clearly. Through the narration, the narrator (Ali Naji) introduces us to the character of Laila Hamid, the girl to whom his heart is attached, as she is his first love: **“The love that I can describe as my first true love, I lived it there, in the corridors of the audio-visual department at the College of Arts, in the summer of 1993, in the third year of Study, with Laila Hamid “** ..” “And it continues . The narrator presents his character and the character of (Laila) through his narration of the event, as well as his narration of his feelings towards her: **“I stand on winter days under the pretext of searching for the heat of the sun at the wall of the teachers’ cafeteria, joining others who prefer this place because it is a good place for observation, and I remain like them, searching with my eyes for my supposed lover.” Will she leave the audio-visual department, or will she enter the student cafeteria? Look at her in her panties skirt. It was the trending fashion that year, and she carried her mug, like the other girls. To drink water or hot beverages.”** At the end of his narration, we find him presenting his desperate, hopeless character as he calls her . The phrase **(the living dead)** who does not hope for anything from life, is without hope and is dominated by despair. For him, life is at a standstill, and he does not expect anything from it: **“For me, I am” the living dead**“**And it does not matter to him whether life or death is what will come to him. It will not change anything for me whether I hope or despair.”** Through the narration, the narrator, who narrates in the first person, employs the retrieval technique to provide brief information about the character of (Ammar) Ali Naji’s brother, who worked with his brother before the events of 2003 AD: **“Ammar was working on a business that sold cigarettes in Shorja before 2003, and then his work developed rapidly.” He opened a wholesale shop in the cigarette exchange in this market, and Ali joined him in the work, and they became partners almost** (حميد، 2019)**[[2]](#footnote-2)**

**"And her husband decided to travel, because of the deterioration of the situation and his feeling that the coming might be the worse"**

In the novel The chalk door , there is an allegorical expression that carries the meaning of the unknown that no one knows, but about the future, its ambiguity and fear of it, but what we live is known, from which we derive our strength with all fears, as it comes in conjunction with reality .Despite the direction of the future forward, however, it is the worse, and this idea maybe controlling the ratio

Large people belonging to this country, and their belief that salvation is in travel

Place is closely linked to the concept of freedom, and freedom in its simplest form is freedom of movement, and the relationship between man and place in this sense appears as a dialectical relationship between place and freedom, and freedom means a set of actions that a person can perform without colliding with barriers or obstacles, that is, with resulting forces. From the external milieu, and he is unable to conquer or transcend it. There is always a conflict between the person who aspires towards freedom and the external milieu that limits this freedom. This external milieu is either other people or a set of laws and rules established by the state or the social milieu that defines limits for the person. The extent of his freedom is reduced, and thus this person feels the narrowness of the place and turns from a familiar place to a hostile place. He feels danger and a threat to his existence and being, which leads to anxiety and tension as a result of the feeling of loss of freedom. Freedom of movement and freedom to act and do the work that a person prefers to do[[3]](#footnote-3) (امين، 2023)

**"”For me, my situation has not changed much, I remained just an old man who spent a quarter of a century of his life in captivity in Iran living In isolation, trapped in a trivial job and outside the context of public events”** In the novel The chalk door, one of the most important testings of the novel, Wassif Abdul-Mahyyi, talking about an era of his life, whose words are not

without a directional metaphor and a directional in the space direction (outside)

