MultipleVoice narrative

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With the shift of narration and the revolution against the traditional methods which were dominated by the authorial intrusion and the single narrative voice, there appeared new forms that go along with the change in methods of narration. Form becomes the representation which equips us to understand more fully aspects of existence outside of art. Form is the objectifying of idea, and its excellence depends upon its appropriateness to the idea.[1] One of the most important approaches to writing fiction is the power of point of view.

In the strategy of 'point of view' lies the secret of art and, as Norman Friedman indicates, it provides a method for distinguishing the possible degrees of authorial extinction in the narrative art. Thus there appeared new forms in writing fiction depending on this power such as the multiple voice narrative through multiple points of view. In the multiple voice narrative, the reader finds himself in front of a large number of "points of view." The reader listens to no one. All types of traditional methods of narration are eliminated. Each character can transmit what is going on in his mind about the scene to the reader. Each character has its own voice and acts as a narrator-agent of the story. It differs from traditional methods in that the thoughts, perceptions and feelings are rendered consecutively and in detail as they are passing through the minds of the characters. The focus here is shifted from one character to another. Another important achievement is that each character has his or her own point of view about the single action.

The dramatic mode is obvious here. The novelist eliminates the author's intervention and then the narrator. The information available to the reader is limited largely to what the characters do and say. The reader finds himself in "a stage cast into the typographical mold of fiction."[2] There is an analogy between drama and fiction, because the reader listens to no one but the characters themselves, who move as if they were upon a stage.[3]

William Faulkner:

William Faulkner was born in New Albany to the South of the United States of America, in the state of Mississippi in 1897.

What has really affected Faulkner is his attendance of the private sessions of a literary crowd in New Orleans in 1925. In this crowd, he got acquainted with Segmond Freud's psychology and James Joyce's fiction. Faulkner was encouraged by the well-known American short story writer, Sherwood Anderson to develop his own style as a writer and draw on his native region for material and he "wrote his first novels in the familiar idiom of postwar disillusionment and discontent."[4] The power of Faulkner's literary career lies in his use of multiple voice narrative in most of his novels such as The Sound and the Fury (1929) and As I Lay Dying (1931).

The Sound and the Fury narrates the decline and fall of the aristocratic Compsons family who lives in Jefferson City and has many negro servants, the most important of whom is old Dilsey. The family tries to stick to the aristocratic traditions but in vain. The father is alcoholic, even though he is an eloquent speaker and avid reader. The mother is a lady of a proud personality who tries to keep her social rank, yet she is always sick and spends most of her time in bed. Of her three male children, Benjy, whose name at the beginning was Maury, Quentin, and Jason, she does not trust any one of them except Jason, who in his turn steals her money without her notice. The family sells an expensive piece of land that belongs to them in order to send their eldest son, Quentin to Harvard. Quentin loves his sister, Candace (Caddy) so much that he feels pain just to know that she loves a stranger, Dalten Ames and has a sexual relationship with him. He cannot bear that she has lost her virginity which is in itself a taint in the honor of the Compsons. This makes him claim that he has committed incest with her. Later, Caddy marries Herbert Head while Quentin is in Harvard. Shortly afterward Quentin commits suicide in Charles River on June 2, 1910. Herbert discovers that Caddy is already pregnant from another man, a matter that brings divorce to her. She gives birth to a girl whom she names Quentin for the sake of her brother's memory. Caddy leaves the family and becomes a prostitute but her family takes Quentin, Caddy's daughter, to bring her up. Meanwhile Caddy keeps to send a sum of money every month to be spent on her daughter. Jason, who now hates his sister and her daughter, especially because he loses a job in a bank offered to him by Caddy's husband, Herbert, before divorcing Caddy, receives the money that Caddy sends and gives Quentin just ten dollars per

month. He saves what remains in a box in his room. On April 8, 1928, Quentin climbs a tree that touches Jason's room window. She breaks the glass and gets into the room and steals the money (about seven thousand dollars). She runs away with a boyfriend from the circus.

