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**CULTURAL REPRESENTATIONS IN THE NOVEL
(CHICAGO)**

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ABSTRACT

Ala 'Al Aswani's novel CHICAGO belongs to postmodernist Arabian novels. The study attempts to identify the most important technical and objective issues dealt with in the novel and to reveal the patterns of the novel's discourse. The study falls into an introduction, four chapters and a conclusion which sums up the findings of the study. The study made use of findings of cultural criticism and did not deny the idiomatic and conceptual overlap, which serves and enriches the process of the research and makes it more agile in responding to the requirements of the study.

Introduction

The Arabic novel has made strides in experimentation, bypassing the familiar and prevailing, to keep pace with the renewal movements in the world, and responding to the changes of Arab reality, its intellectual, political, social, and historical transformations as well, and the reflection of these transformations and changes on Arab literature, especially the fictional art, which we assume that no matter how independence is attempted, As an imagined work, it is governed by its mirror

reflecting an external reality, and by its cultural, historical and intellectual reference, in which language is the basis of its construction and the forum for its existence, as Althusser believes that “ideology is an unconscious reflection of man’s relationship with his world” (Hamid, 1990) . , Assumed the novel a privileged position in the expression of the time of modernity Arab, including caused by forms of transformation in the formats, values, habits and vision of the world, since the first encounter between the book and the changes in the sensitivities of the expressive and aesthetic resulting from the process of modernity, and what was Atras its alterations, the novel creative style Al-Walid Al-Mandazir to diagnose the process of cultural and social transformation in the public spheres of life. Therefore, the various transformations that the Arab novel experienced throughout its time were a clear illumination of the cultural representations it presented of the self, history, identity and the other, and the patterns, facts and imaginations that its narration possessed, and this is what made it a very distinct and rich cultural text , the novel “Chicago” belongs to Alaa Al-Aswany (sample We discussed this) to the narrative of postmodernism, that term that is attributed to (Arnold Twibney) 1954 AD, while some link it to the American critic (Charles Olsen) in the 1950s, and there are those who link it to the critic of culture (Leslie Fiedler) 1965 AD, but the truth is not that. The term was used much earlier, as (John Watkins Chapman) used the term postmodern painting in 1870 CE, and (Rudolf Banvitz) used the term postmodernism in 1917 CE (Megan, 2002), and this term later included architecture, cinema, dance and photography. And theater (Yamana, 1998) , as well as poetry, the story and the novel, and the latter, as a narrative text, is what matters to us in this regard, as postmodern narrative has transformed and is characterized by experimental characteristics at the level of narration, because the characteristic of these narratives is focused on demolishing the story and fragmenting Its meaning, please On breaking the coherence of events and replacing it with the logic of dispersion and deconstruction and focusing on the reader’s delusion and interest in the psychological sound image of the hero, so that the form is the content achieved (Megan, 2002) , and this is what many Arab novelists like Tayeb Salih in Season of Migration to the North and Salim Matar worked on in The Woman of the Bottle Wassini Al-Araj, Jamal Al-Ghitani, Salim Barakat, Hassan Mutlaq, Ali Badr, Taha Hamed Al-Shabib and Yusef Al-Sebaei, and the list goes on if we want to count the huge number of writers and novels that they have produced since the seventies of the last century until now, as the narration has transformed into a multi-knowledge cultural structure, and a real panorama, providing us with fields Epistemology in economics, politics, sociology, philosophy, art, permissibility and forbidden, so the writer has come to view history as narrative facts, philosophy as sophistry, and ideology as hallucination (Al- Tari, 2009) . And it is concerned with creating amazement, fun, and being overwhelmed with details, introducing new techniques, opening the text and breaking ready-made rules, playing with written styles, and the lack of standards. The values are fixed, as ((each narration is formed and draws from time, purpose and history)) (Julia, 1997) , which governs reading with a new age in reception, interpretation, linking and production with effectiveness supported by a vision based on knowledge and awareness, and a methodology that is a series of organized processes ((By which

