

POLYPHONY IN SABRI SILEVANI'S *THE DOOR TO THE WORLD*

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ABSTRACT

The current study aims at enriching the Kurdish literature and studies since it tackles a novel by a Kurdish writer. The study examines the features of a polyphonic novel, originated by the Russian literary critic and scholar, Mikhail Bakhtin, in Sabri Silevani's novel, *The Door to The World*. Silevani is a writer from Duhok in The Kurdistan Region of Iraq.

The research consists of two sections. The first section presents an over view of the concept of polyphony and its origin. As for the second section, it is divided into two subsections. The first one offers a short review of the novel, while the second section highlights the characteristics of a polyphonic novel as they appear in Silevani's novel. The research ends with a conclusion that summarizes the main ideas discussed in the analysis of the novel.

KEY WORDS: Polyphony, Bakhtin, Dialogic, Monologism, Multiple Voices

INTRODUCTION

Mikhail Bakhtin (1895-1975) is considered as one of the most prominent and distinguished literary critics during the 20th century. In his influential work *The Problems of Dostoevsky's Poetics* published in 1929, he analyzes Dostoevsky's novels as polyphonic. He presents a detailed examination of the aspects of polyphony in the novels of the Russian writer, Dostoevsky. Bakhtin, actually, states that all the voices are independent and free; they are brought together in a novel as the first section in this study shows. The characters are not reflections of the ideology of the writer, rather they are voices with distinct points of view, conflicts, hopes, challenges and etc. This aspect is described as dialogism which is opposed to monologism. The characters, in a monological novel, convey the ideas of the author in particular; while the dialogic novel embodies multiple voices that interact within the realm of the work. Each character has a different set of principles that coexist with that of the other characters. According the views of Bakhtin, this enhances or enforces the aspects of objectivity and realism in the literary work. The current study focuses on interpreting the elements of polyphony in terms of Bakhtinian views. Plurality of voices is adopted by the author. The detailed examination of this element

of plurality proves the assumption that Silevani's novel is a polyphonic novel.

The task of this study is to clarify and examine the aspects of polyphony or polyphonic novel, as suggested by Bakhtin, focusing on Sabri Silevani's novel *The Door to the World*. The study proposes the hypothesis that Silevani's novel can be analyzed according to Bakhtinian views since the story of the novel is presented from multiple points of view. The writer in *The Door to the World* has employed a distinct narrator in each chapter of the novel. The relationship between these narrators be described as dialogic. The qualitative approach is used to analyze and examine the elements that enable us to describe Silevani's novel as a polyphonic novel. The analysis also brings to light the dialogue that happens within the novel between the characters, the multiple voices, in the novel. The characters in this type of works are presented as subjects not objects as the monologic work practices. The dialogue in such works is built to happen between individuals or perspectives that are unmerged because the characters are free from the authority of their creator, the writer. The dialogic relationship is not restricted to the characters solely. The dialogic aspect is related to the events and ideas of the literary work. Ideas are incorporations in the experiences of the characters; they are personalized.

Section one

Polyphony: An Overview

The word Polyphony is basically related to music. It refers to the type of music in which two or more tones are combined. This can be achieved through different instruments that can play simultaneously or an instrument that is able to play different tones at a time. (Salamon, Justin, et al, 2014,118-124). The word polyphony originates from the Greek word polyphonia that means many sounds or multiple voices. (Tsobanopoulou,2009, 310).

Borrowed from music, the term polyphony which indicates (plurality) many voices is the contribution of the Russian critic Bakhtin. In *The Problems of Dostoevsky's Poetics*, Bakhtin describes Dostoevsky's novels as polyphonic. In his work, Bakhtin focuses on the dialogical aspect of Dostoevsky's novels that opposes the traditional monologic method in which the author's ideology is the dominant voice in the novel. Thus, this allows more space to evaluate any situation from different perspectives rather than the author's implication. (Petkova,2005,1-12). In his interpretation of the works of Dostoevsky, Bakhtin describes his novels as polyphonic; a work that involves multiple voices within a single interaction. Dostoevsky's polyphonic novels can be considered as new or different artistic model in novel writing. In his analysis, Bakhtin reveals that Dostoevsky is in dialogue with the characters created in his books. (Hazen, 1993, 18). In other words, the author's position in such works is dialogic; it confirms the autonomous or the free hero. These multiple voices are related and different at the same time. (Letiche, 2010, 262).