The Sound and the Fury is a four-time-told tale and none of these tales intrudes into another. Yet the four parts have a relation between them "in ways which greatly extend and complicate meanings."[5]

In structure, The Sound and the Fury is divided into four sections, three of which are narrated by three characters of the novel; the Compsons brothers respectively: Benjy, Quentin, and Jason, while the fourth is narrated by a traditional omniscient narrator from the point of view of Dilsey. By fixing the structure, Faulkner leaves the central situation ambiguous and forces the reader to reconstruct the story and to apprehend its significance for himself. The reader recovers the story at the same time as he grasps the relation of Benjy, Quentin, and Jason to it.[6] Each of the first three sections presents a version of the same facts which is simultaneously the truth and a complete distortion of the truth. Thus each one of the three brothers displays his own attitude toward the central figure of the section and of the novel as a whole, i.e. their sister Caddy. The novel revolves round Caddy, but Caddy herself escapes a satisfactory definition.

Caddy is the focal point for the various perspectives. The sequence of events of the novel is not caused by her but rather by "the significance which each of her brothers actually attributes to her."[7] For the idiot Benjy, life is defined by Caddy's absence and presence. For Quentin, Caddy is "honor" and her loss of virginity makes him commit suicide, and for Jason, Caddy is a source of money.

Benjy's section comes first in the novel for the simple reason that Benjy, of all other narrators, cannot lie. Being an idiot, he is "perception prior to consciousness, prior to the human need to abstract from events an intelligible order." [8] His narration comes in a series of frozen pictures, offered without bias. He describes life as it is, no more no less. What he tells does not constitute any interpretation. It tells where "each moment lived (whether for the first or fiftieth time) is the original moment and the only moment, unaffected by any of the others."[9] A good case in point is when he narrates the death scene of the grandmother, he describes his father's

reaction to the children coming back wet from the stream, without having any idea of what is going on and why the father orders the children to be quiet[10].

As a "focal point," Caddy, for Benjy, is the source of security, care, sympathy and love; without her he will be sent to the mental asylum. Not only her physical presence or her name is a kind of relief to him but her pieces of clothes also. She is "the loveliest spirit among the children and their natural leader, as the protector and comforter of Benjy."[11] Although Benjy has no sense of time, Caddy appears only in his memory. Her loss would cause him a sense of baffled helplessness, and pain because she is the person who genuinely loves him and tries to comfort him. In every incident he passes through there must be a memory for Caddy. For instance when Benjy and Luster cross a garden fence, Benjy snags on a nail, he at once relives the same situation he has passed with his Caddy some years ago. Caddy helps him to crawl and then to stoop over. Since it is Christmas, Caddy asks Benjy to keep his hands in his pockets in order not to be frozen, a demand that is always repeated. This shows her role of watching and taking care of her brother(pp.4-5).

In the Quentin section, Caddy represents the "honor" of the Compsons and her loss of virginity would lead Quentin to commit suicide to expiate her sin. The problem with Quentin is that he cannot accept his sister's natural change of sexual identity. Her development from childhood to adolescence and subsequent loss of virginity summarizes that change which, in Quentin's mind, is the essence of confusion. This is evident from the very beginning of the novel and is shown in Benjy's section in the episode when they swim in the stream and get wet and Caddy decides to take her dress off :

> She stood up in the water and looked at her dress. "I'll take it off." She said." Then it'll dry."
>
> "I bet you wont." Quentin said.
>
> "I bet I will." Caddy said.
>
> "I bet you better not." Quentin said.
>
> Caddy came to Versh and me and turned her back.
>
> "Unbutton it, Versh." She said.

> "Don't you do it, Versh." Quentin said…
>
> "You unbutton it, Versh." Caddy said. "Or I'll tell Dilsey what you did yesterday." So Versh unbuttoned it…
>
> Caddy took her dress off and threw it on the bank. Then she didn't have on anything but her bodice and drawers, and Quentin slapped her and she slipped and fell down in the water. (pp.20-21)

Although they are still children of about seven for Caddy and eight for Quentin, Quentin's reaction to the situation is worth noting. He asks her first not to undress herself and then asks Versh not to listen to Caddy when she asks him to unbutton her dress. Consequently, Quentin slaps her as a punishment, when she refuses to comply.

When Caddy loses her virginity with Dalton Ames and becomes pregnant, Quentin, living in a passionate world, puts the blame on himself and tells his father that he and Caddy "had committed incest." His phrase of confession serves as a refrain in the novel which appears throughout his section as a mental process whenever Caddy or Dalton Ames is mentioned:

> Because if it were just to hell; if that were all of it. Finished. If things just finished themselves. Nobody else there but her and me. If we could just have done something so dreadful that they would have fled hell except us. I have committed incest I said Father it was I it was not Dalton…(p.90)

In Jason's section, Caddy, for Jason, represents money or at least the means of getting it. He has "repudiated the code of honor" and "adopted for himself a purely practical formula for conduct."[12] He becomes the only member of the Compsons who can adjust himself to the situation and turn it to his own advantage and profit. He is also the only member of the family who is able to cope with the practical and social implications of Caddy's defection. His single-minded and ruthless pursuit of material self-interest serves to isolate him not only from his family but from community as a whole.