the critic is guided, drawn from the horizons of that vision)) (Abdullah, 1990) , the accurate and comprehensive vision of the literary process must be linked to the method expressed , so we decided that our study would benefit from some of the data of the cultural curriculum , as it is a research in the formats contained in The narrative text, that text that is imbued with the accelerating rhythm of contemporary life, characterized by secularism, blending, intermingling and opposing visions, sometimes, according to a new process that sees the world transformed into a small spot, everything in it is exposed and mysterious at the same time, as the monetary tool is transformed (((From a tool in reading, justifying and marketing the pure aesthetic, regardless of its systemic flaws, to a tool in criticizing the discourse and revealing its patterns) (Al-Ghadhami , 2005) , to discern the other, the implicit, the absent, the historical, social and cultural in the textual discourse of the novel (under study) that is being studied. Its writer was intent on benefiting from the data of modern critical theories that went to dismantle the centrals and restore the margins, and do not forget that ((transformations that occur in any theory lead to a modification in the curriculum and the term, and modifications of the term are often done by borrowing methods from the cognitive fields)) (Salah , 2002) , is not very The curriculum but a means (Abbas , 2016) Michel Foucault believes that it is ironic for a student to start from specific methodologies that he always repeats, and he sees the text and discourse as a multi-semantic world that bears different and multiple readings, so we are not embarrassed by the terminological and conceptual overlap in our study, in a way that serves and enriches the research process, and makes it more agile in response For research requirements.

Literature review

1. Self-trauma and identity controversy

The self is considered a small human entity identified with a larger collective self, which is the identity (Identity) Man understands itself within a community - based component with features of cultural and special characteristic (Samir , 2015) , Identity permission is all personalized self and distinguishes a general intrinsic feature of the culture of the group and the function of individual and collective melting self - protection (Hossam , 2010) , opening up novel Chicago on questions Existentialism evoked by a careful reading of the text, and it deals with artistic intensity the positioning of the self-engaged in realizing its identity, through the collision with the Western other, the Jew, the transcendent personality who looks at the Arab, especially the Egyptian, with an inferior view, this is revealed through characters in the novel under observation such as a character (George Michael) who hates the Arab students and the character of the physician assistant who came to work in the surgical team headed by (Karam Doss) and his name is not mentioned in the novel, perhaps because of his marginalization, as well as the Jewish characters who clashed with the character (Naji Abd al-Samad) because of his love for the Jewish woman (Wendy)) (Alaa , 2007) which were not carrying racist ideas like them, and here comes the question Naji Abdul Samad ((see how many Jews like Wendy, how many of them , such as the student who mocked me)) (novel , 406) in reference to the loss of confidence in the other The Jew is on Although among them there are those who carry wonderful human values, as

mentioned in the novel, but their relationship with him ends when his doubts begin with her despite her sincerity with him. Abdullah Al-Ghadhami believes that ((Modernity is a central discourse against non-European pluralism and the colored other)) (Al- Ghadhami,2005) , as the Western personality remains an arrogant figure that sees others, especially Arabs, as passive subjects and second-class human beings, and therefore it always seeks to establish and export its intellectual centrality. To remain held at the top of the pyramid ideologically, culturally and humanely, and we find the credibility of that in (((That the characters that Hollywood presents about the Arabs are not defined in a specific place, nor in a clear time, which makes them a holistic personality, in order to include Arabs in every time and place, and in this way are a stereotypical image of the Arab culturally. historically)) (Algmami 2005) , and our author Alaa Al - Aswani conscious of this vision, and therefore as a counter, tried to paint objectively different images, embodied visions of disparate movement feature personalities and current events in the novel, to expose the methods followed by the American ideology in dealing with Non-American (Negroes, Amerindians, Arabs ... etc.), he raised in several places of the novel the issue of racial discrimination and ghettos against Africans and American Indians in the course of his narration, while it appears through dialogue clips, the issue of marginalizing Arabs , the character (George Michael (As it bears the highest degrees of anti-Arab ideological extremism. In the exhibition of a discussion taking place between professors of histology about the acceptance of Naji Abdel Samad in the master's study, George Michael says ((I do not object to the acceptance of Egyptian students ... but I remind you that we are in one of the most important sections of the Histol. There is a good chance in the world. The opportunity to learn here is rare and precious, and we should not squander it just because a student from Africa wants to win a case against his government. I think our education has a bigger job. The place that this student will get is needed by a real researcher to learn well and discover New things in science. I refuse to accept this student.” (Narration , 26) , as it appears from the appearance of this talk, with its patronizing dimensions, that George Michael is objective in his proposition, as he uses the means and arguments that justify his rejection, but his well-known behavior Antagonizing Arabs is known to the academic committee in the department, so it slowed down the discussion, and at the end it accepts the student, and before the discussion ends and when he defends - the student - the liberal Jew (John Graham) says to him George Michael: (This is what led America to the September 11 incident.)) (Novel , 28) , and Graham responds to it ((Remember, Michael, that you have always been against accepting Arab students)) (Novel , 28) It is known that the Arabs are the accused in that incident, so the implicit pattern appears in George Michael's saying, that pattern that it represents his anti-Arab ideology and rejects any positive perception towards them , and another anti-Arab and sucking figure emerges Rayen, but here is an Americanized Egyptian Arab character, and she is (Raafat Thabet). This character brags about her hatred of Arabs and her contempt for Egyptians, and does not hesitate in any opportunity to declare that hatred, and in the discussion itself above, this dialogue is presented that begins with the words of constant compassion :