Moreover, polyphony refers to the technique of presenting a story according to different voices that are connected or related within the one great narration; each of these voices has its own world. According to Bakhtin, Dostoevsky is the one who created what is called the polyphonic novel. He describes the major aspects of his novels as shown in the following extract:

Plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels.

What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousnesses with equal rights and each with its own world. (Bakhtin, 2013, 7)

Accordingly, polyphony in literature, for Bakhtin, means the rejection of the presentation of the character as an object or a reflection of the author's consciousness. The heroes are not parrots for the words of the writer, rather they are given their own consciousness that is dialogic with that of their author. Artistically, the goal of polyphony in a work of fiction is to show the way the varied or distinctive and autonomous voices interact. Hence, this distinguishes between the notion of Bakhtin's polyphony and the traditional monophony. While non-polyphonic narratives imply that the consciousnesses work under the realm of the author's, function as one voice, the polyphonic narrative shows that the unity of the various voices is achieved through their interdependent interaction as related to the whole. It is worth mentioning that in a polyphonic novel, each chapter or segment of narration stands as an independent part narrated by a different voice according to a different point of view. Each part presents certain features of probably the same character; contain certain symbols and certain part of the narrative that interacts with the previous and the coming chapters. The relationship between the author is described as dialogic to a great extent that the author makes no effort as the parts or segments effectively interact. (Malcuzyński,1984,78-79).

Additionally, in a polyphonic novel, a variety of conflicting voices or consciousnesses are in interaction without being judged by the author or act accordingly. There is at the same time what might be called as coexistence that organizes the multiple voices in the novel. The characters, in this case, have the space to argue with each other and end up arguing with the author. In other words, distinctive ideologies are set in conflict. (Nesari, 2015, 645).

The consciousness of the hero does not represent that of the author. The heroes in a polyphonic novel are the authors of their own views and perspectives. They are not reflections

of the writer. The multiple voices are actually independent and equal participants within what is known as the unity of events. It is not only the voices that are multiple according to Bakhtin's concept of the polyphonic novel, the events of a novel are not isolated events rather they are the result of the interaction of the voices. Bakhtin refers to "event" in the polyphonic novel by using the word "sobytie", a term that means co-existing or shared existence. The interaction of the varied voices results in the events, therefore the events are in dialogue, interacted and independent. As far as ideas are concerned, they are employed in the service of dialogism in a polyphonic novel. Ideas are personalized, they generate through the characters in accordance with their personalities, attitudes, viewpoints that are not relevant to the author of the novel. **"Ideas may change, but they never break free from the consciousness they belong to".** (Kocaoglu,2020, 81).

From an artistic point of view, the aim behind the notion of polyphony is to create or achieve coexistence as the dominant feature in a novel that implies interaction and interdependence of the independent or autonomous beings. All these eventually interact to show ideas and various elements of the human life within the unity of the events in a unified literary work. A text, then, can be called or described as polyphonic. This dialogic aspect shapes up the structure of the text. The implicit dialogue between the segments of any narrative can occur in the form of a story within a story, or various narrators addressing distinct readers. In this case autonomous voices express viewpoints, question the same event, and portray the same character in each chapter from a different perspective. (Malczynski,1984,79)

