
Polyphony and Ideology in a Novel Like A Summer that will Never Happen Again

Ali Jawad Al Hasany^{1*}, Karar Ibrahim Essa²

^{1*}department of Arabic language Faculty of Education Sawa University Muthanna, Iraq

²department of Arabic language Faculty of Education Sawa University Muthanna, Iraq.

Email: ²karar.ibrahim1@sawa-un.edu.iq

Corresponding Email: ^{1*}ali.jawad@sawa-un.edu.iq

Received: 02 February 2023

Accepted: 21 April 2023

Published: 29 May 2023

Abstract: *In this paper, I address Polyphonic and ideology in in A novel (Like a summer that will never happen again)through a careful reading of what was written by the Moroccan novelist Mohamed Brada, standing on two basic structures: the multiplicity of personalities and the ideology presented by those characters, then the ideology adopted by the narrative work extracted from a group of individual structures In the work under consideration, after I stood the term polyphony and a summary of the novel.*

Keywords: *Polyphony, Ideology, Novel, Summer.*

1. INTRODUCTION

Firstly: Multi-Voter: Concept and Term

The concept of the polynote (multi-votes) The world's most unified appearance with a book of two bottles: (Dusettskovy lattice), which in which weddlesky novels found that some of the votes of the sounds, characters, languages, stories, parks, and narrative perspectives, they are novels to be deductive to democracy unjusts the mono-nerve northern nerves, and say two bottoms in this regard, (Doustovsky is the multitude of the multi-volate)).(Al-Takriti:1986).

The multi-voter species that the reader chooses what makes it ideology from multiple voices as well as methods. Accordingly, the sounds of the remote to the editor of the reader of the authority authority, the multi-voor novel is often reviewed periods of time and cultures that are processed or not consistent with a number of readers, through which they are on a non-homogeneous series of characters and opinions, and put itself in the case of interference between other writings sometimes looks so clear and contemplating. The narrow nature is the bottom of the continent's fat. Ideally ideology is the multi-volate novel ((enjoy the hero to be inflated and moral prostitutes ... as a proficiency for a special and ideological ideology of the same). [M.N:9] Even that the word in the novel at a bottom of which is different in the hair,



because the word in the novel is not innocent; As it is loaded by many ideological, [Youssef Hallaq:1988] because it is not a single ideological, as it happens in the inhibitory novel that has a single sound ideology is mostly the author's voice. The hero is (not just a word about himself in itself, and around the middle surrounding it, but is in addition to the word about the world: it is not only aware of the awareness, but is an ideological goal)). [Dostovsky poetry :111]

To study the ideology from the multi-voucher, two types of them, the golfulle is the ideology of various characters at the narrative work, whether those characters are accompanied or have been different, then the study of the author's adoption of the ideology, which is called for the novelty or ideology ideology, and that is what we have to be in the center of this research.

Second: Novel as a summer will not repeat: Gender, anecdote, perspective

sort of the perspective. Although Mohammed Brada has been written on a calendar core, no content, whether otherwise, will not come to a novel or a cycle of self-cycle?

It is a read that the book is finding a division of two main departments of his part, which is his intention to consider the longest, (Hammad)who is traveled by Morocco to Cairo to study at the Faculty of Arts in the middle of the 1950s, which are effective in Makh's 20th century and his two Moroccan friends (Alaa) and (Barhom), they make a relationship with (Faizaa) Hammad's friend, (Elham) Alaa's friend and (Hikmat) Barhom's friend and the most important of the officials of the family of the modern and literary, the two members of the child's home in Saudi Arabia, the two practices through the home of the modernity of childhood in the Morocco. The first section between Morocco and Egypt is the first to provide education in Egypt sometimes and budgetary among other countries, to continue the share of many of the countries produced from the art and literary the art of theater, cinema, poetry and writers in the two countries.

