ever he rereads the novel and is pushed to participate in it by analyzing and asking questions.

The original novel is divided into several small novels represented by dreams, nightmares, imaginary worlds, and wishes. The novel was a critique of political reality in general without specifying or politicizing the novel.

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may not succeed in unraveling the threads of the narrative game.

Conclusion

This novel is considered an aesthetic touch of post-modernism represented in Al-Razzaz's investment in many modern techniques, especially the polyphonic narrative technique that moves from a narrow, single vision to broad visions open to readings, and made the novel celebrate the multiplicity of voices, dreams and nightmares through a great diversity in the levels of narration and the employment of narrative pronouns. At the level of pronouns, the character who confesses (the first-person pronoun) is employed in a broad way, and this gains a color of reliability and the ability to convince the reader. The polyphonic narrative is a manifestation of mitigating the author's narcissistic tendency by relying on the multiplicity of voices, leaving its impact on the narrative structure. As for the most important mechanisms on which the polyphonic narrative relied to establish its existence within the novel "Confessions of a Silencer", they are that (1) the novelist did not try to impose a personal perspective on his fictional world, and (2) he did not try to explicitly and directly side with a specific fictional character, but rather left complete freedom for his fictional characters to express their points of view, so he opens the narration of events with the first-person pronoun. An unknown absent person explores the depths of the fictional character as if he were a transformed image of the first person's conscience. Then other narrators come with their many narratives, from the self-narrator and (3) the omniscient narrator and others, and they continue to narrate the events in a manner that suits their vision of them. Through this technique, Al-Razzaz holds the threads of the narrative in his hands without leaving himself as an implicit author, so the author's voice is present at the end of the novel, and this is what gave the novel a clear post-modern and experimental character. All this diversity in styles and visions gives the novel vitality and renewal, distancing it from monotony and stagnation. Perhaps the most important manifestations of polyphonic narration in Al-Razzaz in this novel or indicators of its deviation in the narrative from its traditional path are: the absence of absolute heroism and the diminishment of the voice of the omniscient narrator due to the division of the narrative among the many narrators and their diversity and the abandonment of the monophonic voice to the multi-voice technique that contradicts the traditional narrative structures and challenges the dominance of the single narrator. The disappearance of the novelist and his neutrality towards the narrated confirms the democracy of narration granted to the different voices and their presence in the escalation of the novel event. The lack of resolution at the end of the novels, which allows. The reader can reshape it according to his own vision when-

and reveal their inner secrets, and gestures and signs abound, and this is not Strange to the author whose novel's texts came in the form of scattered, accumulated scraps that lost their logic, their relationships were shattered, and the gestures and signs were dissolved and included undulations, fluctuations and reactions, so that the novel is characterized by ambiguity, complexity and (problematic. (Musa'adah, 2000: 65

The readers' voices enter into an open dialogue with the implied author, trying to reinterpret the events and suggest different endings for some characters. When the implied author himself admits that he does not understand the significance of some events, narratives, and actions of some characters, he asks the reader to fill in the blanks themselves. This happens when the readers give their opinions, interpretations, and perhaps their contradictory suggestions, inviting the real readers to play their active role in re-changing and changing the course of the novel and revealing its secrets: The reader's voice: To which country does Umm Ahmed belong? The author's voice: She belongs to a city with seven vast mountains. The reader's voice: I do not understand Ahmed completely. The author's voice: Neither do I. Even himself does not understand. The reader's voice: We do not know the ancestors" past or Sylvia in this novel. The author's voice: You fill in the .(blanks.» (Al-Razzaz, 1992 AD: 221