He describes his life and in that closed period as if he was outside the events of the pension, and Al-Saadawi transfers from this direction the suffering and loss to that period of absence in the families of the Iranian. The reader views the facts and personalities in the narrative text as a temporary fact, trying to benefit from the knowledge messages, the truths and their influence, and what facilitates the reception of messages, that intellectual mechanism (borrogan) “The writer may share with society his ideas in producing a natural connotation He also shares the concepts of society humble sharing . The distinctive feature of Al-Saadawi's novels is to focus on realistic cultural phenomena, highlighting them, in a language that simulates the present of society, and its goal is to be upgraded and a deeper understanding. The more cultural and aesthetic cases the text provides, the more effective it is. And the next text from the novel The Chalk Door simulates life and with a set of directional metaphors that meet the request Al-Saadawi in the delivery of his idea. **"Enough evidence that helps me believe that humanity was advancing and then reaching high peaks Civilization collapses after it for some reason, great meteors descend, diseases and genocides due to advanced weapons, and then humanity returns to start from scratch ... A codification of deep truths that humanity, while resuming the journey from scratch, was not able to absorb and understand. Today we can, because of our evolving mental abilities. We just need to re-read, and reduce a little from the fetish of the logical truths in order to reach understanding the new»**

The arrival of humanity to high peaks, progress and progress, but it does not continue as a result of natural events, wars or diseases that eliminate this progress and is not now and in (2020) the best witness of the extermination of a disease that penetrated the world through an unidentified virus - the Corona virus - openly we start again after its demise, (then humanity returns to start from zero) and from this metaphor, which indicates a new stage of life, that is, after the end of these epidemiological events or others, we have to absorb the truth and my real, and from the borrowing (mind above) where our mental abilities are higher and above and humiliate these abilities to get rid of stereotypes and as that have long as long We stuck to it, get rid of the ideas that we worshiped forever, breaking the stereotype and the goal is to understand existence through enlightening the mind. **-In the next part of the research**, cultural connotations associated with directional metaphors included in Chapter 20 of the novel of the Chalk door Chapter reveals many truths and concepts related to culture Al-Saadawi crammed into the last papers of his novel (The Chalk Door) a lobe no, and is called (Death Post), where It lists one of the true facts that we have long witnessed and witnessed until the present and society has suffered from it, which is the fact (suicide) whose pace has risen significantly in the last era, and depends in communicating his literary message about this incident and the motives leading to it, on a set of directional metaphors, and as Cicero Roman says, "It is the responsibility of art to show us new truths" ), because the function of literature and art is a dangerous job**,**In transcending boundaries and expressing society, creating the cognitive awareness of the reader. He tells about a brastife family from the city of the city of Al-Thawra in Baghdad, consisting of a brother, his sister, twins and four sisters, and they lost the father early, and the young older brother was forced to travel in the nineties outside Iraq (Jordan), to improve their situation and buy a new house. He left this to his older brother, his only brother (Amir) and he is energetic and active and studies at the music institute, his sister, who was suffering from health problems, and he was accompanying her wherever she went. He is the source of strength for that sister, and they were a couple. No, he plays and the sister sings and when Amirorim decided to appear in the public at a graduation ceremony At the Faculty of Arts, the mother and the older brother, the response was from Amir and imagined (Al-Raqi**): - "But Amir shadowed the opinion that they offer refined art, a group of fiftiestial songs, not this. Today’s songs are because of youth TV». The response of the older brother, which conveys the cultural difference to the poor environment, was "because subcultures according to social classes",** and with conceptual directional metaphors that convey connotations that fit the required context**: "I did not object to the public appearance in itself, but rather risked being under the eyes of others. And the offers and the temptations that can appear in front of them. And we are in a poor envelon, I was afraid of possible transformations that might change our lifestyle into unwanted paths. But, what should I do with a sister with a weak body who spent half of her life dynerated at home? With a girl who sees herself as less fortunate than others. And the shelf may lead to**