(... as I was an Egyptian one day, I know very well how Egyptians think. They do not learn for the sake of science. And they obtain masters and doctorates not for scientific research, but for the sake of obtaining a promotion or a rewarding contract in a country The Gulf. This student will place his master's degree on his clinic in Cairo to convince patients that he is able to cure them. Friedman looked at him in astonishment and said:

-How do they allow that in Egypt? Histology is an academic science that has absolutely nothing to do with treating people.

Raafat laughed and said:

-You do not know Egypt, Bill .. everything there is permitted. people do not know the meaning of histology in the first place.

-Are you not exaggerating a little, Raafat.. ?

So, Friedman asked in a faint voice, and Salah intervened, saying:

-Of course, he exaggerates..

Raafat turned to him and said sharply:

-You know that I am not exaggerating!

Friedman sighed:

-This is not our topic anyway .. We now have two opinions from Michael and Thabit against accepting the Egyptian student. What is Graham's opinion ?

Graham took the extinguished pipe out of his mouth and said nervously:

-Gentlemen .. If this is worth your words Bmbran in the police and not the University professors.)) (novel, 28)

In the dialogue section above, a clear contrast between attitudes and ideological orientations is evident. Here we fall between the neutrality of Friedman, the moderation and humanity of John Graham, who is a Jew as we mentioned, and the racism of George Michael and the schizophrenia of Rafat Thabit, vis-à-vis the defensive stance of Salah, who belongs to his Egyptian origin, as the positions conflict. Investigating a kind of civilizational conflict, with the aim of self-realization and the rejection of the other not as a rival, but as a lesser status, and in return, the issue of defending Salah's identity becomes evident when he departs from his countryman and the reputation of that country when he describes him with inappropriate qualities, and Rafat Thabet appears as a personality Negativity dissolves into the character of the Western other despite the fact that the other did not acknowledge his affiliation with him at any opportunity, such as Jeff Habib, his daughter Sarah, said (*Your father has left his barbaric face ... he wants to control his adult daughter's life as if he is still living in the desert*)) (The novel , 295) , the position represented by John Graham - who is a secular and liberal Jew - and other positions of him spread over several places in the novel, refers to a strategy represented by a pattern in the novel, which the writer wanted, the implication being that the Jews are not enemies of the Arabs, but rather the Israelis. Because they usurped Arab Palestine, killed its people and displaced them, and this appears when Wendy says to Naji (*You are the only Arab who does not dream about the extermination of the Jews*))(Thenovel,278), and he answers her.)) This is not true. *The Arabs hate Israel not because it is the state of the Jews, but because its raped Palestine and committed dozens of massacres against the Palestinians. If the Israelis were Buddhists or Hindus, the matter would not change for us. Our*

conflict with Israel is political and not religious))(Thenovel,279) And John Graham is always critical of the Western political system with its aggressive behavior that seeks wealth through weapons of destruction and wars that it leads, finances, or invests commercially. *Their great creativity to commercial production machines from which millions of dollars flow to stupid and corrupt men such as George Bush and Dick Cheney*) (Novel , 200) , as what Graham says is a denial of the political system adopted by the narrative game, so the writer did not put this talk on the tongue of a character In fact, he put it on the tongue of a Jewish character to have the strongest influence, describing that personality is closer - according to the circulating public opinion - to Western or American opportunistic thought than others . It seems in the past that the writer wanted to put an ontological picture of the general public situation. Al-Mi, adopting a neutral position in his drawing of events and personalities in their various forms, to define a human vision that looks at the other with an objective view that transcends ethnicities, religions and sects, and this image hides behind it the image of the self-searching for its identity, that collective self that represents a wide spectrum of Arab society that has been let down by its political systems, And it made him a passive follower, which led the Western other to despise him and view him as a second-class human being, and a worthless number in contemporary life, and this is what the Arab novels seek in portraying the reality that suffers from various kinds of contradictions and social problems resulting from colonialism, Or wars, as it mainly dealt with the dispossession suffered by the majority of the Arab countries (Habib , 2014) , this dispossession that resulted mainly from the presence of the colonizer, by his physical presence or by his cultural conquest through the media, and his economic wars through which he controlled the Arab regimes, and destroyed The structure of Arab societies .