The concept of polyphony eventually depends, according to Bakhtin, on the dialogic relation between the characters and the author, the characters themselves, the events as well as the ideas of the novel. Since the dialogue can occur between persons, it can happen between their attitudes, actions, and ideas. In the end, a kind of balance is achieved since the story is presented from different perspectives. Based on the aspects discussed previously about polyphony and its dialogic concept, it becomes

clear that Bakhtin emphasizes on dialogism rather than monologism as the former brings out the point of view of many voices instead of one point of view. In fact, Bakhtin, with his contribution, makes clear the consequences of the dominance of one voice: that of the author's. Accordingly, the use of monologism diminishes dialogue, therefore it is necessary to achieve objectivity through dialogism:

According to Bakhtin every human being likes to resist, confront and make personal meaning out of social interactions. So Bakhtin emphasizes the individual personality inside every cultural group instead of searching for unanimous agreement. (Nesari,2015:643)

Section Two

Polyphony in Sabri Silevani's *The Door to The World*

2.1 *The Door to The World*

The *Door to The World* is a novel by Sabri Silevani, a novelist from Duhok in the Kurdistan Region of Iraq. It was published in 2019. This novel is Silevani's fifth novel. The story follows the life of the hero, Sevdin, his family, friendships, and his experiences evolving from childhood to adulthood. Besides, the novel is set to cover seven decades of the political strife of the Kurdistan Region of Iraq specifically and Iraq in general. Issues relevant to the conflicts and the political turmoil of the region are set as the background for the story of the novel. The book comprises six chapters; a different narrator that is related to the hero unfolds the events of every one of these chapters. This points out to the fact that there are six narrators who are also characters in the novel; each narrator presents part of the life of the main character, Sevdin.

2.2 Polyphony in *The Door to the World*

Polyphony in the first place implies a diversity of points of view and multiple voices in the narrative text. Hence, the novel of Sabri Silevani can be described as polyphonic since it has this feature of plurality of voices. In fact, polyphony is the dominant attribute in *The Door to the World*. The novel is polyphonic in terms of the multiple voices since multiple narrators are employed to portray the life of the hero, Sevdin. There are six narrators that are characters who successively accompany Sevdin from the beginning of the story to the end. The

relationship between these voices can be described as dialogic as polyphony denotes since each one of them presents a stage in the life of Sevdim from a different perspective. The narrators are distinct in terms of their personal traits and backgrounds. In addition, the events of the novel respond to the concept of polyphony. The chapters of the novel can stand separately independent and at the same time they create the unity that shapes up the whole narration. Since the voices are different, the events represent parts that form the whole, the ideas that belong to them are distinct too. In the end this diversity creates what is known as coexistence that puts the segments of the novel in dialogic interaction.

The notion of dialogue constitutes the basic narratologic system that specifies a text within a polyphonic framework. The dialogic quality is the vital constitutive and unifying factor without which the harmonic principle of the polyphonic accomplishment would disintegrate into anarchic cacophony. (Malczynski, 1984:78)

The Door to the World is presented from the point of view of multiple narrators, the protagonist, Sevdim, is the subject of their narration. The successive narrators portray the hero's life experiences chronologically. The use of multiple narrators enables the writer to express multiple ideas and perspectives something that enhances dialogism in this novel.

As mentioned before, the novel consists of six chapters; each one of them is presented according to the perspective of its different narrator. In this case, six narrators who are also characters in the novel have been employed by the writer.

Chapter one in the novel portrays the character of Sevdim as a child in a one of the villages of Kurdistan. Dashti, who is the only friend of Sevdim, is the narrator of this chapter. Dashti accompanies Sevdim during his childhood; he is ten years old. Consequently, the events are presented according to the perspectives of a child. The details unveiled by Dashti are relevant to childhood memories and children acts. Their first meeting happens when some children beat Dashti taking the raisins he owned. Their memories together are represented in the small detailed experiences they both go

through during this stage. They create a very strong bond between the two friends who shared even their little secrets.