The reader present inside the text may turn into a real, actual reader and refer to the inside and outside of the text. The role he plays inside the text is assumed by the external reader in one way or another and enjoys the same importance in the novel as the external recipient. This contribution, in addition to providing the act of communication between the two parties, created a channel of connection between them.It is noteworthy that most of the narratives in the novel chapters in "Confessions of a Silencer" are directed to the audience of readers, considering the narrative "polyphonic" and requiring a multiple reader. It can be said that this overlap in scenes, times, dialogues, and narrators, and this freedom to intensify their voices and narratives, starting from the narrator of the participating I and the omniscient narrator, reaching the self-narrator, makes the novel text a text open to endless interpretations and readings, because the polyphonic narrative, in the words of "Wadi Taha", does not transform the novel into a bundle of dry tools, but rather makes it a living slice of reality with its conflicts, and the novel becomes through points of view The many "like a choir, each individual plays a special instrument, but all produce a harmonious, multiple symphony." (Taha, 1996: 150). Perhaps in the novelist's preoccupation with the questions of writing itself in dialogue with readers, self-criticism, and the clash of selves due to the ambiguity of the narrative vision, a clever artistic game disappears that calls for an alert reader to re-establish the novel anew, while the traditional reader

the sprayed pictures": (78). Then the omniscient narrator intervenes and suddenly appears in the woman's diary: "Umm Ahmad, the woman explaining her memories, closed her eyes in annoyance and said that she did not understand. "When I read the deafness in the features of the notebook, I suggested a compromise" (The same source: 78). The overlap between the voices and narrators during one paragraph of the novel was not a coincidence, but rather it seems to be deliberate on the part of the author to draw the recipient's attention to what is happening in the novel, to reveal the concerns of the fictional characters, and to demonstrate his creative ability in formulating his fictional world.

Multiple narrators and playing with pronouns

The novelist seeks to highlight his position within his novels by hiding behind different pronouns, which makes him identify with the pronouns of the characters within the narration process and alternate between them, so more than one narrator takes turns in the narration process in one paragraph of the novel, celebrating different points of view, as the novelist presents to us in some sections of the novel, so we find in the short paragraph two pronouns two narratives. The first sentence shows the self-narration, and in the following section the third-person pronoun appears, and this is what we see when Youssef says: Am I a sadist? A masochist? A sadomasochist at the same time? Don't ask too many ques-

tions. I hired your ears, not your tongue. Just listen to me...(Al-Razzaz, 1992: 70) The omniscient narrator quickly enters and explains that Sylvia did not ask because she is deaf and cannot hear the words in order to understand what he is saying, but Sylvia did not ask. She was only clearing her throat, because she is deaf, and the muffler's mustache is thick and covers his upper lip, and Sylvia can only read half the words. (Same source: 70) .Al-Razzaz resorted in this novel to the dialogue style between multiple voices to leave room for the recipient to judge these characters and make him react to them and live their moment, so he was able to make many of the fictional characters with their multiple voices in the dialogue section called "Confined Dreams": "We sit around the dining table, my father eats and stares at the wall, and I listen to the monotonous sound of forks and knives" (Same source, p. 103), so the narrator changes in the following paragraph and becomes the omniscient narrator: "The three lie on the wide bed and see in what the sleeper sees worlds that are difficult for the eye of the observer who stares from behind the wall." (Same source: 103) The appearance of these multiple voices and narrators, including the omniscient narrator and the self-narrator, was not random, but rather a multiplicity that the author deliberately intended to include several meanings, including the overlapping of voices to attract the recipient's attention and reveal the disturbances that the fictional characters suffer from

this school, the world does not represent a single system, but rather the rule is nothing but the lack of system. Thus, European philosophy in the postmodern stage reached a loss and entered into aimlessness or what we can call confusion; or lack of stability.

The Omniscient Narrator or the Neutral Knowing Narrator

In addition to the minor main characters, the woman and the man who employ the first-person pronoun, the fifteenth paragraph of the first chapter is titled "The Lieutenant in Charge of Guarding," where it opens with the voice of the lieutenant thinking about Dr. Murad who does not stop writing even though he knows that what he writes will be confiscated as soon as he finishes: "The strange thing is that he is still writing while he knows for certain that we will confiscate the manuscript" (Al-Razzaz, 1992: 35). The reader is quickly surprised in the next sentence by the change of the narrator from "I, the participant" to "the omniscient narrator," or what is called the neutral knowing narrator or the vision from behind, describing the conditions of the lieutenant's wife. His wife began to suffer from memory gaps, so she looked at him with half-closed eyes and said: Aren't you going to go to bed? The clock has passed midnight..." (Same source: 35). This paragraph continues with the narratives of the omniscient narrator until the end of the paragraph. What is striking is that in this type of narration the writer does not intervene directly while speaking in the third