**A big setback for her, more than what can happen with a fully healthy girl “**

**(To be under the eyes of others)** This directional metaphor to convey the meaning in the same writer, which is the parents in poor environments do not like fame, advertising and attracting attention, and consider it a defect and this is their culture in dealing with children, in addition to the fear of transformation in their lives. As for the expression (she sees herself less fortunate than others), this directional metaphor is pronounced associated with human experience, and starting from (less below) that the opportunities for a sick girl are very few, they are not equal to those of girls in life opportunities, and this is only a culture that concerns the poor environment Based on previous experimental models, this proves the importance of borrowing and its permanent and distinguished presence in our dialogue and our literary speeches » , and from the allegory perceptions with which Al-Saadawi completes his twentieth chapter Mental perceptions of the concept of religion: - **« General perceptions in which religion is mixed with social custom with the customs and moral orders that we learn Inside the house and the family. It was a flexible mixture of popular culture, religion is part of it but not its center»** **Religion is part of it and not its center** (an expressive directional metaphor and the source field in which it is directional (centered) to reach an understanding of the field of the goal (religion) in a certain culture, where it is presented through this metaphor "as the tool of additional knowledge" (98), religion was not the main thing in life, they practice their lives, which may agree with Religion first agrees without complicating things. Al-Saadawi continues the events of this season, and in the first visit to his country (Iraq), there are two things that have happened, the first:A young man applied to his sister Reem's engot... - "**The second is the one that happened to Amir. It was a dark sleeping neighborhood, shabby clothes, and a deep cover.His face, and even comes from it like radiation and impact on those around him, as soon as he enters or sits until the weather is directed, and the smile disappears and the spirit of fun and humor fades, which was the source of the main source among us (he remembered god) (**Sadness is under) the mentally perception through which our writer expressed in these expressions, to describe the sadness reached by this narrative character (Amir), and thus convey this sadness to the reader. It continues the narrative of the events, where the brother from Jordan returns to the news of the death of a lonely brother (Amir), he died because of his fall from the top of the ladder in the dilapidated house, and the washing and burial ceremonies were completed: - "**To accomplish everything under the instructions of the son of the muzzinar and his group that it is not permissible to sleep the body of the dead in the house»** . Al-Saadawi used a new directional metaphor, to convey the significance of submission to the son of the muzzin and his instructions (submission under), and this has become what the cultural significance in its submission and coordination of religious personalities, because "culture is a group of connotations circulated by members of a certain group through those interactions"), and after he shook hands with the brother Ibn al-Muzar and then: - **"A voice inside me tells me of the need to kill them all. They killed him In one way or another, they caused The weakness and weakness of Amir and his being closer to death than his closeness to life »)**. Human experiences are what enable the writer to take directional metaphors "and that each experience is entirely cultural, and that we experience ((our world)) in a way that our culture is present in this same experience" and the direction (inside) in which our body works is drawn only with other perceptions, and from this directional metaphor Which, if we compare the speechlessness of them, we do not reach the same degree of understanding, (that his strong feeling that they are He died on his brother as if he was sure of this feeling, because there is a voice that informs him of this truth, and this voice is not doubted for a moment because it is his voice). After two years, a brother returns to Baghdad in a final way and the mother reveals to him the secret that Amir had hanged himself and did not fall from the ladder, and the brother began to search for motives for suicide in order to avenge his only brother. The first motive was the protagonist (Bab Al-Chalk), the owner of the Society of Suicide in the nineties and their glass isolation and his radio program: - "**You are the reason for the escalation of the self-conflict for Amir to the extent that he wanted to leave life. It wasn't** **It's not for that. It was a glowing energy and flame of life. How can he die?»** Between joy and sadness, and between above and below, the state of Amir has shifted. After he was a life lover, he became a lover of death, and there is another motive, which is the son of the mudist who practiced brainwashing on him, and wanted revenge on him and killed him Our novelist calls this retaliatory quote from the perception of (domination above):**“I luminated at home and went out at dawn heading to Husseiniya, which was earing. As I expected, the Harja of religion And the religiosity on the street was not very real. Power and religion have become one thing, and it seemed a market hypocrisy on the broadest of what is** Al-Saadawi forms a cultural understanding stemming from his human experiences, in that the hegemony that represents the superiority for our bodies is government and religion, which are one thing, and thus opens the doors of awareness-raising contemplation for this life and understanding existence, and reaches at the end of his class to the third motive for suicide. He is his colleague Sinan Fatah, the violinist at the Institute of Musical Studies, who lives in the Al-Mansour neighborhood. He was the last to meet them, a prince before he approached to hang himself, because this colleague, the clarnet player, has married a prince. She left a prince to his poverty and married from