2. From characters to threshold (an ontological view)

The deep digging practiced by the novel is evident through patterns determined by the conscious reading of the fictional text, and these patterns are carried by main characters and carry out their burdens, in a way that makes each character a mirror reflecting a state of the solutions that the novel deals with, since the action and the character are gradually formed along the timeline. In the process of reading and developing the narrative (Aley, 2005), the main character, whom Edwin Muir considers the most important sections of prose stories (Hassan, 2007) plays a major role. The force of events and the movement of conflict are focused on them, as it is the focal point of the narrative structure, from which it starts. The different activities, as their role is evident in the enrichment of the event, the growth of the idea and its support (Absent, 2004) , and it ((develops in the context of the novel and acquires new attitudes)) (Sami , 1981) continuously, and “Saeed Alloush” defines it in his dictionary as the character who ((centered) On it are events and narration, and it is the main idea around which accidents are woven (which is] an illusion of a heroic and individual stance) (Saeed , 1985) , and our narration falls within the style of the character's narration, as the characters have an independent existence and an overwhelming presence, and it is not affiliated with the event (

Subhi , 2014) , as is the case in the novel of the event , the reading counts more than eight main characters whose roles play in parallel lines sometimes and intersecting at other times, to draw the strategy of the narrative body, in a multidimensional space and places, and history remains a stage in which events take place, as history expands in the present. The novelist and his relationships with the frequency of events and the frequency of their occurrence in the past and the present appear in different ways, but they perform the same purpose in both times. The new historians emphasize the effect of this qualitative shift in critical consciousness through the historiography of texts and the textualization of history, and nothing outside the text (Al- Ghadhami, 2005). Through this, the revelation of the ugliness enveloping American civilization, for (Chicago) formed the title threshold of the novel, not arbitrarily, but with an intention that changes the containment of the entire narrative text, as the concept of ((threshold)) gradually shifted from counting it as an occasional textual component to Base on the text)) (Abd al- Malik , 2009) , summarizes many meanings and connotations within the fictional text, and the title ((a disconnected linguistic phrase or a sign that is self-sufficient, rather it is a basic hermeneutical key to deciphering the narratives of the story)) (Mahmoud , 1995) And ((Chicago is not an English word, but it belongs to the language of Aljnoki, which is one of the many languages that the American Indians spoke ... the meaning of Chicago in that strong-smelling language ... The white colonialists waged horrific wars of extermination, during which they killed between 5 and 12 A million soles of American Indians all over America. and anyone who reads American history must stop at this paradox: the white colonists, who killed millions of Indians, seized their lands and plundered their wealth of gold. they were - at the same time - very religious Christians. However, this contradiction will become evident when we know the common opinions of that period. Many white colonialists went that “the Indians, despite being among the creatures of God in some way, were not created by the spirit of Christ, but were created by another incomplete and evil spirit.” Others emphasized Confidently, “... the Indians are like animals, creatures without a soul or a conscience, and therefore they do not carry the human value that a white man carries! ...” Thanks to these wise theories, the white colonists were able to kill whatever they wanted from the Indians without the slightest shadow. From remorse or guilt, and no matter how ugly it is the massacres that they commit throughout the day, this would not spoil the purity of the Mass that they perform every night before bed.) (Novel , 7 , 8) , this narrative passage that forms the "threshold" for the beginning of the novel, works in conjunction with the title threshold to activate memory and bring history To be present and evidenced by the overall picture that the novel draws, for a reality that seems apparent and characterized by aesthetics presented by the facts in different formulas, but it contains the format that it hides behind the text, so the passage above declares the hidden implication and can be disassembled and confined to three lines or formats:

The religious pattern: which it represents / the white colonialists, who killed millions of Indians ... were - at the same time - very religious Christians ../, so what does the writer want to say here except that religion has become a means of social oppression and oppression and a tool that politicians use to achieve their goals, and this Of course, it happens in the East, as it does in the West, and it is an ancient

accident as it happens now, which is what the novel presents in an artistic flawless style.

