IMPERIAL AND SUBALTERN VOICES: BAKHTINIAN READING OF GEORGE ORWELL'S *BURMESE DAYS*

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I certify that in my opinion the thesis submitted by Dulfqar ABDULRAZZAQ titled "IMPERIAL AND SUBALTERN VOICES: BAKHTINIAN READING OF GEORGE ORWELL'S *BURMESE DAYS*" is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

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FOREWORD

I would like to express my sincere gratitude to Asst. Prof. Dr. Nazila HEIDARZADEGAN, for her continuous support of my master study and related research, invaluable advice, motivation, and constant encouragement in reaching my goal, in addition to her patience, understanding, and her dedication to me for the past two years, not only academically but in general. There is no words or space to thank her favors to me, but what it must be said is that her support and wise comments were the main reason of making this thesis accomplished.

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DEDICATION

I dedicate all my humble efforts

to my mother

Sabeeha MUTASHAR

and my sister

for their endless love, support and encouragement.

ABSTRACT

The concept of colonialism and persecution, the colonized peoples, and racial discrimination based on race and color has always been the main concern of many authors and critics during the last century. In this research, one of the most important novels that were a true witness to Burma's suffering under English colonialism and the accompanying tragedy, plunder, and persecution, was discussed and analyzed. In *Burmese Days*, George Orwell conveys his personal experience, since he witnessed, documented, and criticized that dark period when he worked as an imperial policeman in Burma. To this end, first Mikhail Bakhtin's chronotope was discussed and explained in detail, to analyze the role of the chronotopes in Orwell's novel *Burmese Days* and examine the extent of their compatibility with Bakhtin's theses in a precise and clear way. Second, the margins of freedom that the author granted to the main characters to express their ideas and convictions with their various ideological orientations, through tracking the role of polyphony and the extent to which the author controls their ideas and convictions were identified. Finally, the thesis concluded that *Burmese Days* is a polyphonic novel, in which the author gave almost absolute equal freedom to all characters to express their own different ideas and ideologies.

Keywords: *Burmese Days*, Mikhail Bakhtin, Polyphony, Chronotope, Dialogism, Colonialism

ÖZ

Sömürgecilik kavramı ve zulüm, sömürgeleştirilmiş halklar, ırk, ve renk temelinde ırk ayrımcılığı, son yüzyılda birçok yazarın ve eleştirmenin her zaman ana endişesi olmuştur. Bu araştırmada, Burma'da İngiliz sömürgeciliği ve bu ülkenin trajik yağma ve zulüm altında çektiklerine gerçek bir tanık olan en önemli romanlardan biri tartışılacak ve analiz edilecektir. *Birmanya Günleri*'nde George Orwell, Burma'da imparatorluk polisi olarak çalıştığı o karanlık dönemin tanığı, belgelemiş ve eleştirmeni olarak gördüğü için kişisel deneyimlerini bize aktarıyor. Mikhail Bakhtin'in kavramlarını Orwell'in *Birmanya Günleri* romanını analiz etmek için kullanılırken, romanda mevcut olan Kronotopları arayıp ve Bakhtin'in teziyle uyumluluk boyutu gösterilmiştir. Tez, yazarın ana karakterlere çeşitli ideolojik yönelimleri ile fikir ve kanaatlerini ifade etmeleri için tanıdığı özgürlük sınırlarını belirlemenin yanı sıra, *Birmanya Günleri*'nin çok sesli bir roman olduğunu ortaya çıkartmıştır.

Anahtar Kelimeler: *Birmanya Günleri*, Mikhail Bakhtin, Çok Seslilik, Kronotop, Diyalogculuk, Sömürgecilik

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SUBJECT OF THE RESEARCH

This study has focused on tracking the imperial and subaltern voices, through analyzing George Orwell's novel *Burmese Days* according to Mikhail Bakhtin's concepts of chronotope and polyphony.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The aim of this study is to determine whether George Orwell's novel *Burmese Days* has been in accordance with the main concepts of Mikhail Bakhtin, the polyphony and the chronotope, or not, and the extent to which this affects the humanitarian side in exposing the persecution suffered by Burmese due to colonialism which expressed by Orwell through his personal documentary experience in his novel on the one hand, and what Bakhtin expressed from the theoretical aspect in his concepts on the other hand.

The importance of this study lies in its dealing with a purely human aspect of discussing the issues of persecution, torture, and abhorrent racial discrimination, from which millions of people suffered during the colonial era. From a literary point of view, it is seldom to find previous studies that are about these Bakhtinian concepts in the analysis of Orwell's novels, generally and specifically his first novel *Burmese Days*. Because of the ambiguity and lack of concentration on Bakhtin concepts for many reasons, this research has tried to reveal and clarify them.

METHOD OF THE RESEARCH

The approach of this study for the analysis of George Orwell's *Burmese Days* is using Mikhail Bakhtin's theories and concepts and applying them to the mentioned novel, where the greatest focus will be on the use of the chronotope and polyphony in the analysis of the novel.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

George Orwell's autobiographical novel contributed to exposing the policies of colonialism, as a result, making European people aware of what is happening in Burma in terms of racial discrimination, persecution, and exploitation of the colonized country's bounties, where the diversity of the chronotopes used by Orwell contributed to creating a wide scope for presenting problems that the indigenous people suffered from through several aspects, different positions, and circumstances. It presents the real hideous

identity of the colonizers through the European club members. polyphony played the most important role in making the novel a real tool against colonialism by providing freedom for all characters to express their views democratically. There was almost absolute freedom for all characters of the novel to express their own ideology, which gave the reader the conviction and authenticity to believe what Orwell was conveying to him.

SCOPE AND LIMITATIONS / DIFFICULTIES

This study focuses on applying the Bakhtinian concepts on George Orwell's novel *Burmese Days*, by analyzing and studying the text according to the concept of chronotope and polyphony, then determines the extent to which the text corresponds to Bakhtin's critical ideas. The difficulties faced by this research is the lack of sources that dealt with Bakhtin's concepts and ideas, in addition to many articles that discussed and criticized his intellectual orientations, most were not based on a correct translation of the original texts of his literary writings.