Sinan, in an allogory expression: - "**And this is probably what made Amir rush more towards the idea of death"** ). With the allogrophical perception (the most above), the idea of death became inflated and grown by Amir, but after the research, he knew that they emigrated outside Iraq and could not take revenge, but he would be waiting for them. From this novel chapter (Death Mail), Al-Saadawi conveys many of the truths, about a testicle that belongs to an era of the recent times and with metaphors of syns, and directional, as we showed, one of those metaphors that contributed effectively to understanding and to understand those truths about that world of existenc. (نعمه، 2021) (نعمه)[[4]](#footnote-4)

**Chapter Two**

**2/1 polyphony term**

According to critic Jamil Hamdawi, what is meant by the word polyphony is: “multiplicity.” Sounds, this term was taken from the world of music, to be transferred to the field of literature and criticism. and then; What is meant by the polyphonic novel is that novel in which there are multiple characters in dialogue, multiple points of view, and different ideological visions. In the sense that it is a pluralistic, dialectical-oriented novel Democratic, as it is liberated, in a way, from the authority of the absolute narrator, and also gets rid of the unilateralism of perspective, language, and style.”1 In other words, the polyphonic narrative is based on multiple voices And the angles of vision, and the freedom of the character to justify his existence and express his positions without any obstacle, even if what may come out of it contradicts the creator’s ideology and intellectual perception. Or it presents its contents according to multiple voices and in a variety of ways. In this dialogue diversity, the reader finds what he wants to find without feeling that anyone is imposing on him what he should receive, and thus he accepts the narrative text, and happens. A kind of spiritual contact between the text and the recipient, and in this way the creator achieves his goal

**2/2 The polyphonic novel, or the dialogic novel** as it is called by Bakhtin, is characterized by... With phonetic multiplicity and diversity in levels of language, “genre openness, multiplicity of intertextual discourses and textual reproductions, diversity of linguistic registers, and differences in narrative perspectives and ideological perceptions, where the reader is left to choose the position that suits him and the character that matches his intellectual, mental, and doctrinal aspirations”, or it is the novel based “on amultiplicity of voices, And the characters, Languages, styles, narrative situations and perspectives. This means that it is a novel A democracy that includes all intended readers to express their opinions freely and spontaneously. They choose whatever appropriate positions and ideologies they want.” What is understood from this statement is that if the narrator (writer) is in the novel The monologist is the one who controls the characters and imposes his ideas and positions through them without their 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 employing local dialects, in addition to employing various referential indicators . “In short, it is a novel with multiple structures and voices And genres, as a reference, is a democratic novel in ideological presentation and textual and linguistic formation that focuses on the conflict of characters and the contradiction of their positions and their own languages, which make them belong to a specific linguistic group that is clearly evident to us. In the novelist discourse" and these features related to the polyphonic novel that Bakhtin worked on The representation of it is through his book onDostoevsky’s Poetics), where he believes that the polyphonic novel is what includes linguistic variation, that is, diverse linguistic styles, social and regional dialects, and professional jargon. What “Bakhtin” means by the monological novel according to “Jamil Hamdawi” is The ordinary novel with one voice Especially in the Russian Federations (حداد، 2016)[[5]](#footnote-5)