The historical pattern: which is formed by the title threshold at the beginning of the introduction, as the focus is on the bloody history of an American state that originated on the bodies of the dead while claiming civilization, then this civilization is false from its origin, according to what the prologue indicates.

The human system: This pattern represents / many white colonists went on to say that “the Indians, despite being among the creatures of God in some way, were not created by the spirit of Christ, but were created by another deficient and evil spirit.” Others asserted with confidence. that the American Indians Like animals, creatures without a soul or conscience, and therefore they do not carry the human value that the white man carries! ../, as everything in the novel revolves around the focus of this vision and this behavior that seems to have deep roots in the history of this state. The American has a distinct characteristic, the reality of the American character is formed in the old and the new, and this character views the other as being marginal and worthless, and this is what is evident in many places of the novel. The three formats that we mentioned are spread over a vast area of the fictional text that is in our hands, but they do not appear as clear as they are in the narrative passage that we have chosen here, because the aforementioned passage gives us the keys to reading the entire narrative text, and determines its paths, according to the vision that we have mentioned. The drawing of the characters in the novel under observation came to perform the functions of carrying the patterns that we mentioned. The religious pattern that appears in the introduction, clearly and linked to history, we find it in the facts of the events performed by the character of (Ahmed Danana), who pretended to be religious in public, and who had no Religion is but appearance. Religion has a pragmatic way to reach goals that are often despicable, so the biography of this character in the novel ends with an open end, indicating that what is happening in our Arab countries is a reproduction of Ahmed Danana’s biography, and these ethics still exist, and will continue as long as we surrender to each opinion New when it comes from a party that represents the religious authority, this is on the one hand, and on the other side comes the character (Karam Doss), an Egyptian surgeon who achieved international fame and resides in Chicago, and he is a Copt who suffered what his dean suffered from him because he was a Copt during his studies in Egypt, and prevented him Than to realize his desire to be a surgeon, and his emigration to America for that reason, the writer wanted for this character to represent the role of the authentic Egyptian personality regardless of her religion, so he is conducting a very successful surgery for that brigadier who fought him thirty years ago, and the success of the operation here has two implications. First that y You are the dean who is characterized by Islamic religiosity, who did not understand Islam except as being hostile to other religions, which is an obvious wrong opinion. He fought Karam Doss because he is a Coptic Christian, and the second indication is that Karam Doss represents the national character who suffered from injustice, but carries Egyptian blood and works to perpetuate communication And to provide any service to that country, regardless of the motives and reasons for the opposite , and the question presented by reading here is whether the writer wanted to display the Islamic religion in an

ugly or inappropriate appearance vis-à-vis the Christian religion, represented by the character of Dennis Baker, a Protestant Christian who represents in the novel the utmost moderation and humanity, as well as the character of Bill Friedman, the prominent scientific figure that carries wonderful human qualities, and even the Jew, represented by the character of John Graham, as well as the Jewish secondary character (Wendy) who appeared in the novel with the appearance of a pure human character ?! And this question remains possible several answers produced by each new reading, by describing that the new text is a scriptural text according to Roland Barthes (Al- Ghadhami,1985), that is, it is a productive text that makes the reader participate in its production, and it is a moving text that responds to every new vision and serious reading.