When Jason was a child, for instance, he used to put "his hands in his pockets"(p.26) as if holding money, a matter that causes him to "fall down" because he does not have his arms free to

balance himself. In an early childhood experience, when the children are swimming in the stream, Jason decides to tell of their getting wet if Caddy and Quentin do not give him a bribe. When Quentin reminds him about the "bow and arrow"(p.22) that he has once made for Jason, Jason in return tells him that "it is broke now."(p.23) Jason, as soon as he reaches his father, tells him that "Caddy and Quentin threw water on each other."(p.27)

Caddy, for Jason, becomes a good source of money even though her money is of promiscuous actions. In contrast to Quentin, what matters for Jason is not the "honor" of the family but rather what and how he can benefit from his sister. Caddy's affair with Ames results in the Compsons' rejection of Herbert. This in turn causes Jason to lose the job which Herbert has promised to secure for him. Consequently, he is concerned with Caddy and her daughter only within his pattern of loss and recompense. A good case in point is when Caddy, as a mother, tries to have just a glimpse of her baby since she is forbidden from entering the Compsons house. She makes a contract with Jason by which she gives him fifty dollars in return for such a glimpse(pp.233-234).

What is obvious here is that Caddy knows Jason well since she has grown up with him. Trust is missing between them and she plays on his point of weakness which is money. Money distorts his awareness. He forgets for a while what Caddy has done to the honor of the family or even to the cause for which he misses his promised job offered by Herbert.

Ghaib Tu'ma Farman:

Ghaib Tu'ma Farman is an important figure in Iraqi Literature who is considered as the real father of the modern Iraqi Novel.[13] He was born in Al Mahmoudiyah, a town to the south of Baghdad in 1927 and died in Moscow in 1990. His early readings, such as the Arabic traditional heritage of poetry, prose, and historical books, he also read many translated novels, French, British, American and Russian, has widened his imagination and increased the scope of his knowledge.[14]

Farman's travel to Egypt and his study in College of Arts, Cairo University has brought him an opportunity to enter a new cultural scene where he could enlarge his experiences and deepen his literary interests by attending several literary salons in Cairo for Najib Mahfouz, Al Zayat, and Salam Mosa.[15]

Farman makes use of the modern techniques followed by the modern European and American novelists before him, including William Faulkner. In most of his novels, such as Shadows on the Window (1979) and Five Voices (1967), Farman introduces new form and techniques. One of these techniques is the multiple voice narrative which helps Farman to introduce different types of Iraqi people each one has his or her own voice.

Shadows on the Window which is the fifth novel by Ghaib Tu'ma Farman, narrates the story of a Baghdadi family which leaves its house on Al-Rusafa side, an old and popular quarter of Baghdad, and settles in a new quarter which is called Al-Washash on Al-Karkh side. Abdul Wahid, the father, is a hard-working carpenter who owns a workshop through which he makes modern furniture. He has three boys and one girl. The eldest, Majid, is an engineer who has graduated from a European university. He has returned recently to Baghdad from which he had escaped because of his involvement with politics. Fadhil, the mid son, is a worker who decides to work independently. He gets married to Haseeba whom he meets at a party. He insists on marrying her despite his family who thinks that Haseeba has a vague origin. The youngest son, Shamil, is a student in the Fine Arts Institute, Theater Department. Unlike other members of the family, Shamil cares only about himself and his affairs. The daughter, Fadheela, spends most of her time in managing the domestic affairs. The mother, Rabab, becomes familiar with the new house and she selects a chair to sit on all the time. Haseeba, Fadhil's wife, escapes from him after three years of marriage. Her excuse is that her husband's family hates her because she is sterile.