1. Introduction

Racial discrimination and persecution based on race and color reached its most intense peak in the late British Empire ruling in Burma during the British colonization of India. Where one of the most prominent characteristics of British colonialism was the racial discrimination in all the countries, the effects of which continue to exist to this day in many countries suffered from colonialism. Racism can be defined as "the belief that humans are subdivided into distinct groups that are different in their social behavior and innate capacities and that can be ranked as superior or inferior" (Newman, 2002, p. 533). Most Europeans look at all Indian people with a contempt and inferiority view. Thus, after the growth of liberation movements and attempts to get rid of colonialism all over the world and particularly in Burma, the colonizer practiced the cruelest forms of racism against Indians and Burmese to curb these movements. These riotous attempts as described by the Europeans specifically created a state of increasing revulsion and hatred against Burmese in northern Burma, which reflected in the behavior of Europeans and the way of dealing with them, where in addition to racism and torture, murder was the simplest punishment that might be imposed on them, not to mention instilling ignorance and looting all the resources of the country.

1.1.   George Orwell and the Humane Dimension of *Burmese Days*

There was an urgent humanitarian need to expose colonial policies, express the suffering of vulnerable and persecuted people of India and Burma in specific, and inform people, particularly the Europeans, about the relationship familiar to the master and slave in the Indian colonies. *Burmese Days* emerged as an ideal model for expressing that dark period and highlights the way British Empire governs the colonies and how they deal with the indigenous people, which is represented by the European clubs scattered throughout India and Burma. George Orwell's novel reveals secrets from the life of this great English writer and sheds light on his negative attitudes towards colonialism, which he later expressed through a letter explaining his feeling of contrition that "created in him a 'gnawing sense of guilt'" (Gross, 1971, p. 28) about his role in

working for the colonial empire, where Orwell worked as an imperial policeman in India when it was an English colony.

The Period he spent in Burma was a turning point in his life, where "he joined the Indian Imperial Police in Burma, and his experiences there with the problems of British imperialism and racial prejudice were reflected in his novel Burmese Days" (Carruth, 1993, p. 427) in which he instilled all the feelings of hatred and hostility towards the colonial regime. To expose the racism and the magnitude of the terrible injustice he was practicing against the natives, where he demonstrated the dialectic of the ugly relationship between the master and the slave. Through the novel, the influence of years spent in Burma is clearly observed in his ideas and ideological inclinations, where his service as a British Imperial Policeman in Burma gave him more knowledge about imperialism, besides it has greatly affected his life and personal convictions later, therefore these contradictions are found in most of his works, maybe the closest descriptions with which Orwell was described, is his friend Woodcock description of him, describing him as following:

> Full of contradictions and uncertainties, and, except for a belief in honesty and fair play, lacking in general principles. This, of course, was probably Orwell's strength rather than his weakness. His ideas were an awkward combination of idealism and practicality, which failed to satisfy either the idealist or the pragmatist. He attacked the left from the right and the right from the left. His lack of ideology did, of course, leave him open to misinterpretation on all sides, but in many ways reflected a peculiar English version of commonsense and decency, which is why his work has survived while that of the many theoreticians of his time is forgotten (Bowker, 2003, p. 432).

Thus, it is possible to state that, Orwell despised the intellectuals, but he was one of them, where he was considered as a group of contradictions walking on two legs. He was a literary and cultural critic who, with his simplified style and smooth English language, was able to make criticism understandable to the public, and was regarded as the first writer who made the political novel reach the rank of distinctive creative art. It is mission was, to tell the truth at a time when his contemporaries were avoiding and afraid to do so, which is plainly evident in *Burmese Days* and the rest of his later novels.

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George Orwell, whose real name is Eric Blair, was born in Bengal, India, in 1903 to an English family settled in India. His father was working as an agent while his mother's family were merchants in Burma. He came to England with his mother and sister as a child and settled in Eton, during his years of study in that city, he felt an aversion to the British social class system, where he belonged to a bourgeois family that lost its advantages over time. He described it as a "lower-upper-middle class" (Orwell, 2001, p. 113). Attending a classy boarding school, his suffering began, and for the first time a sense of inequality and injustice was generated in him, "Orwell made it clear that his time at St Cyprian's had been marked by endless petty humiliations over his family's lack of wealth" (Bounds, 2009, p. 16). He was subjected to sarcasm and persecution of his colleagues because of his modest family origins from a young age. Later, at the age of 19, he left to work for the British Imperial Police in India for five years as a policeman in Burma. He had to bear the European "White Man's Burden" (Bounds, 2009, p. 17). He discovered what colonialism represents, leading to the creation of his entrenched anti-colonial convictions and motivated him to "expose the emptiness of the imperial model of heroism in the waning light of the British Empire" (Jayasena, 2013, p. 105). It is possible to see Orwell's experiences in Burma, reflected in several his novels, and the most important of which may be the *Burmese Days* as an important source for the reader to learn about the nature of the colonialism that the Orientals have undergone, and its traces are still witnessed as the ugliness of that inhumanity era until the present time.

The importance of dealing with the biography and the circumstances of Orwell's life is attributed to the fact that many of these events were embodied in *Burmese Days*. Malcolm Muggeridge considered it as the most satisfactory novel among other Orwell's works, a true living experience and an expression of his own view, but Muggeridge points out that there is an exaggeration in describing the attitudes of the Europeans at the European club in *Burmese Days* and thus colonialism in general. It is noticeable that there is a conflict within Orwell's characters, like Flory, who reflects Orwell's views. He was described with humiliating descriptions, while "Verrall is presented by Orwell as, in some ways, a fare more admirable character than Flory, in whom there are, unquestionably, strong autobiographical elements" (Meyers, 2002, p. 56). The sense of authoritarianism that he experienced in Burma, made him realize that what he was doing as an imperial policeman was not the profession that suited him, about made him write to expose European colonialism. In *Burmese Days* he expressed the enormous injustice

that had fallen on the indigenous people and a pessimistic description of a terrifying future and a world in which power and repressive control gain more privileges especially over the vulnerable. Orwell attacks not only the iniquitous colonial regime, but the process of falsifying facts describing the colonialists' goal of coming to Burma only to make it civilized, provides help to Burmese and free them out of poverty and ignorance, thus legitimize their colonial existence. "*Burmese Days* may be considered as a quite straightforward novel, using autobiographical material" (Small, 1976, p. 37), to describe a series of bitter experiences experienced by the author at both the personal and practical levels.