3. The luminosity of the novel - the effectiveness of the narrative montage

The new novel is no longer a narrative based on the successive narration of events and facts, as is the case in the classic novel, and the role of the reader is no longer passive based on receiving the text without dialogue with him and reproducing it, and it is no longer a closed art, as the new novel has become exchanged with cinema in certain ways. In the narration (Roland, 1991), Henry James called for the theatrical storytelling, as each story shows an implicit image of an author hidden in the background of the stage, and has nothing to do with the man of daily life, nor to the creator of other antiquities that have passed or will come in the future. And we can apply the word "person" to the phrase "the implicit author", that is, this voice emanating from the author while expressing himself through the mask, or through the material of the novel (Roland, 1991). Thus, the novel takes the form of a film, as we follow the events through the eyes of the narrator and the eye of the camera, as they move between events and characters in a way that makes the recipient more interactive with what is going on within the narrative text. The novel, in Natalie Sarout's expression, is a constant search (Natalie, 1988), and thus it transforms from a vector of specific events through storytelling to a fertile epistemological repository. And a large cultural space full of knowledge and openness, achieving "the novel", achieving the amazement and the pleasure of discovery at other times, as in our novel: ((Histology is a Latin word meaning "histology", the science that uses the microscope in the study of living tissues, and it forms the basis of medicine because discovering a cure for any disease always begins with a study the tissues are in their natural state. Despite the great importance of the histologist, his popularity is low and his financial return is modest. A histological researcher is often a doctor, who chooses to leave the specialties of wealth and glory (such as surgery, gynecology and obstetrics) to spend his life in a cold closed laboratory, leaning on the microscope for long hours. Histologists are ignorant soldiers who sacrifice money and fame for the sake of science, and they acquire with time the characteristics of craftsmen (such as carpenters, sculptors, and wicker gassers): the steadfast, stable sitting, the fullness of the lower half of the body, the lack of speech and the power of observation, the careful look, patience, calmness and clarity of mind And the high ability to concentrate and contemplate ...)) (Novel , 23, 24) The elaboration of the discussion of the science of histology in the above passage did

not come without benefit, although it was marginal at the level of narration. This is a cultural function, and it gave us experience about the nature of this science, which is what we went to that the new novel is an epistemological repository of knowledge that does not stop at the limits of storytelling, but extends it to the cognitive and to the cultural, which provides the reader with a tremendous amount of information. The novel refers us to one of Dostoevsky's novels (***Dostoyevsky wrote in one of his novels that every father has a deep hatred for his daughter-in-law, no matter how he pretends to the contrary***)(novel,79), and this stimulates reading memory, and history is not beyond the reach of the narration in the novel. Between Naji Abdel Samad and Carole, the following conversation is narrated:

“Is not alcohol forbidden in Islam ?

So, I asked Carole as she opened the bottle.

I believe in God in my heart. I am not a fanatic, just as the clerics in Iraq during the rule of the Abbasid state permitted drinking wine.” (The novel,156).

The justification that we find in the above passage for drinking wine hides another pattern and saying behind it, which is that the Islamic clerics since ancient times have transgressed the boundaries of religion, and they are more dangerous to it than the common people, when those transgressions meet their desires and interests, and what we went to is confirmed. When we find that the narrator is talking about a morally perverse character and demonstrating religiosity, which is the character of Ahmed Danana: ((He always considers himself right ... he was convinced that Marwa erred in his right ... Didn't the true Sharia allow a man to hit his wife for the purpose of discipline? ... What is wrong with borrowing money from her father? Is not it the wife's duty to support her husband? Didn't the lady Khadija - may God be pleased with her - help her husband with money, and he is the most honorable of all mankind, may God's prayers and peace be upon him) (novel,151), as Ahmed Danana is a religious man on the surface, that is, he is associated with religious people in the novel, and this group of people proliferate in Arab and Islamic societies in a frightening way. As Ali Al-Wardi says, religion is the profession of those who do not have a profession, and Ahmed Danana is a model for this type of people. Very dangerous, when he portrays Ahmed Danana's character, as a character lacking the most basic values of masculinity, so he is lost On, rather, it paves the way for Safwat Shaker, the security official at the Egyptian embassy in America, when the latter tries to undermine his honor in his beautiful wife Marwa Nofal (novel 365, 408, 421), and Chicago's novel moves between the historical, the contemporary, the local and the foreign gracefully, and it expresses all this. On the peripheral, central, civilized and marketplace, invoking the technique of narrative montage with temporal effectiveness based on fragmentation of the narrative, cutting the narrative movement and distributing it to scenes that make us live the narrative moment in all its details, and we have no sense of time as it leaks from our hands during those events and facts, as narrative paragraphs are left Open and incomplete, to turn into another paragraph, which in turn remains open, and the narration alternates and the scenes alternate, and we follow the growth of events and characters, as if we are looking at a film , and it is worth noting that Chicago's novel delusions - at first glance - that it has one narrator, Naji Abdul Samad, who narrates Sometimes in the speaker's conscience, and his speech comes, in the novel, in bold