In Shadows on the Window (1979), Farman employs the multiple voice narration where the actions and incidents are repeated and presented by the many character-narrators in the novel, each from his own perspective, hence the narrative is repeated several times by multiplicity of points of view. Like Faulkner's The Sound and the Fury, Farman divides his Shadows on the Window into four main chapters, each chapter is given the name "Shadow," and each shadow is subdivided into three sections carrying numbers 1,2, and 3 as indicators. He fixes this structure

throughout the novel. The first section of the first chapter is devoted wholly to Abdul Wahid, the head of the family, who is speaking by the pronoun "he," while the first sections of the three other chapters convey the points of view of Abdul Wahid in addition to Fadheela, Fadhil, and Na'eema (Abdul Wahid's ex-lover) by the pronoun "he," or "she." The second section of each shadow is devoted to the eldest brother, Majid and is narrated in the "I" pronoun. The third section of each shadow is introduced in the form of a play-within-the novel and reveals Shamil's perspective.

Like Faulkner's The Sound and the Fury, Shadows on the Window is a four-time told story. Yet in Farman's novel, the sections intrude and mingle with each other in a chronological order even though there are shifts in time and space in the characters' minds. Each chapter continues the other with either a time reference indicator or an incident. This chronology "creates a perfect balancing unity that is empty of any affectation."[16]

The fixed structure helps Farman to create an axis around which the focal center of the novel revolves, i.e. Haseeba's escape, which marks the beginning of telling the story. It becomes a shared material for the whole family and the link that ties the sections and chapters of the novel. This incident involves every character and becomes the mirror which exposes the points of view, attitudes, and responses of all characters.[17] For Abdul Wahid, the incident represents a loss of his dreams to establish a united family. Majid sees Haseeba as a victim of a shattered home and unqualified husband. Fadhil on his side feels himself as a lost person, living in an inner exile. The youngest, Shamil, finds in his family a rich material for a play to be acted in the Institute of Fine Arts, in which his eldest brother Majid has an incestuous relationship with his brother's wife, Haseeba.

The first chapter presents the incidents from Abdul Wahid's point of view. He has three important "things" to be worried about: what is very special for him as an individual; what is specific for him as a householder; and what is related with his sons' problems. The narrative varies between the subjective and objective modes of narration. One time it seems to be wholly narrated by a traditional omniscient narrator and at other times this narrator disappears and leaves the character Abdul Wahid to express his inner thoughts and feelings in an indirect or direct interior monologue. This omniscient narrator is not an all knowing narrator who can enter the closed rooms or houses but rather a limited narrator who reflects the point of view of the

character involved in the narrative. The third person narrator gives an account of Abdul Wahid, the notable carpenter who inherits his job from his ancestors. He is a lovely and quick-witted person who asks about the health of every neighbor, and greets everyone who passes by his workshop. Then the narrator introduces the main incident around which the novel revolves. Abdul Wahid, who is sometimes called as uncle, is troubled by a secret:

> Uncle Abdul Wahid looks troubled; he faces a problem which no one of his ancestors has ever met… this terrible problem makes one's mind dizzy and brings shame for all the members of his family. His mid son's wife, ignorant and selfish, went out yesterday… and has not come back yet.[18]

As a father and protector of his sons, Abdul Wahid looks worriedly at his son, Fadhil, who has lost weight and become pale and weak. This pushes him to try to look for his escapee-wife, Haseeba. He thinks of Na'eema, the woman who has intimate relationships with many other gossip-women. He remembers how he fell in love with Na'eema but, unlike his son, succeeded to wake from her spell of love(p.88).

What really pushes him to ask Na'eema's help is the hope that she can bring Haseeba back. Farman resorts to direct dialogue between Na'eema and Abdul Wahid to break any monotony that may arise which in return restricts the role of the narrator.[19] Abdul Wahid uses euphemism to lighten the problem and replaces the act of escape with "going displeased" (pp.85-86).

In her turn, Na'eema finds in this mission a new chance to be united with Abdul Wahid, the only man she has loved in her life. Hence, she spends a lot of time, day after day, trying to find the lost bride, Haseeba:

> For about two weeks, Na'eema keeps her vitality, roams through alleys, enters many houses, and looks in all directions. She whispers to herself 'is it real? Is it really that Abdul Wahid cares about me again? After all these years? After agonies?....' (p.141)

At last, Haseeba is found in Ateya's house, the blind woman. Again conversation is used to reveal the reason of her escape: bad treatment. She says that she was obliged to leave the house because they do not love her and they keep nagging her(pp.152-153).