The events of *Burmese Days* take place in a small Burmese town called Kyauktada, where seven Europeans live, mostly working for forest timber investment companies. In this town, they live a daily repetitive routine, suffer from boredom, finding their refuge from deadly routine through addiction, sex, and contempt for the indigenous people. Orwell focuses through the hero Flory, Orwell's alter ego and the timber merchant, on the impact of colonial society on the personality of its members and the integration of their ideas in a community that adopts the same behavior and intellectual orientations as a unity, and the suffering and loneliness experienced by everyone who differs from this community and the misery of those who are unable to express explicitly about the truth of their ideas of hatred and aversion to what the colonialism presence in the East represents. Flory, an Englishman who loved Burma, participated in insulting his friend, the Indian doctor Veraswami, who wanted to join the European club, which is limited to the Europeans only, but Flory refused to support him in order not to raise disagreement and fear on himself from the reaction of the rest of the club members and preferred to go along with their ideas, where he used to submit to others' ideas as he did that a hundred of times before in his life. Flory lacked the flame of courage that made him reject what others agreed on. He hates the English world from which he comes from, but he cannot deny it, nor express this hatred, and considers living in a world where "every word and every thought is censored … you are not free to think for yourself. Your opinion on every subject of any conceivable importance is dictated for you by the pukka sahibs' code" (Orwell, 1974, p. 69). This lack of courage was not limited to opinions with others but also exceeded his emotional relationship with Elizabeth.

Orwell's sarcastic style demonstrates the working methods of the British administration. He attacks Western civilization and refutes the myth of human colonialism, which came to help the people and save them from poverty and ignorance, where "in *Burmese Days* Orwell's hero condemns colonialism, the English hostility to the Burmese and the fatuous ethos of the Club. But he also shows great fondness for his servants and the Indian doctor as well as for the local customs and culture" (Meyers, 2000, p. 67). Consequently, through the dialogue between Flory and his Indian friend Dr. Veraswami, Orwell makes the people of Burma appear either as looking for briberies or educated whose most of their ambition is to imitate the colonial society, through the desperate desire to join the European club, as the Indian doctor had an infinite admiration for the Englishmen, even if he received a thousand repulsion attitudes from them, it would not budge him from his admiration of them. Arthur Koestler points out that Orwell's desperate hostility to colonialism and the "uncompromising intellectual honesty was such that it made him appear almost inhuman at times" (Koestler, 1955, p. 102) even on the patriots Burmese who did not survive Orwell's harsh criticism, where after the arrest of the editor-in-chief of a Burmese newspaper and the refusal of the authorities to release him, led to a moderate protest movement denouncing this arrest, resulting in the death of two protesters and therefore its immediate halt, but in prison, the editor-in-chief's hunger strike lasted no more than six hours, which is an indication of the large absence of the national spirit and the lack of seriousness in salvation from the colonial domination imposed on them.

1.2. Mikhail Bakhtin and his Concepts

In light of the state of suppression, muzzling of freedoms, that the entire humanity suffered in general and the East in particular, under the totalitarian colonial regimes, there was a need for a means of expression without restrictions or a censorship authority that imposed its ideas and ideology on the readers. There was no means for discussing and expressing an opinion, except novels, which was the only way for the public to express their concerns, issues, and problems during the last century. The traditional or monological novel did not meet the requirements of and problems that phase, where appeared in the twenties of the last century. The Formalist school and then the structuralism approach, paid attention only to the text and nothing except the text,

based on several linguistic means and abandoning everything related to the factors outside the text, and to reduce this intellectual closure, came the Formative Structuralism, linking the form to the content, and made the text a reflection of a new economic and social environment, then the attention turned to the reader, where he was granted the freedom of understanding the text with theories of reading and interpretation. During this period of literary-critical differences, Mikhail Bakhtin was establishing a new approach based on criticizing "Saussurean linguistics for isolating language from its users and encouraging a dualist view" (Cook, 1994, p. 210) and the Formalist school in general, combining the form and content of the text, without engaging in the Formative Structuralism, as Bakhtin called for the text to be presented as it is without any interference from the author in imposing his views. Bakhtin was interested in studying the novel, as he regarded it as the only unfinalized literary genre compared to epic, poetry, and drama, and in this context, Bakhtin proposed the concept of dialogism, as a phenomenon of prose discourse in which images of languages and styles are manifested, also various forms of linguistic awareness associated with these languages, When his critical ideas were characterized by openness to many cultural and scientific fields, benefited from them to formulate his theoretical arguments, as he proposed the concept of the polyphony from the field of music, and he borrowed the concept of chronotope from the pure sciences, where he used Einstein's concept of relativity theory to indicate the close relationship of time to space.

In this research, the foundations of the Polyphonic novel, its concepts, will be revealed without neglecting the practical aspect, based on Bakhtin's approach in Problems of Dostoevsky's Poetics, in which he examined extensively the concept of polyphony with the practical application on Dostoevsky's novels as he considered him the creator of the polyphonic novel, in addition to the book of *The Dialogic Imagination*, in which the four Bakhtin articles were collected. He examined and analyzed his concepts, including the chronotope on which he analyzed the relationship of time to space by studying classical novels such as Greek and Latin, explaining the transformations and changes that the chronotope made in these novels. It is worth mentioning that Bakhtin has been subjected to a lot of harassment by the Soviet Union, which made him in a constant state of mobility in fear of arrest because of his liberal ideas, resulted in forming of his literary concepts as well as the writing of a number of important books such as *Rabelais and His World*, and many literary critical articles such

as *Discourse in the Novel*, *Forms of Time* and the *Chronotope in the Novel*, and *Novelistic Discourse*. All of Bakhtin's concepts express a purely human condition that the author has experienced and translated into critical tools for evaluating and analyzing the literary work.