and italic, and the novel delusions that he is the one who narrates also in the rest of the details of the narration, except for the dialogue passages, which are many in the novel, but a careful reading discovers that He sees that, that is, she has two narrators, as the first narrator is the narrator of the author or a character who has no physical presence in the narrative building of the novel, and we can call him the (implicit author) that we referred to above, and his narration comes from the style of internal focus by Gerard Genet's expression Or, seeing with Jean Poyon's expression, as he knows the narrator as much as the fictional character, according to Todoroff (Said, 1993) , and this type of narrator ((He has to see without anyone directly seeing it)) (Percy, 1981) , and Percy Lubbock called it "Dramatic presentation" (Saeed , 1993) , where events are left to appear automatically in front of the reader, through dramatic scenes, from which the dialogue takes an appropriate space . The feature of (the film) is almost clear in most of the details of the novel, especially in the dialogue clips that depend on direct presentation, and it is also clear in the montage of the narrative clips as mentioned above, and let us take a dialogue between Tariq Haseeb and Shaima, two students studying medicine at the University of Illinois (In Chicago, a love affair arose between them, but the class disparity between them often disturbed that relationship) (*Tariq devoured two large sandwiches stuffed on the end, one for roasting chicken studded with pickled olives, and the other for an omelette with pastrami ... Then he sipped deliciously from a cup of mint tea. Looking intently at the local pudding dish with raisins and coconut, he said* :

Hand in hand, Shaima ... The food is delicious as usual.

She immediately began implementing her plan, saying :

Have you read Sheikh Al Shaarawi's explanation ?...

I was watching him on TV in Egypt.

You must read it in writing. I brought it with me and read it every night.

Sheikh Al Shaarawi was a great scholar.

A thousand mercy and light upon him. God gave him the ability to explain the greatness of Islam.

And yes, God.

Islam does not leave small or big affairs of life.

Of course.

Do you believe that Islam spoke of love ?

Tariq turned towards the fountain and began to contemplate the waterfall rushing from its openings.

Islam encourages love as long as it does not lead to sin.

Tariq sighed and looked a little anxious, but she chased after him :

Sheikh Shaarawi has issued a fatwa that when a young man and a girl feel love, this is not forbidden as long as they intend to marry.

Understood, of course.

What do you think?

By the way, Shaimaa ... I discovered a very cheap pizza store on Rush Street.

She gave him an angry look and said :

Why did the subject change ?

Any subject ?

Shaarawi topic.

What has El-Shaarawy?

Confirms that love is not forbidden as long as it leads to marriage!

You repeat the same thing. I don't know what our relationship is with this topic?

Thus, he said sharply, the corruption of a heavy silence that was interrupted only by the stream of water flowing from the fountain and the shouting of the boys who were playing near them. She suddenly got up and said as she gathered her things in the bag:

I will return to the residence.

Why?

I remembered I have an exam tomorrow.

Stay a little. it's early and the weather is nice.

She looked at him in frustration, then fixed her glasses with her finger and said excitedly:

Enjoy the atmosphere alone.))(Novel, 149)

The dialogue clip above is evident in all the features of the film, including the vivid depiction of the place, and the high drama that occupies the space of dialogue between Tariq and Shaima, so Shaima followed a conciliatory method here in dragging Tariq to her goal which she seeks, which is to convince him that their love crowns with marriage, based on The religious discourse is represented by the (Shaarawi) speech, which considers the love between a young man and a girl to be permissible, but the method of equivocation ends when Tariq says: / You repeat the same words .. I don't know what our relationship to this topic is? / So Shaimaa shows her anger after / a heavy silence that was interrupted by nothing but a grit. The water flowing from the fountain and the boys playing near them shouted /. We are here in front of a dramatic scene or a documentary film of a human condition that the novel presents to us through this dialogue segment, as we follow through it all the psychological and emotional movements and transformations of the two characters, and at the same time the place is revealed in its details and what is going on in it in front of us with complete clarity. Our illumination of aspects of the aesthetics of storytelling in the novel does not contradict our approach that benefits from the cultural approach to research, in terms of the fact that aesthetics is the task of literary criticism and not cultural criticism, so cultural criticism ((cannot call for the death of literary criticism, but rather called to revive it in a way Modernist and civilized, and he said that he transcended it by adopting the causes and reasons that made him stereotypical, looking for the aesthetic only in literary discourse, and he did not shed light on the cultural systems behind it) (Samir , 2015) , and that cultural criticism often invokes the methods and methods of literary criticism - with its different approaches - In his critical, procedural representations, reaching an exploration of the patterns in which the literary text hides behind what appears and appears from it.