person, but the events are presented in the way the writer sees them, not the characters (See François and Guyon (1989 AD (12 (14). The narrator in his field knows everything about the character he is describing and he is an extraordinary person who controls the reins of the narration. Ibrahim Gendari considered him to be knowledgeable about all the events, familiar with the characters' psychology, and an expert on what is going on in their consciences, as if he knows more about the characters of the novel than they know about themselves (Gendari, 2008 AD: 84). Therefore, the narrative rhythm in this chapter seems to move between the narrators and the multiplicity of voices, relying to a large extent on observation and description in a horizontal linear path. However, "Fateh Abdel Salam" considers brevity a means that leads to changing the course of events. In the narrative process. He says: "Brevity is a way to create a fundamental shift in the time of the narrative that pushes the events forward" (Abdul Salam 1999: 91).

This multiplicity of voices and their overlap can be seen in the following chapters when we read in the chapter titled "Isolation" the woman's diary describing what happened between her husband and the lieutenant when the photo album was confiscated: The old man looked at the lieutenant with a long, thoughtful look and then thought that they did not want to confiscate the past, but the future. He said to the lieutenant in a rough voice, "You can wipe my face off

being said about modernity is too much to be included in this research in our hands, through which we intend to provide a brief overview of the next stage, which is the post-modern stage. Modernity does not care about traditions, riding the train of science and knowledge. This is Alain Touraine, who states in his book, "The preachers of modernity see it as a defense of the use of science and technology, abandoning traditions, and using reason and dispensing with traditions." (Al-Masry, Lata: (12) From this perspective, man is a being who seeks to create history himself and is bound by the use of reason and contemplation because reason provides the opportunity for everyone to enter the modern world, that is, the productive, free and happy world. (Touraine (1997 AD (247)) Modernity was subject to basic features, including science, rationality, the desire for sanctification and not boasting about the past and ancestors. Several definitions of modernity have appeared, as it has had multiple appearances. This is Saleh Hashem, who defines modernity in its first appearance as:

"It means loving one's time and celebrating it, and with the transfer of the concept to the field of arts and literature, it acquired a new meaning, which is the necessity of destroying all traditional forms that shackle and hinder human development". (Hashem (1988 AD (290), But in the past three decades, a structural crisis has spread in the cognitive structure of modernity, which led to its failure to accomplish its tasks and

the emergence of postmodernity due to the lack of cultural and intellectual harmony between European and non-European societies.

Abdul Wahab Al-Messiri attributes the reasons for this to "the inability of the mind that modernity bet on and the dominance of the materialistic view and the marginalization of the role of moral aspects and the failure of European theories in

Modernizing non-European societies, which led to a state of uncertainty that prompted the sons of modern peoples to search for an alternative." (Abdul Wahab, Lata: (122-121) .In addition, relying on reason led to dangerous political results, as it led to a colonial movement that spread throughout most parts of the world and the emergence of theories that support this, but what the peoples suffered at the hands of colonialism revealed to them the invalidity of this Claims. (See: Houria, 1987 AD 27-30) The postmodern movement came seeking to destroy intellectual authority and it looks pessimistically at the effectiveness of human intervention and mental plans, so it called for undermining the mind and breaking the system because the system, according to Roland Barthes, is the enemy of man. (Eagleton, 2000 AD: (236) Postmodernism chooses, with its own logic, that its standards be a mixture based on multiplicity and conflict and cannot be placed in a specific framework, and this is what the technique of "polyphonic narration" embodies. According to the proponents of