Even though Na'eema leads the subject of escape to her benefit, she eventually solves an inner conflict which no member of the family has been able to do. Na'eema proves to be a villain: Instead of giving Abdul Wahid the address of Ateya, the blind, where Haseeba hides, she gives him the address of the house where Haseeba works as a servant; which he suspected because he hears suspected laughs. There is a conversation between Abdul Wahid and Haseeba. Again, the conversation concentrates on the escape and its causes. Abdul Wahid offered her to go back home with him(pp.255-256).

Farman has been asked, in an interview, about the power of dialogue in his novels, especially in Shadows on the Window, he says that dialogue is an important factor in fiction because it depicts the characters, draws the events, and illuminates the historical moment, elements which are the essence of the novel.[20]

Though Abdul Wahid returns home with the hope that Haseeba will come back soon, a matter which makes all members of the family happy, she does not come at all. At the end of the novel Haseeba becomes "Hasba" in Iraqi dialect which means a "question" that cannot be solved. Consequently the whole house is wrecked. Fadhil finds himself lost, desperate, and self-exiled. He feels that his family has contributed to his calamity. Because Farman doesn't devote a chapter to Fadhil, the reader can understand his character only from other members of his family. From the beginning of the novel, he is presented as a stubborn character who refuses to work with his father and prefers to work in a manual job with another man.

Fadhil is also presented as a simple minded youth, drunken, and almost penniless, hence, according to Majid, he is not qualified to marry. One time Majid describes Fadhil as a "rat which comes out of garbage."(p.48) His hasty marriage is presented like that of a fairy tale. Fadhil describes to his friend Abbas in one of their drinking nights how he has got acquainted with and married Haseeba:

> We were invited to a marriage party… The house was crowded with women and children… After awhile we heard female voices, coy and embarrassed… The

> shyness made the outside women sweet like honey! I remember the ecstasy of the scene. I was very excited to the extent that I eagerly said 'I will propose to the woman who enters now.' 'What if she is ugly, or a one-eyed woman?' They said. 'It doesn't matter,' I replied. (p.92)

This hasty marriage marks the beginning of the calamity. The haste in marriage is unusual with the Baghdadi families.

The second section of each shadow is devoted to the eldest son, Majid. His narrative is introduced in the first person pronoun. The events are given from Majid's point of view. He is an educated young man. He comes recently from Europe with a B. Sc. degree in Engineering. He is jobless now and looking for an employment in one of the official establishments. Majid has a different view of Haseeba. He finds her a victim of a shattered family. He feels that his family is the real cause for her escape. He sees that she is maltreated, viewed as a stranger whose actions are never accepted by the family. She is always criticized for her silence, talking or laughing:

> Haseeba feels herself obliged to go downstairs. I hear her steps… If she doesn't talk they become furious to know where her mind goes. If she talks they say "don't interfere in everything." If she laughs they say "naïve and simple-minded"!(p.40)

This extract shows how Majid has become an objective I-witness narrator. He is unbiased medium by which the reader comes to know about the life of Haseeba in her husband's house objectively.

The third section of every shadow is constructed as a play-within-a play. This shows that Farman tries a new trend in writing his novel. Farman here dramatizes his characters: Haseeba's story with her family is presented on the stage, where Shamil and some other students act the roles of the various family members. Dramatization is a means to mingle the technique of the novel with that of drama which permits to introduce a scenic structure capable of making a combination between the two different literary genres.[21] Some students become like the chorus in the Greek drama, commenting on the incidents and giving a historical background of the period they live in.[22] Farman, by this new technique (i.e. play within the novel), completes the structure

of his novel which is already divided like that of classical drama. The dramatic text which is included in the novel takes Shadows on the Window to what is called Meta-fiction,[23] a term used by post-modernist novelists to refer to the use of various literary genres within one text.

As a student of Fine Arts, Shamil finds in his family a rich material to be dramatized. He suggests the play to his colleagues without mentioning that the play represents his family. The discussions held by the students reveal Shamil's point of view about both his family and Haseeba's escape. This play within the novel is intended to show Shamil's failure to understand his family and the human relationships among its members.

Like Faulkner's The Sound and the Fury where no section is devoted to Caddy, Farman does not devote a section to Haseeba. In an interview, Farman says that Haseeba is the center of the novel and has a strong and heard voice. All actions of the others are reactions to her deed, the silent escape. Her escape is her voice. Even though she doesn't talk, she makes an action of protest which sums up her personality.[24]

IV

Conclusion

Both Faulkner and Farman use the multiple voice narrative in their novels. Faulkner in The Sound and the Fury introduces three characters, Benjy, Quentin, and Jason as his narrative agents, besides the omniscient narrator. A matter that creates multiplicity of points of view.