ل روژا دی، هاته بهر قهنتهرا مه، نهز دگهل چووم ههتا
کۆسهرا خانی، وهک تهلیسان نهوی زارۆک ل بهر دیواری ب
ریز کرهین، ل من زفری و تلا شههدی نینا سهری دفنا من
بهری بیژت: "دی فینجا، ههر نیکێ زلهههکی ل نالهکا وی
بده ." (سلیفانه ی، 2019، 14)

The next day, he came to our doorstep. I went with him down the street. All the children were standing in a line by the wall like flour sacks. He turned to me with his finger pointed on my nose: "Now, slap each one on the face".

The narration of this chapter covers the time when the friendship of both Dashti and Sevdim starts and ends with departure of Sevdim from the village. The chapter pictures the part of the life of Sevdim that represents the circumstances that eventually shape up his life in the village. The details that Dashti narrates are examples of the traits of a good, loyal and honest friend as far as Sevdim is concerned. It is through Dashti the nature or rather the simplicity of the village life has been portrayed.

نهم دزفرین ناف گوندی، ژن و کچکان کوله ل سهربانان
قهددان، مه دهستین خوه دهیناتن سهر ملین نیکدوو و بینهکا
خوهش بهری خوه دا دیمهنی وئ شهفستانا ب کوله و چراکان
خهملاندی، دا بیژی نهم د نابهرا دوو ناسمانان ده هلاویستی
نه، ناسمانهک ل هندافی مه خوری ستیر و نیک ژی ل نشیف
مه خوری چراک، مه دهستی نیکدوو گرت و ب مهیل گافین
خوه هافیتن، نهم خوار دبین؛ بهلی نهدهکتن. (سلیفانه ی،
2019، 21)

We returned to the village, the women and their daughters were setting the bed nets on roofs. We put our arms on each other's shoulders; for a while we watched the view of the night ornamented with the lanterns and bed nets. It was as if we were hanging between two skies; above us there were all stars while below there were all lanterns. We held each other's hands and took steps swaying down. We never fell.

In chapter two, Baderkhan appears as the narrator. Baderkhan is a school teacher who works in Duhok. Through his narration the reader explores two areas interwoven within each other; the portrayal of the hero and the historical background of the story that sheds lights on the situation of the Kurds in Iraq during

the 1970s. The events narrated or mentioned in this chapter are presented according to the perspective of a young educated individual with a strong sense of nationalism. He is a different character with a different background and motives. So he thinks differently as well. This means that he is presenting the events and the hero according to a point of view that distinguishes him from the previous narrator. In this case his attitudes, ideas, and the way he thinks proves that he is dialogically related to the other narrators. This method frees the hero from the dominance of the creator who is the author. The narrators are employed to achieve the author a position outside the hero because it is in this way the hero becomes free from the reflections of the writer and meanwhile the dialogic relation of the author and the hero can be achieved. The aesthetic value of the hero is accomplished. (Kocaoglu,2020:86)

Through one of his friends, Nawzad, Baderkhan knows Dijwar who encourages and supports him to join the Peshmerga secretly. In fact, Dijwar trains Baderkhan and teaches him how to transform or make the obtained news reach the Peshmerga on the mountains. This must be done secretly so as to avoid being caught by the government.

ب هەر حال، د کارهکی وهسان ده، نه گرینگه ته چهند چاف و گو ههین، بهلن گرینگه تو باش بیینی و بهیسی و بهری هەر تشت دی خه مخور بی. نابت چو ناخافتن و رهفتاران ب سفکاتی وهر بگری، هەر پهیف و بزافه کا ههبت گهرهکه وهک خوه بگه هت، نانکو پیشبین بی، نه مینی ههتا تشت بقهومت و پاشی وهک خه بهر دهک سار بگه هینی. ههروهسان، تو مه جبری خوه بگونجینی و جارنا سهرو بهری خوه زی بگو ههری دا کو کفش نه بی، چونکی هەر گافه کا کفش بی، هینگن نه خوه زیکن ته و هندی نیکی ته. (سلیفانه ی، 2019، 55-56)

By all means, in such a job it is no the matter how many eyes or ears you may own. The most important point is that you take charge of what you are doing in the first place. Don't underestimate any event or behavior. Any word or movement should be transmitted particularly. You should expect the happening of an event instead of waiting for it to happen, then make it reach too late. You have to cope with it and sometimes change your appearance so as not to be discovered otherwise it is such a misfortune for you and any one in your position.