at the event from many angles and different aspects and makes the field fertile for interpretation and multiple readings, and the voice of the fictional character becomes a voice that conflicts with everything it encounters without transgressing on what is other than it. From this standpoint, after the dialogue and the dialogical approach, it is a main pillar for studying this phenomenon, as Bakhtin showed that the phenomenon of multiple voices or multiple forms of consciousness in the modern novel gives special attention to the dialogical approach in the novel, this tendency that was able to liberate the fictional character from the author's control and granted it broad freedom of movement within the novel after getting rid of the author's direct ideological orientations (Tamer, 1992: (29). The reader moves from the single logic and the expert narrator who knows everything to the wider world where the multiplicity of characters and narrators reflects the multiplicity of styles and dialogues. Therefore, the novel within the polyphonic narrative tends towards anxiety, towards a kind of lack of coherence, or it suggests that as if it is not connected or as if it is disintegrating and does not grow towards a goal that ends and does not end" Al-Eid, 1986: (83). The reader is the one who chooses his path within this unlimited world.

From Modernity to Postmodernity

The narrative work, in terms of its compositional structure and formation, was com-plex and secret for a long time, and how much curiosity seized the reader regarding the writer's profession to learn about that game called the novel and how to formulate its events and build its characters. The novel has come a long way in a short period of time, through its rejection of traditional rules with new novels and creating unconventional atmospheres in it, and as a result the postmodern novel appeared and many techniques were evident in it, including polyphonic narration to break the rigidity in the narrative text and present it naked as an imaginary work, dropping the realistic mask on which the classical novel was built, by removing what was obscuring .the narrative work

The angles of writing in the new novel have multiplied; From the Renaissance novel, it moved to the modern novel, followed by the post-modern era. This era was the product of a gradual movement that first appeared in Europe and then spread to the whole world. The modern era extracted standards from everything new that was contrary to prevailing traditions and did not rely on past eras like other eras. Muhammad Sabila says: "The modern era was open to the new that was coming, and therefore - it did not derive its value and standard from past eras, but rather derived its standard from itself." Sabila 2000: (12) The new novel was only the product of the post-modern era, in which novels lost their harmony and moved towards disintegration and multiple points of view. What has been said and is

human intervention and rational plans. It called for undermining reason and breaking the system because the system, in the words of Roland Barthes, is the enemy of man. (Eagleton, 2000: 236) Postmodernism chooses, with its own logic, for its standards to be a mixture based on multiplicity and conflict and cannot be placed in a specific framework, and this is what the technique of "polyphonic narration" embodies. According to the proponents of this school, the world does not represent a single system, but rather the rule is nothing but the absence of the system. Thus, European philosophy in the post-modern era reached a loss and entered into aimlessness or what we can call confusion or lack of stability.

The Concept of Polyphonic Narration

Polyphonic narration crystallized as a manifestation of alleviating the author's narcissistic tendency based on the multiplicity of voices, leaving its impact on the narrative structure. The polyphonic aspect, or "multi-voices", was discovered by the Russian critic Mikhail Bakhtin during his poetic study of Dostoevsky's novels, as he defines the polyphonic novel by saying, "The polyphonic novel includes dialogic relations between all elements of the narrative structure, as happens when mixing different melodies in a musical work" (Bakhtin, A-1986: 59). Bakhtin had previously reached an important conclusion examining Dostoevsky's narrative effects, the summary of which is: Dostoyevsky's talent

for hearing and understanding all voices at once enabled him to create the polyphonic novel (Bakhtin Mikhail, B - 1986 AD: 44). This artistic practice is nothing but the practice of democratic expression that aims to break the dominance of the ego formulates speech from an open position on the position of the addressee, so the position of the single and dominant narrator disappears, in which the characters are identical and their voices dissolve, so a liberating tendency appears that tends to neutralize the narrator, so he does not appear authoritarian with the characters of the story world, and those characters are not characterized by a coherence and harmony, and the ending does not occupy an important position, and the reader cannot explore the ending because he does not know the narrator's thought due to the multiplicity of narrators, and there is no mechanism that links the events, and thus such a text tends to break the immunity of the hero and behind him, of course, the narrator, and stands against what the hero may hide of educational and preaching goals and against what the act of storytelling, governed by the hero's position, carries of ideological tendencies that may be characterized by narrowness and limitlessness (Al-Eid, 1986 AD: 85), the writer presents a large number of conflicting fictional characters and voices in the space of the fictional discourse and gets rid of the one-sided thinking and narcissistic vision of events and people, which allows the reader to look