In the second section that begins with the address (the ziesel honey)

The narrator begins the narration with the pronoun (I), but the events revolve around Hammad, as if Hamada had taken the reins of the novel, but we are surprised that the narrator does not bear the name (Hamad), but rather we discover that his name is (Muhammad) and that he is (Muhammad Barrada) specifically. The first statement in the name of (Muhammad) was mentioned on page one hundred and forty-four when the narrator was talking to the poet (Salah Jahin), when Salah Jahin said to the narrator: ((Listen, Mr. Muhammad, the words I said are good...)). [Muhammad Barada:1999] In another place, the narrator said: ((At the end of February 1993, I was present in Cairo to present a translation of my novel (The Game of Oblivion) to the audience of the French Center)).[M.N:201] Note

The novel The Oblivion Game [Muhammad Barrada:1987] is well known and is one of the most important works of Muhammad Barrada. The narrator was not satisfied with mentioning the game of oblivion, as we find him standing

By analyzing its themes in another place, in his saying: ((And when I began to realize the possibilities of Romanesque and the extensions of his words outside the temporal divisions as if they were a refuge against the transience of things and lives, I surrendered to writing (The Oblivion Game) in search of a Romanesque that would recreate the adventures of words and extract him from the bosom of the past...)).[M.N:237-238]

After we proved that the narrator in the second section is (Muhammad Barada), we are now trying to prove that the narrator in the second section is the heroic character in the first section, meaning that Muhammad Barada is Hammad; As the narrator said in the second part when he spoke with (Zeenat): ((I am Muhammad from Morocco, I used to live here for twenty years)).[AD.N:162] And he began to tell her about his life, which is the same as Hammad's life. Note that Zeenat symbolizes Cairo, as if he wanted to say: I have taken a lot from you and it is time for me to return the favor. The other thing is that Hammad enjoys qualities that are the same as those of Muhammad Barrada, such as Hammad interpreting and analyzing many narratives and the similarity of the two positions in terms of the personality's relationship to literature,[M.N:116] as well as Hammad writing a book about (Muhammad Mandour)[M.N:80] and that

In 1971, this is what Muhammad Barrada actually did. [Muhammad Burrda:1979]

Muhammad Barrada's educational, literary and cultural biography (like a summer that will not be repeated) consisted of narratives that constitute Egypt - in its various places - the space that embraces these details, documenting the details of the academic life he spent in Egypt from the age of seventeen until he obtained a bachelor's in Arabic literature, then His seasonal visits to her on various occasions. was in it

The hero is a student, struggling, excelling, thirsting for knowledge and knowledge.

But this diligent student was not alone in leading this literary work

As other major personalities emerged who shared the heroism with him, whoever they were His friends, including those who were professors, theorists, and philosophers, influenced him, and they are the ones we will discuss in the following axis:

The first axis: the multiplicity of personalities: -

Many personalities appeared in (Like a Summer That Will Not Be Repeated), whose opinions and visions emerged in the work, such as his teachers in middle school (Tawjihyya) in Morocco, such as Abdel Samie, a professor of Arabic; The good man who used to motivate his students to memorize texts, set grammar and expression without mistakes, as well as Abdul Mohsen, a history teacher; Who influenced Hammad in his way Giving a lesson. [M.N:15-16]

As for the university level in Cairo, the voices of great professors such as Shawqi Dhaif, Shukri Ayad, Youssef Khalif, Samir Al-Qalamawi, Ibrahim Hammouda, and others, are prominent, and his association with the pillars of Moroccan literature such as AbdullahKannon, Mahmoud Al-Masadi, and Youssef Idris.

At the level of the multiplicity of human races, we find students from various Arab countries, including Egypt, Morocco, Algeria, Tunisia, Saudi Arabia, Jordan, Malaysia, Syria, and other countries.

And at the level of the main characters who remained present on the space Work, we find the (the three cavities) as the writers call them as well as Hammad, finding (Barhoom) and (Alaa). These friends have been different visions and often discussing the religious ideology in the end of the 1950s and the dued ideas such as the Magicidism, Marxism, the Arab nationality, the Arabs of Abdul Nasser, the Baath Party and other waves that followed in that era in 1956 when nationalized the Suez Canal and Tripolied Aggression on Egypt. In addition to their prisoners, as they were visiting senior news agents in Egypt as aggressors and safdes,



as well as inspired by Arab songs and hearing them for the Khumhum, Feruz, Abdul Muttaml and Fred Radris as well as Mohammed Abdel Wahab. They also discuss the ideas and philosophies of the two subscribers sometimes.