4. Normalization ... or what the sign hides

It may seem at first glance that what the novel calls for, through the narrative facts and the signs scattered in it, is normalization between the Arab countries on the one

hand, and America and her stepdaughter Israel on the other hand, but since the novel is a sign in its entirety, and the sign (in its deeper meaning, questioning and revealing The meaning, and a representation of cultural patterns) (Faisal, 2009) , and this sign is shaped by what the critic Abdullah Al-Ghadhami called (the total metaphor), describing it as having two first dimensions, one of which is present and present in the open linguistic act ... The other dimension is the dimension that touches the “implicit” semantic)) (Al- Ghadhami,2005). I say that since the novel is a sign in its entirety, what the sign presents in its linguistic dimension is other than what it contains in its semantic dimension, as the pattern hidden here is building a new consciousness for the Arab man, which stems from a civilized human vision that glorifies the human being regardless of his gender, color and race At the same time, the fictional discourse rejects American policies that are contrary to human rights by stripping them in many parts of the novel, in an artificially subtle manner, and so we find the narrator Naji Abd al-Samad's saying: (*The soldier fights his enemies fiercely, he wishes he would annihilate them all ... but if he were able to For him, once, to cross to the other side and wander among their ranks, he will find normal people like him, he will see one of them write a letter to his wife, and another contemplates the pictures of his children, and a third shaves his chin and hums .. How does the soldier think then? Perhaps he thinks he was deceived when he fought These good people, and he has to change his attitude towards them ... or ... he may think that what he sees is just a deceptive appearance, and that these gentlemen as soon as they take their positions and show their weapons until they turn into criminals, kill his people and seek to humiliate his country ... what I liken to that soldier. I am now in America that has long been agitated It died and shouted its fall and burned its flag at the demonstrations. America is responsible for the impoverishment and misery of millions of people in the world. America that supported and armed Israel and enabled it to kill the Palestinians and seize their land. America that supported all the corrupt and tyrannical rulers in the Arab world for the sake of its interests. Evil America This I see it from the inside now, so I am puzzled by that soldier, and he insists on the question: These good Americans who deal with strangers kindly, who smile at you and greet you as soon as you meet them, who help you and clear the way for you as for the doors and thank you warmly for the slightest reason, do they realize how horrible the crimes that are Their governments commit them against humanity?*)(Novel, 149, 54, 55). Our reference to this relatively long passage comes from the fact that we want to reveal the general vision of the narrative discourse that is in our hands, as we find that the writer, wearing the mask of this character, reduces on her tongue much of the general vision of the novel, and puts his ideology within it, and this ideology appears more Clearly when the conversation is on the tongue of this character , it draws the outlines of the discourse and directs the reading building the authority of that discourse presented by the novel, as the passage at the top goes in two opposing directions, the first: the one calling for openness to the Western other, being a human being who carries many values Noble humanity, and haunted by human issues similar to those of the Arab man, and he is united by similar attributes, ethics, emotions and practices as for all human beings, and the second trend: based on opposing the other with its intellectual loads resulting from political

thought with racist and opportunistic orientations represented by the American political system, and based on the abolition of The Arab other, who represents the collective self of the personal narrator, the writer here did not invoke the direct preaching and instructional style, because that was not his duty, but rather he indicated The defect resulting from a misunderstanding of the other, and it exposes the positive and negative aspects to the reader, whose role is to reproduce the discourse according to the perceptions produced by reading and the intellectual and cultural stock that the reading and receiving self of literary narrative possesses.

Conclusion

It seems that the accounts of post - modern Arabic, has become responsive to changes in the political situation of ideological, social and cultural experienced by the Arab region, in the midst of major structural transformations experienced by the Arab countries, the study stood on the most important of those changes dealt with by the novel Chicago Alaa al - Aswani, based on the dismantling of The centerpieces of Arab and Western thought alike, with neutrality and objectivity in the proposition to some extent, resulting in a discourse calling for dialogue with the other, not dismissing it, as the novel followed the red lines with remarkable boldness, and a firm awareness revealing the dimensions and secrets of Western thought, based on history and the present. And their interaction within the text, and the fact that the novelist Alaa Al-Aswani had studied medicine at the University of Illinois in Chicago, this gave him the ability to read those secrets and the cultural and intellectual dimensions, and present them in his novel, in a way that follows the marginal as he does the central, which loaded the novel with all those formats that it dealt with studying.

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