There are two reasons for choosing this topic, the first of which is objective related to that cognitive concern about the search for an appropriate approach to reading and analyzing narrative texts in the light of the large number and similarity of topics, in addition to the seriousness and precedence of Bakhtin's ideas that deserve to be explored and developed to reach a new theory in understanding texts. Besides, the lack of research works that dealt with Bakhtin's concepts, as his concepts reached the Western world late, because of their absence of translation or sometimes a misunderstanding of his point of view due to incorrect or clear translations of his writings, which kept Bakhtin's concepts away from the literary-critical scene for a long time. As for the subjective reason, it is the tendency to the novel as the closest literary genre in expressing the concerns of humans, especially the persecuted, which will be clearer in the coming pages with the analysis of *Burmese Days*, since in the Polyphonic novel there is an urgent conviction in giving the text its right to be independence, but without uprooting it from its cultural origins, where it examines the structural components of the text without neglecting the ideological aspect of it, and at the same time, it is not possible to analyze a polyphonic novel without focusing on the events of a novel in a temporal-spatial framework, which requires studying the chronotope theoretically and practically in order to achieve the dialogism or polyphony, since both concepts are intertwined.

In its theoretical and practical side, this research seeks to do a chronotropic and polyphonic reading of *Burmese Days*, and to answer the following questions: To what extent did the chronotopes contribute to the development of the novel, did it help Orwell in enriching the plot and events of the novel? Where are the chronotopes of *Burmese Days* located within the theoretical sayings of Mikhail Bakhtin? What kind of chronotopes does the novel contain? What is the polyphonic novel? How is it formed? What are its elements? What is the difference between polyphonic and monological novels, was *Burmese Days* a polyphonic novel? What are the procedural means with which we read *Burmese Days* from the polyphonic perspective? and Did Orwell restrict the composition of his novel with what Bakhtin brought? or expand to other mechanisms? These and other questions were the starting point of the journey of this

research, which relied on an analytical descriptive approach, in its study of the Bakhtinian theoretical concepts, whether Chronotopic or polyphonic one, while the practical part of *Burmese Days* is based on the sociology of the narrative text, by combining the linguistic structure with the social structure of the novel, and explore the relations of influencing between them. Finally, it can be said that this study serves as an enlightenment for the concept of chronotope and polyphony, an approach that aims to provide a detailed reading of George Orwell's novel *Burmese Days*, based on a critical awareness of Bakhtin's writings and concepts, through what both authors presented an important question emerged, which is that Can the narrative text achieve tangible objectives or results for the persecuted contemporary human?, and it is worth pointing out that this research is a continuation of the arguments and discussions related to the thesis and ideas of the controversial theorist Mikhail Bakhtin.

2. CHAPTER ONE

Theoretical Background

2.1. The Chronotope

Temporal and spatial elements play an important role in shaping the narrative structure of every novel. It is necessary to analyze each of them at the same time because they are inseparable elements. The term chronotope is a composite word of time and space to refer to the interconnected and cohesive relationships of these two elements. As time is presented proportionally and harmoniously with the nature of that place, the place reacts to the interaction of the time, and it also gets changes with its change. Thus, to gain more knowledge and understanding about what chronotope indicates in detail, connotation and its scientific root should be studied, since a comprehensive, appropriate, and inclusive definition of the literary term chronotope can only be provided by presenting the Theory of Relativity by the famous scientist Albert Einstein. One of the most important results of Einstein's theory of relativity is the definition of space as involving space, time, and motion which is the main idea on which chronotope is built, and that will be clarified by highlighting the concept of motion as a major axis that makes time and space connected in physics.

In this sense, Albert Einstein developed the Theory of Relativity in 1905 and is known as the Father of Relativity. The theory is regarded as a real revolution in physics and other sciences because it is not only limited to mathematical-physical equations, but has philosophical aspects that surround one's daily life, Einstein referred to the concept of spatial and temporal dimensions, and create a fourth dimension which is time, and demonstrated that "our universe has four dimensions: three spatial dimensions and one temporal dimension" (Bloomfield, 2015, p. 232). Therefore, the time has been introduced as a fourth dimension, which is the exact opposite of Newton's point of view of spatial and temporal where he claimed that they are separated from each other. These thoughts prevailed before Einstein's theory of Relativity so that the idea of merging time and space was merely an illusion and an irrational fantasy, but after the emerging of Relativity, Newton's theory was shattered, because Einstein's theory linked the two elements of space and time, as a result, the spatial element becomes an important role in

a four-dimensional space and that time is relative to space, so it is no longer possible to separate time from space.

The variation in points of view between Newton and Einstein and the angle on which they think their view is right has resulted in a lot of questions that led Einstein to coin his Relativity Theory, such as estimating the status of anything in space? Can it be absolutely proven whether an object moves, and another does not? The important thing in answering these questions is that everyone can answer them according to their point of view, so it is possible to get a variety of answers because such things are relative and do not have certain rules. In other words, the angle of our vision has a fundamental role in the presence or relative presence of an object, so the angle of view varies from one person to another, and it affects our interpretation of the environment and the different things surrounding us, in the sense that everyone sees what is around him. If there are two people in two different places, they are both wondering if it is now night or day, or where they are now. This wondering is answered by Landau the Russian writer:

> The answer depends on where the question is being asked. When it is daytime in Moscow it is night in Vladivostok. There is no contradiction in this. The simple fact is that day and night are relative notions and our question cannot be answered without indicating the point on the globe relative to which the question is being asked (Rumer & Landau, 2003, p. 4).