Like Faulkner, Farman uses the multiple voice narrative to tell the incidents of his novels. In Shadows on the Window Farman uses three different voices: The omniscient's voice reflects the points of view of Abdul Wahid, Fadhil, and Na'eema. The second voice is that of the eldest son, Majid, who presents his view through the first person pronoun. The third voice is of Shamil whose point of view is shown dramatically through the discussions of his intended play which takes its subject from the problems of his family with some other students in the Fine Arts institute.

The multiple voice narration helps both Faulkner and Farman to introduce the facts and opinions of the incidents and the focal centers of their novels through different levels and narrators. This multiplicity becomes a kind of self revelation of the characters themselves which give the reader more opportunity to apprehend the story from this variety of narration.

Notes

[1] William van O'Connor, "The Novel of Our Time", in **Forms of modern fiction**, ed. William Van O'Connor (Bloomington: Midland Book, 1959), p.3.

[2] Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept", **PMLA**, vol. 70, no. 5 (Dec. 1955): 1178.

[3] Ibid.

[4] Dayton Kohler, "William Faulkner and the Social Conscience", **The English Journal**, vol.38, no. 10 (Dec. 1949):545.

[5] Lawrance Thompson, **William Faulkner: An Introduction and Interpretation** (New York: Barnes & Noble, 1964), p.30.

[6] Olga W. Vickery, **The Novels of William Faulkner: A Critical Interpretation** (Louisiana: Louisiana State University Press, 1964), p.29

[7] Ibid., p.29.

[8] Donald M. Kartiganer, **The Meaning of Form in Faulkner's Novels**, (Amherst: University of Massachusetts Press, 1979), p.8.

[9] Donald M. Kartiganer, "**The Sound and the Fury** and the Dislocation of Form", in **Modern Critical Interpretations William Faulkner's The Sound and the Fury**, ed. Harold Bloom (Philadelphia: Chelsea House Publishers, 1988), p.24.

[10] William Faulkner, **The Sound and The Fury** (New York: Vintage Books, 1987), p.27. Henceforward, all quotations from this novel will be from this edition, therefore only page number(s) will be parenthetically cited within the text.

[11] Michael Millgate, **The Achievement of William Faulkner** (New York: Random House, 1966), p.97.

[12] Cleanth Brooks, "Man, time, and Eternity", in **Twentieth Century Interpretations of The Sound and The Fury: A Collection of Critical Essays**, p67.

[13] Shojaa' Al Any, **The Technical Structure in the Arabic Novel in Iraq,** vol.1, (Baghada: Dar Al Shu'oon Al Thakafiyah, 1988), p.91.

[14] Fatma Issa Jasim, **Ghaib Tu'ma Farman as Novelist** (Baghdad: Dar Al Shu'oon Al Thakafiyah, 2004), p.11.

[15] -------- ,"Interview with Ghaib Tu'ma Farman", **Al Thakafa Al Jadeeda**, no.1, (August 1990): 224.

[16] Najim Abdullah Kadhim, **The Novel in Iraq 1965-1980 and The Influence of American: A Comparative Study** (Baghdad: Dar Al Shu'oon Al Thakafiyah, 1987), p.74.

[17] Khalid Al Masri, **Ghaib Tu'ma Farman: Society Movement and the Transformation of the Text** (Damascus: Dar Al Mada, 1997), p.77 and p.151.

[18] Ghaib Tu'ma Farman, **Shadows on the Window** (Beirut: Dar Al-Adab, 1979), p.9. Henceforward, all quotations from this novel will be from this edition, therefore only page number(s) will be parenthetically cited within the text. Because the novel is not translated into English, all quotations in this study are translated by the scholar.

[19] Fatma Issa Jasim, p.49.

[20] Yaseen Al Nasayyir, "The Preservative and Destructive in **Shadows on the Window**", **Al Aqlam**, no.3 (March 1992): 54.

[21] Kais Kadhim Al Janaby, "Dramatizing Characters in the Novels of Farman, Mahfouz, and Jebra", AZZAMAN Daily, No. 1796 (April 29, 2004):9.

[22] Najim Abdullah Kadhim, p.236.

[23] Fadhil Thamer, **The Suppressed and Covert** (Damascus: Dar Al Mada, 2004), p.157.

[24] Najim Abdullah Kadhim, p.237.

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