(In such a summer, the edge of many personalities than various times will be a few of the pharmacists for fourth-figures accompanied by the time of writing, but we can not find it all we have so far denied the reference to them in the margin. [M.N:4,5,101,105,107,240-260]

This multiplier in the figures called for multiplicity in ideology and insights, which will ceiling it in the axis:

The Second Axis: The Multidimension Of Ideology:

ideology is a speech and no longer has a precise synonymy in Arabic; This term has taken many areas; Therefore, it was qualified by the intellectual perspective of this area, and the Chargue seemed a cultural structure of the community; It has a form of social awareness in political, religion, morality and art. [Hamid Al-Hamdani:1990] Ideal means that the science of the ideas, which teaches ideas, which is not that this does not put those ideas torture ones, because the ideology ((set of concepts, social ideas and perceptions that express specific positions towards the human relationship with the world of natural world and its relationship with the social world)). [Shukri Aziz Al-Mahdi:2005] In my case, the ideology is that a ideological material is a basic stone in a structure, [Muhammad Burrada :2009] as two brilliant makes the form and content only one, while the Guadmanan vocabulary seeks that ideology is not a correspondent but not an institution, which is no longer the shape and content of one thing. [Saeed Al-Ghanmi and Nasser Hallawi:1999] This is the result of the two analysis of two ideology, the first type of multi-specialist in all Personalism during the narrative work, the second type of worker is worried in general, and these types are what we stand below:

1-Characters Idiology: The multiple of ideology is the result of multiple characters, and the fortune of the characters in the text I was not to be the slave, the schild of the narrative text was the same as a species of tampering, "in the case of the lack of the latter II, the fermentation of the figures that may believe in thought of ordered to meet validity to society. At the level of Moroccan society, the share is the leader of the decolonization of the decolonization of the Moroccan Acting (AP), which believes that (Arabic education is the foundation stone in continuing the struggle and the countering of independence enemies). [M.N:8] The decision was also the idea of the armed struggle against French colonialism when he spoke about a frank, who was sentenced to the foul, a 16-year-old, but he was able to escape the establishment of a flexible cell that believes in the armed struggle to expedite the liberation of the burdon of the colonel. [M.N:45]

At the level of the Egyptian community, the decision was considered the thought of the beauty of the Egyptians to restlect the gaps of history and save the nation of capitalism [M.N:31] and at the level of the Syrian community finds the cursor's poverty ideas by the Syrian student who is not named. The Baath Party's deviation is not copied with the author of Abdel Nasser al-Nasir, but we see that the position of the powerrier itself is a contrary, it seems to be supported by the Abbas Nasser, while seems to be agree with al baath sayings[M.N:33]



(In such a summer will not be repeated) that was carry much of the positions from many ideas that had been in the post-war edition of the Second World War, especially after the Egyptian-revolutionary year in 1952, and the share was exposed to the drug of the stalemate between the West and the East [M.N:71] and vision of the figures for sex through a personalized (two) [M.N:102] as well as the vision of the Arab citizen in general. [M.N:124] Exposure to the issue of men, women, freedom of women and sanctaries between men and women's voices, [M.N:125] and the issue of conflict between ideologies in the past, present, imitation and creativity. He has been the ideological conflict between them, such as Calodoria and Marxism. [M.N:127] Which we have on the eight eighth of the Arab world and the attempts of the Arab national thought to re-relate the past to the mix of national and national balance of resistance to the existence of the existence of the existence and Marxism. This is also one other places to have placed on the pages of work. [M.N:44,69,133-150]