2/3 Polyphony or pluralism is a modern critical term that has recently been associated with the work of fiction in which the narrating voices are numerous and abundant, that is, those that emanate from more than one point of view. This concept was translated into Arabic, based on a purely musical term (polyphonia). This term or concept is musical in origin, but it It was found in the novel as a metaphor, and although it was musical in origin and connotation and of recent origin in the novel, there are those who preceded modern criticism in saying about it. The Greeks used it as an adjective derived from (polyphones) and applied it to everyone who had the ability to produce multiple sounds and to everyone who was distinguished by the abundance of his linguistic expression. For those who are characterized as chatty but It has been the custom throughout the ages and in various countries to use the origin of the word (polyphon) and exploit it in a group of terms that give the meaning of the diversity, expansion, or multiplication of sounds Based on the above, adapting this term and applying it to a modern technique known to the work of fiction opened a critical debate that enriched modern critical studies, broadened its horizons, unleashed its freedom and freed it from the monotony of critical statement dealing with what is known as the authority of the knowing narrator, and freed it from several common terms in modern literary criticism, such as the point of view, evangelism, and vision. In particular, novel criticism has gone beyond, in the presence of this new, old term, delving into the traditionalism of what is known as form, content, structure, and discourse, and from talking about the role or external artistic impact (social, psychological, and historical), so it has moved to a more comprehensive and authentic perspective, which is the whole represented by a group of voices that is densely ideological and has its own intellectual references and human origins. On the basis of which art and its discourse are based (قبيلات، 2010)[[6]](#footnote-6)

The multi-sound technology is a narrative template that goes beyond the traditional template of a single-sound novel in which one raw accounts for narrative tasks and monopolizes itself with the task of broadcasting the story and exporting its visionary perspective, which was often dominated by

One-dime. Where the novel of multiple voices represents a more modern narrative form and narrative technology that is more avant-garde than the traditional form of novels based on a single-raw voice of the narrative, and its narrative adopts a monolithic perspective. The technique of narration through multiple voices is not a modern technology, but “a well-known technique In the world novel from an earlier time until the modern novel"

. The style of multiple sounds in the narrative is characterized by creating a multi-visional perspective and the spirit of angles in capturing the events of the narrative and absorbing the differentiated visions of the sounds of the narrative text. The style of multiple sounds is a narrative style that rebels against the narrative monopoly of the narrative process, and the technique of multiple sounds in the narrative provides more participation for the readers of the novelist work; it makes it works to link the events of the novel together, and deciding its units in a synthesis process until it eventually reaches the completion of the narrative text system and absorbing its idea and connotation, as the novel of multiple sounds provides a partnership on two levels, the first level is the partnership of a number of characters of the novel in the narrative story and in the industry of its events and building the dramatic plot in it, and the second level is The partnership of the novel reader in shaping and recombining the text and crystallizing its semantic data; This type of narrative requires an intelligent and attentive reader of this method of narrative, which forces him to recombine and arrange these multiple narrative sounds and put them in its context, and thus easily arrives with the connotations of the narrative text. In this method, "The movement is from the text to the reader and then bounces from the reader to the text in a flexible rubber spirit of interactive exchanges between the text and its reading footnotes” (ابراهيم، 2022) [[7]](#footnote-7)

The Bolivarian novel contains a set of characters or voices that struggle with each other intellectually and ideologically. Thus, it has patterns of consciousness that differs from the writer’s consciousness and his personal ideology. This means that the characters in the Bolivarian novel have relative independence, have complete freedom to express their internal and objective worlds, and have the right to the true and explicit word that may conflict, in some way, with the word of the author, narrative or hero directed by the writer. (حمداوي، 2019)[[8]](#footnote-8)

– or what he calls the hero - "leads to a dominant idea, to the dismantling of the monological unity of literary work ... The hero becomes relatively free and independent, because everyone who made him a specific value within the author's curriculum is doomed, so to speak, and that everything that has given him his quality character once and forever as a complete personal image of real life. All this is now employed to consider a complete image of the hero, but rather as a subject of self-awareness." What is fore that the novelist personality is one of the means of the writer to embody the vision and express it in the tongue of a personality that represents the element that performs the task of the narrative act and take it to a specific and sealed end. Hence, no novel can give up the character because it is one of the basics of the novel construction. Perhaps what prompts us to choose Bakhtin's theory to study the character in Ahmed Saadawi's novels that it tries to present narrative models not only as characters who move within the novel, but also have their intellectual extensions in collective awareness, in the sense that the character is no longer governed by the novel structure and does not come out of being a tool in the hands of its author, but that the nature of the character in the novels of Ahmed Saadawi tries to escape the authority of the narrator, as we see that there are some chapters in which the character discusses some ideas of the narrator and rebels against him, which is called by Bakhtin (Awareness of consciousness) . (جوير، 2016)[[9]](#footnote-9)