Later on, Baderkhan witnesses a man being harshly beaten by the police (that belonged to the central government). He could stand by and watch. So, he fights back to save that man. Eventually, he is obliged to flee the city and join the Peshmerga on the mountains where he comes to know Sevdin. In this chapter, the narration comes in a different form as the background if the narrator is different from the previous one in the second chapter. The dialogues of the chapter show to the reader a person who is intellectual, therefore the subjects he is discussing with the other characters including Sevdin are very serious and critical subjects. He becomes Sevdin's companion in the caves. He talks to Sevdin about history and politics.

تولزهکی دی ب ناقن جیفارا ژ غیر دهولهت هات، وی زی کارن دختورین هیلا و گه هشته کاسترویی و د چهند سالان ده کو با رزگار کرن... کاسترو بوو سهروک، پیشنیار کر جیفارا بیت وهزیرهک د دهولهتا نوی ده، یان مه نسبهکی دی وهر بگری، بهلن جیفارایی نه فی، قهستا هندهک دهولهتین دی کر دا ب خهبات و باوهرییا خوه هوکمی دیکتاتوران ل ویدری زی نه هیلت. (سلیفانه ی، 2019، 81)

A young man named Guevara, from another country, had left his job as a physician and joined Castro, and in a few years, they liberated Cuba. Castro had become the president and recommended Guevara to become a minister or take another position. Guevara refused and moved to other countries to continue his struggle to put an end to dictatorship there.

In third Chapter, Ibrahim continues the narration as he engages the reader with another stage in the life of Sevdin; the period when the Peshmerga leave the mountains as a result of the conflict with the government. Since Bakhtin's polyphonic approach undermines the omniscient narrator's power, the narrator is a character, a conscious whose way of thinking never coincides with the other, the author's and the hero's, or the other narrators. (Petkova,2005:2). Ibrahim remains and decides to stay in an attempt to proceed what his fellow Peshmerga were doing; defending the cause of all Kurds. Both Sevdin and Ibrahim meet after all the others surrender. They return to the cave and the place where Sayed, Sevdin's uncle and Ibrahim's friend, is buried. Ibrahim was given the mission to transfer weapon to the Peshmerga

and he used to fulfill his missions successfully as he was aware and familiar with the geography of the region. It is in this stage Ibrahim comes to know Sevdin and the details of Sevdin's life. In this part of the novel, the reader is introduced to a period of disappointment of Sevdin after the departure of the Peshmerga. In addition, it shows the way the friendship between Sevdin and Ibrahim develops. Ibrahim, in fact, becomes the only companion of Sevdin moving between the city of Zakho and visiting Sevdin who refused to leave his place in the mountain. It is also through Ibrahim that Sevdin comes to know that his life is under threat if he remains there. The chapter unfolds the characters of the narrator as well as Sevdin. Ibrahim is a spice dealer; he is not educated as Bader Khan in the previous chapter; therefore, his conversations with Sevdin reflect his tendency to learn from Sevdin. He conveys to the reader the image of Sevdin as a man of great honor and commitment; a man who is loyal to his fellow Peshmerga. The narration of Ibrahim unveils his background.