Thus, the relationship between space and time makes things have different meanings, and every term in any science has a new meaning or even can be different from its meaning in other sciences, as with the theory of Relativity which is slightly different in social sciences from mathematical sciences and physics. Therefore, Bakhtin derived the concept of chronotope from mathematics, and this cognitive overlap between the literary and scientific fields resulted in the dropping of the boundaries between the fields of knowledge in general, in this context, critical literary studies manifestly got the benefit from scientific studies, which enhanced the influence of literary criticism, and this will contribute to making a certain idea more clear to the reader.

Bakhtin borrowed a concept from a field that is not literary and presented it in a literary form that was not limited to chronotope, other concepts such as polyphony, and carnivalesque, were given a new content of a literary nature in order to present a new

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idea with the tint of the original concept, for instance, it is obvious that Bakhtin's chronotope and polyphony, came from the mathematics-physics field and polyphony came from music, so, these concepts have become profound and flexible and have different meanings.

Bakhtin was interested in studying time in its relationship to space by creating the concept of chronotope, which expands to include other relationships inside and outside the text, where the relationship between time and space are "utterly interdependent" (Bakhtin, 1981, p. 425). The main matter for the strong bonding that drives this relation is motion, the actions, and the plot from time to time and from one space to another and results in the creation of an integrated artwork based on the Chronotopic elements identified by Bakhtin. There are many opinions that explain the meaning of motion. It could be described as "the mode in which the future belongs to the present, it is the present absence of just those particular absent things which are about to be" (Sachs, 1995, p. 59). It is the element that drives events in the present and on the basis of which the future is shaped that links time to space and the main regulator for them, but scientifically, motion can be defined as "the process of displacing a material object from one location to another in space" (Varghese, 2014, p. 2). Time is measured by space and discrimination between them or trying to separate one from the other is inapplicable, despite the fact that "relation of space and time; the deeper manner of this relation, however, remained to be grasped" (Malek, 2016, p. 4275). Time and space are linked with the motion, so there is a close relationship between them, and the concept of time indulges in the concept of space through motion.

The space-time concept is not mentioned in Western critical books explicitly or directly but was mentioned through the definitions provided by Western philosophers who have studied the relation between space and time, including the French philosopher Gaston Bachelard, who wrote two books entitled *The Poetics of Space* and *The Dialectic of Duration*, In fact, in these two books, Bachelard did not use or mention the word 'space-time' to point out to time and space as elements of great importance in one's life, but he was interested in the relationship of space and time. In his book *The Poetics of Space*, he pointed out that:

> Psychoanalysis too often situates the passions 'in the century' In reality,
> however, the passions simmer and resimmer in solitude: the passionate being

prepares his explosions and his exploits in this solitude and all the spaces of our past moments of solitude, the spaces in which we have suffered from solitude, enjoyed, desired and compromised solitude, remain indelible within us (Bachelard, 1994, pp. 9–10).

Here he elaborates on time from a psychological point of view and the role of space or solitude as he called it, in the maturity of the individual through accumulated situations, in his second book *The Dialectic of Duration* he discussed the perspectives that describe the depth of the relation between time and space:

> There, in this landscape shaped by human beings, Roupnel showed us that different things and different times slowly adjust to each other, that space acts on time and time reacts upon space. Ploughed fields depict figures of duration every bit as clearly as figures of space; they show us the rhythm of human toil (Bachelard, 2000, p. 20).

In this precise description, Bachelard emphasized on time and space and their relationship with each other without mentioning the word time-space as a term. He pointed out the interaction of time in terms of the slowness of events and the spatial nature in which human do their work, to present us with an integrated picture of toil or human quest, thus without the integration of time and space, this picture would not happen.

Time and space overlap with each other and cannot be separated, which Bakhtin asserts that "Time and space merge ... into an inseparable unity ... a definite and absolutely concrete locality serves at the starting point for the creative imagination" (Bakhtin, 1986, p. 49). But there are a lot of mostly scientific opinions that oppose this idea. The physicist Wolfgang Pauli pointed out that "Two objects cannot occupy the 'same' space at the same time; one object cannot be in two 'places' at once; and a given 'state'- defined in terms of location and characteristics-cannot be simultaneously operational with its opposite" (Tulku, 1990, p. 121).

Despite the concept of space-time and Bakhtin's concept of chronotope which is unique in its formulation there are still opinions that oppose Bakhtin's ideas, despite its maturity, novelty, and uniqueness, some critics believe that:

This holistic vision is at the same time the greatest strength and weakness of Bakhtin's theory. When one is comparing to postmodern often disjoint and fragmented systems based on the principle of redefining, opposing and defying (language, structures, systems, concepts…) and, so it at times seems, purposefully focusing on confusion of the reader (Pushkin, 2017, p. 437).

But at the same time "Bakhtin's theories offer a complete, coherent and holistic system, capable of passing the test of time" (Pushkin, 2017, p. 437). Bakhtin emphasized the philosophical aspect of the study of the literary text in its temporal and spatial framework.

Bakhtin has quoted the notion of chronotope or space-time from the physicist Albert Einstein, which he believes in the relativity of time and space. This notion is different according to Newton, who believes time and space are not connected, but each of them has an independent entity, and time and space are not connected, but each of them has an independent entity, "time, of itself, and from its own nature, flows equably without relation to anything external" (Maudlin, 2015, p. 13). It is worth mentioning that the first use of the word chronotopes is not by Bakhtin but is "Hermann Minkowski first used it in the opening decade of the twentieth century – referencing Einstein's special theory of relativity" (Feixa et al., 2016, p. 418). During the forum of German physicists in 1908, where he emphasized the unity of time and space and the impossibility of dissociating them from each other. But from a literary point of view and specifically in the novel, the idea of time-space is expressed with the word chronotope by Bakhtin.