**Chapter Three**

The researcher opinion : ( The chalk door ) is the novel that followed (Frankenstein in baghdad) but she didn’t meet the same hustle and bustle because she is Complex and symbolic , it needs an educated reader who is good at deciphering and analyzing it . The chalk door is a symbolic novel that simulates the Iraqi reality, its crises and the complexities of life Al-Saadawi put forward the idea of spiritual reincarnation in the Sufi, where we find the hero Ali Naji moving in the dream and in the case of coma between seven virtual worlds in which he lives different lives And he dies in it more than once to return to life in another world.

The novel of The chalk door is based on absent texts and parallel texts, perhaps in its introduction to the Iraqi mythology. Its author is that its author reported brilliantly and intelligently from what he reads and knows to rise to this level of narrative discourse that radiates a philosophical and cognitive philosophy. Perhaps this is one of the sources of its difficulty and complexity at the same time, and the novel was not limited to these philosophical, mental and Sufi concerns only, but it dropped all this on the Iraqi situation since the nineties of the last century, where the domination of the Saddamist stam until the time of writing the novel in 2017, where the forces of ISIS terrorism were still desecrated a large part of the land of Iraq. The author succeeded in exposing and condemning the nature of the forces and parties that dominated the Iraqi scene after the change and the popular struggle to resist them, but some of the events presented by the novel seem to deal with the events of the political arena and the popular civil movement in Iraq today . The chalk door is a multi-sound novel with high poetic ideas. The novel is based on the idea of multiple voices in addition to the multiplicity of types of consciousness expressed. Each character in the novel represents a special ideological awareness that does not subject the awareness of

the characters to the system of stability, but to change in the personality itself, as evidenced by its transformations in the seven virtual worlds, which led to the multiplication of the concept of the Bakhtin dialogue. The novelist focused on two main worlds (reality and symbol) appearing in all seven worlds and their appearances is focused on the first and fifth worlds, where the first world represents reality through the inner view of the characters of the novelist, while the fifth world came as an objective symbolic equivalent to the first world. The novel belongs to postmodern literature and is characterized by its amazing wonders, its language, its glowing language, and the aesthetics of contradiction in the multiple perspectives of its incomplete characters. The novelist Ahmed Saadawi begins his novel, which includes twenty-one chapters entitled us, with the employment of the pronoun of the speaker "I" presented by the protagonist of the novel He speaks inside a dark, rotten cell from the cells of the 2002 dictatorial regime In Badush prison in Mosul . We note that there is a long monologue offered by the hero inside the solitary cell, imagining that he is accompanied by other prisoners, asking them to listen to him until the last moment of their lives, just as he listens to a priest who washes their souls before leaving this world. When the narrator did not find a response from the imaginary prisoners, he announced that he was forced to talk about himself, as the narrative turned from a speech directed to a virtual one, to a confessive and autobiographical revelation, in which he reveals his life, experiences and past, realizing that if he did not, he would go crazy. For him, words, like the narration of Scheherazade, is a weapon to confront madness: “As long as you refrain from talking, I have to talk about myself.” The author invests in this autobiographical self-narration to introduce the character of the narrator and the circumstances that led him to this mold cell, as he talks first about the beginnings in his life, including the first kiss, the tattoo of the first rose, and the first sexual relationship

with the woman. Through this, we know that the narrator was a student at the Faculty of Arts in Baghdad, and refers to the group of his friends who considered him a philosopher, because he speaks with vague and big ideas, and refers to his colleague (Layla Hamid) whom he loved, and she was competing in her culture, logic and personality, and his only love remained until the end of the novel