پیشمرگه‌ک قه‌له‌مدار ل چیا‌یی ناخفتنه‌ک گوتبی من، هه‌تا نه‌ا ل بی‌را منه: "هه‌گه‌ر مه‌ بقیت که‌سه‌کی ناس بکن، لازمه‌ وی بدن ناخافتن"، له‌ورا من سیفدین دا ناخافتن. نه‌فه هنده‌ ساله‌ نه‌م دناخفتن، مه‌ چلورئ سهرئ خوه‌ بر، دهمه‌ نی‌دی نه‌م گوهی خوه‌ بدن خورتان کا چاوان هزر دکن. (سلیفانه‌ ی، 123, 2019)

An educated Peshmerga, once, told me something I will never forget: "when we want to know a person, we have to make them speak", therefore I pushed Sevdin to speak. For years, we have been speaking until we caused headache to us and the others. Now, it is time to listen to the young to know the way they think.

Faris is the distinct narrator and the new voice in the novel. He is the narrator of the fourth chapter. Faris is a nurse, but he is known as a doctor amongst the other Peshmerga. He presents another stage of Sevdin's life. Before studying nursing, he wanted to be an artist. His father's rejection made him choose his current field. Based on that, he is a nurse with a good background of art and philosophy. He worked in a hospital where he met his wife Noma. His life changes as he was reported to the government to be regularly attending a mosque. He becomes aware of the threat that was approaching because

of that. He is suspected to have secret missions for certain political parties. The only way to be saved is to leave the city and go to the mountain and join the Peshmerga. There, Faris and Sevdin start their friendship. Then after they return from the mountain, they open a grocery shop. A few months later (1980), the Iraq-Iran war starts and Sevdin has been called to the army. Sevdin is captured and taken as a war prisoner in Iran. The details mentioned about the narrator explain or rather portray the character of Faris. While portraying Sevdin, Faris actually presents himself to the readers. The dialogical relationship between Sevdin and Faris is very clear. Faris is the nurse who loves arts particularly music, Sevdin is the man who proves Faris a loyal and honest friend.

دووشه‌مب بوو، نه‌ز ل سهر قانا پشتی دریزگری بووم، هه‌ما نه‌وه‌ خه‌وئ دلی من گرتبوو، تیقه‌تیقا که‌نیی من و سه‌یدی و هه‌فالین دی بوو ل به‌ر ده‌رئ ناوسکا وی. هنده‌ک هه‌فالین دی بیاسه‌ دکن، ناسمان ساهی، دونیایه‌کا نارام، چو به‌حسی شه‌ری نه‌بوو... ژ نشکه‌کی فه‌ نه‌ز ل ده‌نگی نومایی هشیار بووم دهمی کره‌ قیری: "فیرس... فیرس، رادیویی ناقی سیفدینی خواند." نه‌ز گوه‌شیم، من هه‌ستکر نوما وه‌ دبیزت دا نه‌ نفم، به‌لئ که‌نی و گرئزینا وی ناخافتنا وی سه‌دقاندن. (سلیفانه‌ ی، 173, 2019)

It was Monday, I had just slept. I could hear giggle of Said, me and our friends outside the cave. Some others were walking as the sky was clear. It was peaceful. There were no signs of war. I suddenly woke up to screams of Noma: Faris, Faris, they mentioned Sevdin's name on the radio. I was shocked, I thought Noma was doing that to awaken me but her smile and laughter told the truth.

In the fifth chapter of the novel, a new voice appears as the narrator of the story of Sevdin. This new character is Ramadan or as sometimes called Rami. Ramadan is brought by chance to be with Sevdin; he is a soldier who is called to the army as the war with Iran starts. After his marriage in August in 1980, the Gulf War begins in September of the same year. Through the narration of Ramadan, the readers are introduced to Sevdin's personality as a soldier and a war captive under hard circumstances. Before being captivated both of them are brought to serve in the same place, moved from Zakho to Basra in the south of Iraq. Ramadan is not educated; he comes from a village (Tirba Spi) where he used