However, chronotope is a Greek word and consist of two words, chronos and tope, where chronos means time, in other sense "Chronos is physical linear time, characterized by regular periodicity (day and night, seasons)" tope means space (Lorino & Tricard, 2012, p. 212). Thus, time and place are interconnected and indivisible, so every change that occurs to one of the two elements causes a change in the other one. Bakhtin attached importance to chronotope, where during his analysis of Dostoevsky's works, he observed how he used time and space to create a narrative plot that no one else could do, where he was playing with time and space within his novels by jumping from present to past and then forming an event that makes him jump to the future to clarify what had happened in the present or past. He does that through the characters by forming several chronotopes that greatly contributed to the formation of Dostoevsky's

poetics, Accordingly, Bakhtin became convinced with that chronotope "formally constitutive category of literature" (Bakhtin, 1981, p. 84). So he defined chronotope as the foundation and core of literature, where he believes that literary texts evolved through the development of specific elements of chronotope (Pushkin, 2017, p. 438).

In other words, chronotope is described as a lecture room, and obviously, in this room, there is a professor and students, each of them has their own identity and specific privileges. The lecture, here, is an organization of time and space, meaning that the lecture has a specific duration may be an hour or two, through that specified time or chronotope we are allowed or maybe forced to act in particular ways that are imposed on us by chronotope. Bakhtin's genius lies in the observation that through these specific chronotopes or these contexts, social processes are integrated it in a sense that a specific chronotope means specific identities and roles, "a process perspective underscores for researchers how identity construction is historically situated in time and space" (Schultz et al., 2012, p. 4). This illustrates the importance of space-time in the formation of identity within a specific chronotope. Identity could be defined as "a set of attributes, beliefs, desires, or principles of action that a person thinks to distinguish her in socially relevant ways" (Fearon, 1999, p. 11). The behaviors are limited by specific chronotope. The characters' behaviors should be adjusted to that specific chronotope circumstances. The lecturer acts as a teacher and he should stick to specific time and space. chronotope imposes a specific behavior on the lecturer and the students.

Bakhtin's vision was not limited to literary texts, but to human history. He believes that through chronotope "we get a mutual interaction between the world represented in the work and the world outside the work" (Bakhtin, 1981, p. 255). The chronotope is a reading of the temporal and spatial characteristics of a character within the narrative work. It clarifies the link between the work of fiction and concrete reality. For Bakhtin, novels are a representation of reality and a means of reform of a moral nature aimed at strengthening and developing the human ethically in a specific space and time. For Bakhtin that chronotope is the continuing relationship between the temporal and space's elements, specifically in the novel, in order to include the narrative space of the heroes within that chronotope. He explains that "We will give the name chronotope [literary, "time-space"] to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin, 1981, p. 84).

Psychologically, the events that occur in the novel and their influences on the characters produce a chronology of events regardless of their order.

Bakhtin attached the utmost importance to time and space while forming and explaining the concept of chronotope, as he emphasized the necessity and inevitability of "the inseparability of space and time" (Bakhtin, 1981, p. 84). Time and space are mingled together as an entry to understanding the forms of changes that experience this interaction between them, especially after the new notion that recognized the "time as the fourth dimension of space" (Bakhtin, 1981, p. 84). Time and space transformed together into one new component called chronotope. The interaction between space and time according to Bakhtin is a fusion of the temporal and spatial elements, where eventually they take on a physical and visual form. Time becomes a visible thing, as well as space when merges into the motion of time. As a result of these interactions, time loses its familiar characteristics in terms of the renouncing of abstract timings as well as space where it also abandons the abstract places that deal with areas of residence or transit from one place to another. Bakhtin's notion of chronotope as time and space merge in the context of the subject of the novel according to a new qualitative relationship that gives them a new identity that they contain together, as a result, they express different connotations that take the form of emotions, artistic images, and symbols that rich in human and moral contents.

For a better understanding of the fusion of time in space, and how both merge together, different definitions of chronotope should be addressed. There are several definitions that describe the interdependence, the integration, and cohesion between time and space, perhaps the closest definition to Bakhtin's notion of chronotope is the definition of Chia, where he defines that:

> All societies organize their lives by firstly establishing rhythms that eventually, through the ages, become the spatio-temporal frameworks for regulating interactions, social activities, and modes of thought. [They] inevitably influence how the flux and flow of our life-worlds are structured and conceptualized into events and situations; how identity is established and social entities created (Chia, 2002, p. 867).

Chia linked the formation of societies to the formation of the temporal and spatial horizon in his definition, without it an organized society cannot be formed with identity and social entities that recognize what is appropriate or inappropriate. in this sense, Prince defines it as, "The nature of and relationship between represented temporal and spatial categories. the term designates and emphasizes the utter interdependence of space and time in (artistic) representation: it literarily means time-space" (Prince, 2003, p. 13). However, the most comprehensive and clear definition of chronotope is what Bakhtin defines in his book *Dialogic Imagination*, where he said that "chronotope is the place where the knots of narrative are tied and untied" (Bakhtin, 1981, p. 250).

What happens in artistic space is the union and fusion of time and space in each specific artistic character. Time and space have fundamental importance, as the literary genre, its types, and its value is determined by the chronotope while the temporal element attracted the greatest attention, some of whom saw that most of the authors who made a noticeable contribution to their field, were largely preoccupied with time more than space and made many efforts in dealing with time from a literary point of view, and even the attention to time became very significant that modern novel is mostly about time. Bakhtin gave importance to time and made it the main element in narrative space-time, where he pointed out that "in literature the primary category in the chronotope is time" (Bakhtin, 1981, p. 85). Where time occupies great importance in the formation of the novel through its contribution to the embodiment of the vision of the novelist towards the universe, life, and human, and time is a real phenomenon realized by humans since ancient times, and when perceives himself through his experiences that occur in time because the soul takes its shape and unites its features in the boundaries of time. Experience knowledge and practice in time determines the value of a novel according to Bakhtin and turn reflects on the reader a moral lesson or moral experience that affects him personally, but in spite of the importance of time according to Bakhtin, space still plays an important role, since no event or experience can occur without a space, but in the same time the precedence remains, according to Bakhtin's opinion, in everything for time, and in his description of the chronotope, not the time-space, which is another indication of the importance of time more than space and also shows the close connection between them at the same time.