We also discover that his detention period was short, and for only a few months from 2002, when the regime was forced to issue a general amnesty to prisoners to gain the confidence of the Iraqi street, and he faces the possibility of US occupation of Iraq. And if the novelist has employed the pronoun of the speaker (I) first, then in the second chapter, which is called the "Black Notebook", he turns to employ the conscience of the unseen (he) but it is a camouflaged conscience, as an alternative to the pronoun of the speaker (I), which Todrov calls (I am the absent narrator) where we follow through an internal perspective the process of releasing the hero, and his work as a broadcaster in the radio of the "position" by presenting a scathinginging critical political program dedicated to the criticism and insulting of corrupt politicians at the time. For the first time, we get to know the subject of the seven Sumerian spells, which was included in the "black notebook" presented to him by Dr. (Wasif), which will have an influential presence in the movement of narrative events. The novel The Chalk door is a realistic fictional journey that moves the Iraqi reader from the surrounding reality to a fictional fantasy world that embodies the nation and his suffering in that period, as Al-Saadawi embodied the character of Ali Naji, the protagonist of the novel and made it a free personality that interacts freely inside the novel and free of the narrator's. The chalk door novel is a polyphon novel that explains the reality from several points of view at the same time and does not rely only on a single point of view. The reality inside it becomes very complex and does not only

try to reproduce it, but its to replace it within its literary surroundings Where the narrative prolongs more than usual and the novel becomes a cosmic act

In the Bolivarian novel Different perspectives overlap until they reach a level of complexity and merge with the truth itself, transcending including beyond fantasy patterns. This understanding was first introduced with the Russian linguistic philosopher Mikhail Bakhtin, based on the concept of musical multiplicity Bakhtin claimed that polyphony and hytroglogy - the difference of pronunciation - are a distinctive feature of the novel as a genre Bakhtin followed the scatter of Russian writer Fyodor Dostoevsky, in polyphony, where Bakhtin argued that Dostoevsky’s novels, unlike former novelists, do not seem to be intended to recount a single vision, but go beyond just describing cases from different angles.

**Conclusion:**

"The Chalk Door" by Ahmad Saadawi is a captivating and thought-provoking novel that blends elements of mystery, suspense, and magical realism to create a unique and unforgettable reading experience. Its strengths lie in its innovative narrative style, intriguing characters, and exploration of complex themes such as war, violence, and identity

The novel's setting in post-invasion Baghdad creates a backdrop of chaos and uncertainty, mirroring the internal struggles of the protagonist, Hadi. His discovery of the mysterious corpse and subsequent involvement in a web of intrigue force him to confront his own fears and vulnerabilities. The narrative skillfully weaves together elements of the supernatural with the harsh realities of daily life, blurring the lines between fantasy and reality.

Saadawi's writing style is both captivating and unsettling. His use of dark humor and vivid imagery creates an atmosphere of unease and anticipation, keeping the reader constantly engaged. The diverse cast of characters, each with their own motivations and secrets, adds further depth and complexity to the story.

"The Chalk Door" delves into profound themes, prompting readers to consider the impact of war on individuals and society, the nature of identity and belonging, and the search for meaning amidst chaos. The novel's open-ended conclusion leaves room for interpretation, inviting further reflection on the themes explored throughout the narrative.

While some readers may find the novel's ambiguity and unsettling atmosphere challenging, it is precisely these qualities that make "The Chalk Door" such a powerful and thought-provoking work. Its innovative storytelling, complex characters, and exploration of universal human experiences make it a valuable contribution to contemporary literature.

# References

الاء محسن حسن الحسني. (2022). الهوية والسرد في رواية باب الطباشير لاحمد سعداوي . *افانين الخطاب* .