erything new that was contrary to prevailing traditions and did not rely on past eras, as other eras did. Muhammad Sabila says: "The modern era was open to the new that was coming, and therefore it no longer derived its value and standard from past eras, but rather derived its standard from itself" (Sabila. 2000 AD (12). The new novel was only a product of the post-modern era in which novels lost their harmony and moved towards disintegration and multiple points of view. What has been said and is being said about modernity is too much to be included in this research before us, through which we intend to provide a brief overview of the next stage, which is the post-modern stage. Modernity does not care about traditions, riding the train of science and knowledge. This is what Alain Touraine mentions in his book that the preachers of modernity see it as a defense of the use of science and technology, abandoning traditions, and applying reason and dispensing with traditions (Al-Masry, Lata: (12). From this perspective, man is a being who seeks to create history himself and is bound by the use of reason and contemplation because "reason provides the opportunity for everyone to enter the modern world, that is, the productive, free and happy world" (Touraine (1997 AD: (247) .Modernity was subject to basic features, including science, rationality, de-sanctification and non- Boasting of the past and ancestors. Several definitions of modernity have emerged, as it has had multiple ap-

pearances. Saleh Hashem defines modernity in its first appearance as: "It means a person's love for his era and his celebration of it, and with the transfer of the concept to the field of arts and literature, it acquired a new meaning, which is the necessity of destroying all traditional forms that shackle and hinder human development" (Hashem (1988 AD (290). However, in the past three decades, a structural crisis has spread in the cognitive structure of modernity, which led to its failure to accomplish its tasks and the emergence of postmodernity due to the lack of cultural and intellectual harmony between European and non-European societies. Abdel-Wahhab El-Messiri attributes the reasons for this to the inability of the mind that modernity bet on, the dominance of the materialistic view, the marginalization of the role of moral aspects, and the failure of European theories in the modernization of non-European societies led to a state of uncertainty that prompted the sons of modern peoples to search for an alternative (Abdul Wahab Lata: (121-122). In addition, relying on reason led to dangerous political results, as it led to a colonial movement that spread throughout most parts of the world and the emergence of theories that supported it. However, what peoples suffered at the hands of colonialism revealed to them the invalidity of these claims. (See: Houria, 1987: 27-30) The postmodern movement came seeking to destroy intellectual authority, and it looks pessimistically at the effectiveness of

Al-Razzaz" shows us that "polyphonic narration" constitutes one of the main building blocks of the novel that presents a diverse approach to various narrative styles, moving away from the old styles of narration or novel, oscillating between the style of the omniscient narrator and the subjective narration, which is considered a shift from the traditional style of classical novels that included a narrator who narrates the events, so that the narrators multiply and the first person pronoun disappears and is not seen, and a neutral narrator appears and another narrates his confessions, so that the narrators multiply and the pronouns differ and the novel fragments into several small novels that appear in different forms, the most important of which are dreams and nightmares, and to indirectly raise various political and social issues, the most important of which are class differences. Polyphonic narration is not satisfied with the multiplicity of narrators, but rather moves to the multiplicity of readers by trying to involve them in filling the gaps of the novel and drawing its ending. Hence the necessity and importance of research in revealing all of these methods in the novel "Confessions of a Silencer" by novelist "Moanes Al-Razzaz".

Questions

The article aims to define the concept of the polyphonic narrative and its manifestations in this novel by analyzing the following questions:

1-What are the most important mecha-nisms on which the polyphonic narrative is based within the novel ? "Confessions of a Silencer »

2-What are the indicators of this deviation from the narrative path in this novel?

3- What are the technical aspects that the narrator reveals during the Polyphonic narration?