to take of the sheep as a shepherd. In fact, the relationship between both Sevdin and Ramadan becomes stronger after they are taken as captives in Iran. Accordingly, Ramadan's narration portrays the character of Sevdin from a different perspective of the previous narrators of the story in this novel. In other words, he continues showing aspects of Sevdin's character that were not highlighted before. The experience of Ramadan in the camps of Iran has made him discover the depth of Sevdin's character. They fight together, then they remain together as captives experiencing the hardship of being prisoners of war. Ramadan shows Sevdin's patience, loyalty, wisdom. Sevdin bears the pains of this hard situation and remains strong. He guides and advises his friends to be patient. Although he has doubts about the reason of being involved in the war, he never surrenders. When the prisoners attempted to rebel, it was Sevdin who recommends not to take risks. So, through Ramadan, the features of a strong loyal friend are brought to light. It is only Sevdin who stands by Ramadan in his most critical moments as he discovers that his wife marriage after he becomes a prisoner. The tragedy of war and its impact on people is effected in this part of the book.

روژ بۆ روژئ سەحەتا من ل کیمی دا، بەلێ دیسان سێقدین بی فریادەرسی من، نەز گەهاندەم خەستی، روژانە ل هەرسی دانان ب دەستی خوە خوارن ددا من و هەفتیی جارەکی ژێ نەز دیرمە سەرشوویی و پرچا من دقوساند و سەری من دشویشت، ب شەف ژێ نەز دنقاندەم. (سلیفانە ی، 2019, 250)

Day after day, my health was deteriorating and again there was no one except Sevdin to help me. He took me to the hospital every day, fed me, and once a week took me to the bath, had my hair cut. At night he took me to bed.

The last chapter in *The Door to the World* is presented from the point of view of Azar. He is taxi and then a bus driver. He is a single man who leaves Kurdistan in 1991 during the grand displacement of the Kurdish population escaping from the revenge of Saddam's army after the uprising that happened in the same year. Azar, like all the others who fled to the Turkish and Iranian borders, reaches Turkey. He doesn't stop there, and eventually he moves to Russia. He meets Sevdin in 1988 after the war ends and the prisoners return to the country. Azar is ordered to bring some of the prisoners who newly

arrived and take them home to their families. Sevdin is one of these prisoners. He is the last one in the bus. Azar later knows that Sevdin is going to a hotel as he has no relatives and family. Azar decides to help him and asks him to live in his house since he, too, has no brothers and sisters. His mother is the only one left. As time passes, Azar and Sevdin become like brothers. Sevdin starts working with Azar on his bus. The events develop until Azar become a Peshmerga after ISIS controls the city of Mosul. He goes to Shingal to fight. Later on he is sent with many other fighters to go Kobani, the Kurdish city that ISIS invades. Sevdin decides to go there to help them in their war against those terroristic and extremist groups. There he fights as a brave soldier. The ISIS groups attack the place where Sevdin, Azar and some others are ready to defend the city. Sevdin surprises all by his action and bravery when he leaves to confront the terrorists alone to save the others. He kills many and as he returns, he is shot to death by a sniper's bullet. He sacrifices himself for the sake of Azar and the rest of the fighters. In this part of the story the voice, or the narrator shows the rise of a hero, a selfless person who believes in a cause and ready to die fighting for it. As this last chapter closes, the picture or the portrait of a hero is accomplished.

هێژ گرنژین ل سەر ئیقین من، دەنگی گولەیهکی هات و نیدی گافین وی ژێ بیدەنگ بوون. مینا چیاپهکی، هیدی هیدی سێقدین ب سەر خوە دە هەرفی، سەری خوە نە چەماند، بەلێ کەفتە سەر چۆکین خوە، برنویا خوە دانا بەر خوە و نەردی نەنیبا وی ماچی کر. (سلیفانە ی، 2019, 320)

I was still smiling when I heard a shot. Then the sound of his steps were silenced/ like a mountain, Sevdin slowly collapsed. He held his head up, but fell on his knees holding his rifle. Then the earth kissed his forehead.