2-The writers Idology: The writer of the ideologies of the conveyor of the carrier did not stand as a view of us to be able to convene to make it to ideologic in the different stages of his lifetime, he has passed the character (Hammad) or Mohammed two of two oriented programs that we can call them the learning stage and the creation of the creativity, in the learning stage, the decision was the right of the imposition and balance it. In the stage of creativity, discussing those ideas and their rejection and take the position of the orders, and that is the criticism of the social situation in terms of the past deserts and the past and legacy of the Shara and the agriculture. [M.N:158] The writer has also shown its clear position on his visit to Egypt in 1990, through many dialogues between him and two more intellectuals on the issues of extremism, the Arabs of the Arab State and the presence of the past and the suppression of the development of the development. [M.N:194] Perhaps the author's detention because of social criticism is that it has been adopted (the prevailing structural) in earlier this visit as a post-modern curriculum in the criticism of literature and society together: (Supremely to be prepared by Taha Hussein in 1973 in the building of the Arab League first chance to take the floor in Cairo as a young manager experimental of its analytical tools derived from the tendency of tendential)). [M.N:194] The technical aid is known to study consciousness of its considerable and entertainment, so there is the writer in another position being enjoys the congenital concerts of positives, "Abdullah El Nadim to the Faraj Fawah and Aziz Hamid Abu Zaid)) [M.N:197]

and then they are then the Authority of the Egyptian cultural field," said: "The Egyptian cultural field lives, Rahna, a distribution between the two speech: a letter of the history of the history and reality, and the most prevalent in most newspapers and the media and religious neighborhood; and another speaking in the modernity and modernization without the criticism of the state of the state of the state from taken to be the productivity of its presence violence," and [the premises of the Prime Minister of the Protection of the Democratic Committee). [M.N:200] We note that the writer's concern to the position of Egyptian officials embrace a criticism of criticism, as the ideological writer's position is being released after (it ...) that he wants the dedicated speech to be to conduct the foundations of the state that festivals felt and not to establish a liberal citizenship.

The writer ideology is between the pages of work in many places that is not borne by this briefing research, and it criticizes many of the attitudes on them: the ideological conflict of the 1990s, [M.N:204] and discussing Egyptian and Arab social awareness through the city of



Youssef Idris about the Egyptian nature represented by the actual man and its representatives, the Egyptian nature represented by the director Yusuf Shaheen. [M.N:221] Then the bioline power and society through the voice of Rose the euphorus.[M.N:230] Others. [M.N:263,231]

2. THE CONCLUSION

through our study of the book (in such summer will not come) we find:

1- That the book is a biography of the Moroccan novelist and critic Mohamed Barrada, which deals with two stages of his life: the university stage in Cairo, and the creative stage, which is limited to his visits to Egypt in particular, as he writes about his life in Egypt.

2- The biography revolved around active personalities in the narrative work, namely his friends Barhoum, Alaa, and the worker (Umm Fathiya), and intellectually active personalities outside the narrative work, and they are many Egyptian intellectuals and writers in particular who had different visions and ideologies that the writer dealt with Research and criticism.

3-The ideology of the characters was conveyed without much criticism in

The first section of the biography, which is the section that deals with the writer's educational stage, while the writer's ideology emerged in the second section of the work, which is

The section that is related to the creative stage of the writer.

3. SOURCES AND REFERENCES

1. Muhammad Barrada: The Discourse of the Novelist, Mikhail Bakhtin, text: , Vision for Publishing and Distribution, Cairo, 2009 AD.
2. Saeed Al-Ghanmi and Nasser Halawi: The Poetics of Authorship/The Structure of the Artistic Text and the Patterns of Authorship Form, Boris Uspensky, The Supreme Council for Culture, The National Project for Translation, Cairo, 1999.
3. Jamil Nassif Al-Tikriti: The Poetics of Dostevsky, Mikhail Bakhtin, Toubkal Publishing House, 1st edition, Casablanca, 1986.
4. D.Shukri Aziz Al-Mahdi: In the theory of literature, The Arab Foundation for Studies and Publishing, Beirut: 2005.
5. Youssef Hallaq: The Word in the Novel, Michael Bakhtin, publications of the Syrian Ministry of Culture, Damascus, 1988.
6. 6.Mohammad Barrada: The Forgetting Game, Dar Al-Aman, Rabat, 1987 AD.
7. 7.Mohammad Barrada: Like a Summer That Will Never Be Repeated, Dar Al Fanak, Casablanca, 1999.
8. 8. Mohammad Barada :Muhammad Mandour and Theorizing Arab Criticism, Dar Al-Adab, Beirut,1979.
9. 9. Hamid Al-Hamdani : Novel criticism and ideology, from the sociology of the novel to the sociology of the text Novelist,Arab Cultural Center, Beirut, 1990 AD.