From Modernity to Postmodernity

The narrative work in terms of its compositional structure and formation was complex and secret for a long time and how much curiosity seized the reader regarding the writer's profession to learn about that game called the novel and how to formulate its events and build its characters. The novel has come a long way in a short period of time, through its rejection of traditional rules with new novels and the creation of unconventional atmospheres in it, and as a result the postmodern novel appeared and many techniques were manifested in it, including polyphonic narration to break the rigidity in the narrative text and present it naked as an imaginary work, dropping the realistic mask on which the classical novel was built, by removing what was obscuring the narrative work.

An era in which the angles of writing in the new novel have multiplied; from the Renaissance novel, it moved to the modern novel, followed by the post-modern era. This era was the product of a gradual movement that first appeared in Europe and then spread to the whole world. The modern era derived its standards from ev-

Abstract

The technique of polyphonic narration or multiplicity of voices in the novel was created by the Russian critic "Mikhail Bakhtin" and then proposed by the advocates of postmodernism. Polyphonic narration breaks the rigidity in the narrative text and presents it naked as an imaginary work, dropping the realistic mask on which the classical novel was built. This technique is nothing but a practice of democratic expression that aims to break the dominance of the "ego" to eliminate the position of the single and dominant narrator. It is also considered a manifestation of mitigating the narcissistic tendency of the author based on the multiplicity of voices and leaving its impact on the narrative structure in the novels. This technique accompanies the fragmented novels within the course of the original novel and the emergence of the world of dreams and nightmares. The article aims to define the concept of polyphonic narration and its manifestations in the novel "Confessions of a Silencer" by the novelist "Moanes Al-Razzaz" as a manifestation of postmodernism based on the descriptive-analytical approach. This technique appears in this novel, as the novelist seeks to highlight its position within his novelistic works by hiding behind different pronouns, which makes him identify with the pronouns of the characters Within the narration process and the oscillation between them, more than one omniscient narrator alternates in the narration process in one paragraph of the novel, celebrating different points of view. This feature is accompanied by the emergence of fragmented narratives within the course of the original novel and the emergence of imaginary worlds and the world of nightmares, which we studied during this article.

Introduction

The experience of modern Arabic narration revealed a major shift in artistic technique that made it occupy a distinguished position in the creativity of Arabic narratives during the last half of the twentieth century. The technique of "polyphonic narration" became popular in Arabic novels, as in Western novels, as a type of experimentation in which the novel addresses multiple voices. This shift is considered a new trend through which narrators tried to address the unusual in writing the novel that is aware of itself by revealing the process of creating the narrative text and that game that was managed in secret, so that form and content unite within it, and the narrator searches for a form to direct the reader to new worlds. Likewise, the narrator searches for plans to write a new novel or writes his memoirs and diaries as an autobiography, and the reader soon finds himself reading several drafts that tell the same story from different points of view with many voices.

Significance of the Research

A preliminary reading of the novel "Confessions of a Silencer" by novelist "Moanes

32

Polyphony in Moanes Al-Razzaz's Confessions of a Silencer:
A Postmodernist Perspective

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Abstract

The technique of polyphonic narration or multiplicity of voices in the novel was created by the Russian critic "Mikhail Bakhtin" and then proposed by the advocates of postmodernism. Polyphonic narration breaks the rigidity in the narrative text and presents it naked as an imaginary work, dropping the realistic mask on which the classical novel was built. This technique is nothing but a practice of democratic expression that aims to break the dominance of the "ego" to eliminate the position of the single and dominant narrator.

ملخص

إن تقنيـة الـسرد البوليفـوني أو تعـدد الأصـوات في الروايـة ابتكرهـا الناقـد الـروسي «ميخائيـل باختـين» ثـم اقترحهـا دعـاة مـا بعد الحداثـة. السـرد البوليفـوني يكسر جمـود النـص السـردي ويقدمـه عاريـاً كعمـل خيـالي، ويسـقط القنـاع الواقعـي الـذي بنيـت عليـه الروايـة الكلاسـيكية. إن هـذه التقنيـة ليسـت إلا ممارسـة للتعبير الديمقراطي تهـدف إلى كـسر هيمنـة «الأنـا» للقضـاء عـلى موقـف الـراوي الوحيـد المسـيطر.