Thus, the contemporary novels are considered a temporal art in the first place, apparently, this artistic preoccupation with narrative temporal is a realistic preoccupation with the natural time that humanity has been tired of since ancient times and expressed by philosophers, writers, and poets in their writings, where the philosophical conception of time suggests that the past is not always in the back and the future is not always ahead but, in the past, lies the future. However, despite this interest in time by the majority of philosophers, space was able to receive widespread attention later, especially after Bachelard's studies in his book *The Poetics of Space* which highlighted the concept of space in the novel he asserts that "space is everything, for time ceases to quicken memory" (Bachelard, 1994, p. 9). Therefore, no matter how many ideas recurrent or differed about the primacy of time on space, or the interest of some criticism in the space and making it at the same importance or value of time, the separation between these views is a relative matter since time and space are totally linked and interact in the narrative discourse and even in human reality, as the narrative event takes place in a certain space and time and the narrative event cannot be formed in isolation from one of these two elements.

The relation between time and space is clearly and directly manifested by the construction of the concept of the hero because the narrative character is essentially consisting of two dimensions, one of which is spatial and it means the body of the character, and the other is temporal which means the soul of the narrative character and its actions from its creation until its death. Therefore, the element of motion is of great importance during the formation of the novel events, so that, it embodies the element of the space and its actions with the passing time in the novel and make the time dimension clear in the hands of the reader, since the time and space in the novel is one unit and it is indivisible where "space and time were absolute and unchanging … as critics have argued, was part of the basic template for literary realism" (Dougherty, 2014, p. 656), and then motions come to complete that unity and give it life, so we can say that space without motion cannot occur. It is concluded that, through the characteristics of the chronotope framework, the inability to separate time and space and the predominance of the element of time over the element of space, it is possible to say that "things are in time and in the power of time" (Mitterand, 2000, p. 65), which is what Bakhtin asserted before.

This study aims to highlight the concept of chronotope academically and how it is employed in George Orwell's *Burmese Days* and what the concept of chronotope added to understanding the plot of the novel, because chronotope is the component that achieves the organic and objective unity of the novel, and contributes to the consistency and harmony of the text, and helps the reader to find an understanding and an integrated reading of the text, the fictional work is a symbolic chronotope integrated into time and space, because chronotope is the component that determines the value of the text and its connotations and purposes and identifies direct and indirect ideas or ideologies that the author wants to present to the reader, thus the forms of chronotope play an important role in shaping the plot of the novel as a whole. Besides, the chronotope in literature, in general, is a kind of independent image that is perceived at the level of interconnected intuition, where the chronotope builds in the mind of the reader the reality surrounding the novel. It is no secret that there is a kind of absence of interest in the concept of chronotope in one way or another, where the researchers and westerners paid special attention to the other concepts of Bakhtin such as polyphony, and they did not give sufficient attention to the concept of chronotope and its mechanisms, methodology and its application in narrative texts,

For a better understanding of the Bakhtin's chronotope, the forms that shape the basis of his aesthetic and critical thinking regarding it, should be addressed, where Bakhtin through chronotope expresses the richness and depth of thought in relation to the analysis he has done to read the temporal and spatial connections in the novel work, and the one of the most prominent of these forms is the chronotope of Road, This chronotope has gained importance as it is considered in one way or another the main creator of the novel's events, and takes many forms such as meetings on the road, separation, departure and collisions, in addition to "parting, escape, acquisition, loss, marriage and so forth, which are similar to the motif of meeting in their unity of space and time markers" (Bakhtin, 1981, p. 98) are often occurred suddenly or by chance, where Bakhtin demonstrate that "the road is especially (but not exclusively) appropriate for portraying events governed by chance" (Bakhtin, 1981, p. 244). For instance, the occurrence of the first meeting between the hero and the heroine that happen by chance, and results in intense love that leads to obstacles, troubles, and adventures which lead to many consequences that enrich the fictional work, but this meeting is not just a passing meeting, but it involves the determining the fate of the human the private and social one.

Therefore, choosing a road or a path may result in the success or failure of the entire life, because any human is the only one who has the ability to choose his own path and on that basis determine their destiny and choose a crossroads or a crucial turning point in life that cannot be changed, for instance, the escape of the hero in the Greek adventure novels, for the sake of the heroine and their love, is not an easy decision to make, but it is a decisive decision in their lives and a real turning point, where they are the only one who responsible for choosing this path or road and it's fateful consequences events, and for this reason, Bakhtin asserted that:

> In the chronotope of the road, the unity of time and space markers is exhibited with exceptional precision and clarity. The importance of the chronotope of the road in literature is immense: it is a rare work that does not contain a variation of this motif, and many words are directly construct on the road chronotope, and on road meetings and adventures (Bakhtin, 1981, p. 98).

Bakhtin highlighted these meetings, as he believes that meetings have general value and not only in literature, but in various fields of culture and public life. This chronotope is often filled with temporal and spatial events, which are often fraught with crises such as separation, escaping, loss, marriage, separation, etc. But what distinguishes the chronotope of Road is that there is a solution at the end of the story.