بشرى رياض جوير. (2016). *الشخصية في روايات احمد سعداوي .*

جميل حمداوي. (2019). *النظرية الشكلانيه في الادب والنقد والفن .*

رغد حميد. (2019). تقديم الشخصية في رواية بلب الطباشير لاحمد سعداوي . *مجلة الاداب* .

صالح ابراهيم حسين - هيرش محمد امين. (2023). السرد ما بعد الحداثي وانشغالاته الانطولوجيه \القلق الوجودي روايات احمد سعداوي . *مجلة ديالى للبحوث الانسانية* .

عذراء علي نعمه. (2021). البعد الثقافي في الاستعارات الاتجاهية لروايات احمد سعداوي. *مجلة اداب البصرة*.

موسى بن حداد. (2016). الرواية البوليفونيه ومستويات التشكيل اللغوي . *مجلة الاداب والعلوم الانسانية* .

نجوى معتصم احمد ابراهيم. (2022). بنية السرد في روايات ثروت اباظة . *مجلة البحوث في مجالات التربية النوعية* .

نزار مسند قبيلات. (2010). *تمثيلات سردية دراسات في السرد والقصة القصيرة جدا والشعر .* الاردن.

1. ألاء محسن حسن الحسني ,الهويه والسرد في رواية باب الطباشير ل أحمد سعداوي ,أفانين الخطاب ,م٢ ,ع ٢ كلية التربيه للعلوم الانسانيه \_جامعة المثى ٢٠٢٢ ص ٦-١٠ [↑](#footnote-ref-1)
2. رغد حميد تقديم الشخصيه في رواية باب الطباشير لأحمد سعداوي مجلة الاداب العدد ١٢٨ جامعة الانبار ٢٠١٩ ص٩٥-٩٦-٩٧-٩٨ [↑](#footnote-ref-2)
3. صالح ابراهيم حسين - هيرش محمد امين السرد مابعد الحداثي وانشغالاته الانطولوجيه / القلق الوجودي روايات احمد سعداوي انموذجاً مجلة ديالى للبحوث الانسانيه جامعة راپه رين كلية التربيه الاساسيه -جامعة السليمانيه كلية اللغات المجلد١ العدد ٩٧ ٢٠٢٣ ص ١٠ [↑](#footnote-ref-3)
4. عذراء علي نعمه , البعد الثقافي في الأستعارات الاتجاهيه لروايات احمد سعداوي , مجلة اداب البصره /ع٩٧, م٢كلية الاداب ,قسم اللغه العربيه ,جامعة البصره ص٧٨,ص٨١,ص٨٢,ص٨٣,ص٨٤,ص٨٥ [↑](#footnote-ref-4)
5. موسى بن حدادالروايه البوليفونيه ومستويات التشكيل اللغوي مجلة الآداب والعلوم الإنسانیة العدد ١٧ دیسمبر ٢٠١٦م كلیة اللغة والأدب العربي والفنون جامعة باتنة ص١٦٨-١٧٠ [↑](#footnote-ref-5)
6. نزار مسند قبيلات كتاب تمثلات سرديه دراسات في السرد والقصه القصيره جداً والشعرجامعة الأردن ٢٠١٠ ص١٢٥-١٢٧ [↑](#footnote-ref-6)
7. نجوي معتصم احمد إبراهيم بنية السرد في روايات ثروت اباظه مجلة البحوث في مجالات التربيه النوعيه كلية الاداب جامعة بني سويف ٢٠٢٢ ص ٩١١-٩١٣ [↑](#footnote-ref-7)
8. جميل حمداوي النظريه الشكلانيه في الادب والنقد والفنن ٢٠١٩ ص٥٥ [↑](#footnote-ref-8)
9. بشرى رياض جوير الشخصيه في روايات احمد سعداوي كلية الاداب-جامعة المستنصريه ٢٠١٦ ص٦ [↑](#footnote-ref-9)