

Re-creation of Polyphony in the Novel Dilshad by Bushra Khalfan

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Introduction

Mikhail Bakhtin's theory of polyphony, which originated from the analysis of Dostoevsky's novels, emphasizes the concept that a literary work can be a suitable ground for the equal coexistence and intersection of multiple voices and viewpoints. This approach transforms the novel from a monologue into a free and unending intellectual dialogue, where the author, instead of imposing a single truth, grants characters the independence and freedom to express their thoughts and perspectives without definitive judgment or interference. Such a work increases its literary value by displaying the more complex and multifaceted dimensions of reality. Inspired by Bakhtin's theory, the present study intends to examine polyphony in the novel Dilshad and demonstrate how this work, going beyond a linear narrative, transforms into a ground for the intersection of various viewpoints on concepts such as love and freedom. In this novel, each character has an independent voice that reflects their worldview, and this allows for a deeper analysis of the characters' intellectual and psychological dimensions within a never-ending dialogue.

Methodology

The research method is descriptive-analytical, and it has been carried out relying on the theoretical foundations and literature of Mikhail Bakhtin's polyphony.

Results and Discussion

Although we are not directly faced with a character engaged in internal dialogue, all the text's discourses are, in fact, a reflection of the author's internal dialogue with themselves and their hypothetical audience. In this process, the author internalizes the potential ideas, judgments, and reactions of readers in advance, and then reflects them in the form of an external

dialogue. This writing style shows that before creating the text, the author has engaged in a debate with an internalized other (the audience) in their mind. This approach lends psychological depth to the text and transforms it from a mere narrative into a space for reflection and mental dialogue. In the novel *Dilshad*, the multiplicity of ideologies is manifested in the confrontation of three main worldviews: traditionalism and paternal power, which represents liberation from old and traditional family structures; cultural and class identity, where the narrator's desire to "become Balochi" reflects their dissatisfaction with their indigenous culture and their desire to join a community with higher values, leading to the rejection of a former identity and the acceptance of a new one; and resistance and rejection, where the use of vulgar and colloquial language is a tool for resistance against formal norms, reflecting the voice of a cast-out and displeased individual. In the novel *Dilshad*, carnival functions as a central feature in Bakhtin's theory of polyphony. This concept, by breaking social hierarchies and norms, provides a space for the uninhibited blending and intersection of various voices. In this carnivalesque space, the dissolution of the narrator's identity, the transformation of people into a grotesque body, and the mixing of various nationalities in the market ensure that no single, dominant voice exists. Consequently, contradictory and marginalized voices (such as the narrator's chaotic inner voice and the faceless voice of the crowd) intertwine with the official and rational voice, and thus, carnival becomes a literary mechanism for realizing polyphony in the text. The technique of intertextuality plays a key role in realizing Bakhtin's concept of polyphony in this novel. With the introduction of the ancient story of Shah Murid and Hani into the text, the voice of a popular and historical narrative is placed alongside the voice of the main narrator. This additional voice is no longer merely a tool for the author but carries an independent and historical worldview. Intertextuality allows the reader to simultaneously journey into the world of the ancient narrative alongside the current one. These two narratives interact with each other, adding deeper layers of meaning to the work. This process emphasizes Bakhtin's belief that the author is no longer the sole creator of meaning, but rather an organizer who allows different voices to enter into dialogue with one another and construct the meaning of the work. This technique realizes polyphony in a tangible and dynamic way within the text. The chronotope plays a fundamental role in activating the technique of polyphony. By providing a realistic setting for the story, this tool enables different voices to encounter one another and engage in dialogue. The chronotope, by creating contradictory places, allows *Dilshad's* voice to narrate their past and present simultaneously. This concept is not merely a backdrop for the story, but an element that connects various voices to one another and provides the opportunity for a multi-dimensional, polyphonic dialogue to emerge.

Conclusion

Based on an examination of the novel *Dilshad* from the perspective of Mikhail Bakhtin's theory of polyphony, it can be concluded that this work successfully re-creates the characteristics of a polyphonic novel. Instead of presenting a single, unified narrative, the novel provides a space where various voices and viewpoints are placed side by side, equally and without hierarchy. This approach is clearly evident in the manifestation of class and cultural ideologies within the characters, who reject their former identities and adopt new ones. In this work, there is no censorship or dominance of one voice over another. The author, acting as a coordinator rather than an absolute monologist, allows the characters to create the meaning of the text through free dialogue. Furthermore, the use of the chronotope in the novel, which blends time and place, provides a tangible and concrete setting for this multidimensional dialogue. This combination allows the main character, *Dilshad*, to narrate their past and present simultaneously and to portray the internal contradictions of society in a deeper, more complex manner. Collectively, these features transform the novel into a work where the reader encounters a wide range of viewpoints and realities, with no single one being privileged over another.

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