Eventually and based on the analysis presented, it appears that the narrators are in dialogical relation to each other and the hero of the novel too. They work as an orchestra in a music; every one of them contributes with his own voice and his point of view. Each one of these narrators present the events from a different perspective with a kind of harmony. In other words, they coexist. As for the author, his position is mainly dialogic; the author, in the polyphonic novel, is the organizer of the dialogue. This means that the characters are free and bound to their voices (Seidel, 2021,48). Every narrator has a background that distinguishes him from the others; Dashti for example is the childhood friend of Sevdin.

Baderkhan is a school teacher, while Faris is a nurse. It can be noticed also that these narrators learn from their experience as they accompany Sevdin. The consciousness of every narrator is distinctive and they are reflections of their environment and background. This diversity creates an objective presentation of the story of the hero and frees the novel from the dominance of one or mono subjective perspective that might weaken the development of the plot.

The events of a polyphonic novel must have dialogical relation with each other. According to Bakhtin, the events must be independent and nevertheless complete each other. Based on that, each chapter in Sabri Silevani's novel, *The Door to The World*, is independent since it has its own characters and plot. In other words, each chapter can stand as an independent story and Sevdin is the character that connects the chapters. Even though the chapters are independent, they represent the great event or the overall story of Sevdin and his journey in life from his childhood up till his death. In every chapter in the novel a stage of Sevdin's life is being portrayed. The novel eventually becomes similar to a mosaic picture and the chapters are the parts that shape this picture. There is what is called as co-existence as far as events are concerned. In addition to the voices and events, the ideas in a polyphonic novel must be related on a dialogical base. This feature governs Silevani's novel. Ideas or themes related to human life like friendship, loyalty, love, war, selflessness, and sacrifice are embodied in the chapters of the novel and they are unveiled as the events unfold the details of the story. According to Bakhtin, the ideas in a polyphonic novel are personalized, they are developed by the consciousness they belong to in the novel. The ideas are usually originated as a result of the situations or events in which the characters are involved. The dictionary meaning of the ideas has no sense if these ideas are not associated with their [living context]. Meanwhile, they become part of the events. (Kocaoglu,2020,82)

CONCLUSION

In conclusion the Sabri Silevani's novel, *The Door to The World*, can be described as a polyphonic novel according to the concept of Bakhtin since it meets the features set by the Russian literary critic. The story of the hero, Sevdin, has been unfolded to the reader by six narrators. This refers to what is known as

plurality of the voices in the novel. These multiple narrators are not related to one another, rather it is Sevdin that brings them together. Their different personalities and backgrounds add objectivity to the story. The writer is not using the traditional technique of one narrator, one voice, that dominates the whole novel. In this case subjectivity cannot be avoided. Besides, the plurality of the narrators is not the only feature of a polyphonic novel; the events also are polyphonic. In other words, the events are independent and related. Lastly, the ideas or themes of the novel serve the traits of the polyphonic novel.

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پوخته

ئارمانجا قى خواندن و قه كولينى دهوله مه ندكرنا چاند و ئه ده بياتا كوردى يه و ده ربارى ئيك ژ به ره ميين نفيسكارين كورده. ئه ف ليكولينه ل دور ئه له مه نتين بوليفونى، يان فره ده نكي يه و ئه قه زى خاسله ته كا قه گيرانى يه، كو هه قدهم چه ندين دهنگان ب خوه قه دگرت هه روهك ميخائيل باختينى گوتى و مه ئه قه پارادايمة د رومانا ده رگه هى دونيايى دا، يا نفيسكارى كورد سه برى سليقانه يى پراكتيزه كرية.

ليكولين ژ دوو به شان پيك دهيت. به شى يه كى ده ربارى بوليفونى و رگه زين وي يه، به لى به شى دوويى ژ دوو پارچه يان پيك دهيت. پارچه يا ئيكى ديدة كا گشتى يه ده ربارى رومانى، به لى پارچه يا دوويى ده ربارى خاسله تين رومانا بوليفونى يه د رومانا سه برى سليقانه يى دا. ليكولين ب سه رئه نجاما ئاناليزه كرنى ب دوماهيك دهيت.