This chronotope leads us to mention the chronotope of Adventure, which Bakhtin described a time in these chronotopes as full of strangeness, crisis, temptation, tension, and fateful events that affect the life of the hero, where chance is the main factor in creating the plot, but this chronotope needs a wide space to be achieved, often we find this chronotope in the Greek novel where "all the character's actions in Greek romance are reduced to enforced movement through space (escape, persecution, quests); that is, to a change in spatial location" (Bakhtin, 1981, p. 105). These characters or the hero, in particular in this chronotope are often not affected by biological time or space, for instance, a hero and heroine meet each other at the beginning of the novel at the age of marriage and live long adventures full of many problems, persecutions for their love, but at the end of the novel they meet again but at the same age as they met at the beginning, Thus, an abstract space or time does not play a major role in this chronotope, where an abstract coincidence is a basis for creating for a chronotopic event. For instance, in the Greek epic, the space of adventure can be replaced, in the sense that, an

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adventure can take place in different spaces for the same adventure, even though space contributes to the formation of the space-time dimensions for the adventure chronotope, but Bakhtin believed that "The nature of a given place does not figure as a component in the event, the place figures in solely as a naked, abstract expanse of space. All adventures in the Greek epic are thus governed by an interchangeability of space" (Bakhtin, 1981, p. 100). It is observed that with this kind of novel, the adventure is unmoving or static, where the hero in these novels is negative human suffering from the game of destiny and the vicissitudes of time, and therefore this chronotope is described as that:

> the most static. In such a chronotope the world and the individual are finished items, absolutely immobile. In it there is no potential for evolution for growth for change. As a result of the actions described in the novel, nothing in its world is destroyed remade, changed or created anew. What we get is a mere affirmation of the identity between what had been at the beginning and what is at the end Adventure-time leaves no trace (Bakhtin, 1981, p. 110).

Where the world in this chronotope is rigid and static, there is no possibility of change or growth. The hero is isolated and lacks any connection with the surrounding world, his homeland, or his social class, and often the hero in this kind of novel is lost and lonely. Based on the foregoing, the Adventure chronotope, on which the Greek epic is based, contains exciting, rare, isolated, and unrelated things, and all these strange and unexpected events are driven by a strange world because they are a result of chance.

In this regard, another chronotope that takes the shape of adventure but with supernatural or unusual events, which Bakhtin called it the "miraculous adventures" (Bakhtin, 1981, p. 153) is novel, where the events of this chronotope revolve around irrational events that may be unrealistic and describe extraordinary moments in a human's life, as the occurrence of this chronotope is tied to "a sinful life, filled with temptation, followed by crisis and rebirth" (Bakhtin, 1981, p. 111) it results in punishment, which occurs with the intention of purification it, for example, turning a human that committed a sin into a metamorphosis, then the novel's events revolves around that metamorphosis, in which the time in this chronotope is often fragmented and static, but time in this chronotope is not measured by usual temporal such as days and hours, but it is measured by the extent of the effect of this time on the characters or the

hero in particular, where the author does not care about the chronology of the life of hero or metamorphosis, as much as he cares about the moments and reasons that made a human become a metamorphosis, where this transformation "serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was" (Bakhtin, 1981, p. 115) and that will create a moral impact on the reader, when the he start comprehend what he is reading and what that monster did when he was a human and resulted in being a metamorphosis, and was the interest of Bakhtin focused on the moral aspect of the analysis of the novel where he believes that every novelist's work should have a moral influence on the reader. In this regard, Bakhtin presented the novella *Golden Ass*, as an example of this chronotope, where the author did not care about the chronological sequence of the life of Lucius the hero as much as he cared about the main events that gave preaching to the reader, where he focused on the extraordinary moments in the life of Lucius, as he focused on his life's events before he was monstered to shape of an ass and when he became in the shape of an ass, and then highlights the events that occurred during his purification, where "after his suffering he becomes Lucius purified and enlightened" (Bakhtin, 1981, p. 119). This novella is a typical example of an "ancient adventure novel of everyday life" (Bakhtin, 1981, p. 127) characterized by events that describe in detail this chronotope, where the coincidence that is unpredictable, as well as the extraordinary and supernatural events. So the hero Lucius lives outside the scope of daily life, which is a sequence of events dominated by sins, punishment, penance and salvation, that forced him to live a despicable life, in which he lives in the shape of an ass, where "Lucius' sufferings are not merely a punishment but a spur to the repentance that will save him" (Gaisser, 2008, p. 127). In other words, the punishment exists not only for the sake of mere torture for what had done, but to create a moral lesson that affects the reader's life, which is what Bakhtin wanted to clarify in all his concepts and forms, so this chronotope often about a sinful life, filled with temptation, followed by crisis and rebirth, thus time and space plays the main role in this chronotope, where the hero make his own destiny in a certain time and space, that forced him to face its fatal consequences later.

Bakhtin was interested in the novel that concerned with the autobiography, despite the fact that this type of novel did not attract the great attention of writers and critics during his time, as the literary writings of the old autobiography were merely a

glorification of important figures or self-criticism and narrate in public squares, where these squares were means of entertainment and a favorite destination for commoners from different social classes. So those characters in the public squares, openly display their life's events for the public, whether they praise or self-criticize their previous actions, and leave to the audience or the crowd gathered in the square the role of evaluating and judge their actions and behaviors, so there is no room for personalization or favoritism because everything occurs publicly. Accordingly, Bakhtin was interested in developing this type of literature through the creation of the chronotope of a "biographical novel" (Bakhtin, 1981, p. 130). Therefore, Bakhtin focused on depicting the private life of the character or the hero and showing its details to the reader in chronological order, where this chronotope is considered as the most time-organized chronotope, as time acquires a historical character as it is linked to the lives of the main characters and the social events that accompany them. This chronotope is often present in ancient Greek novels, where this genre appeared in Plato's works such as "the Apology of Socrates and the Phaedo" (Bakhtin, 1981, p. 130), Bakhtin based the creation of this chronotope on what Plato wrote about Socrates, where "the mythological and mystery-cult bases of the scheme are clearly in evidence" (Bakhtin, 1981, p. 130) so the mythical scheme of cult is clarified through a rhetorical expression read in front of the audience in the squares the public, through that Bakhtin shows the importance of the human's path who seek knowledge through the chronology of events from "from self-confident ignorance, through self-critical scepticism, to self-knowledge and ultimately to authentic knowing" (Bakhtin, 1981, p. 130). This leads us to another chronotope that Bakhtin created through the Platonic autobiography, which is the chronotope of "the life course of one seeking true knowledge" (Bakhtin, 1981, p. 130), where in this chronotope there is always a moment of crisis and rebirth, it results in gaining a true knowledge about the main character in all its connotations, and provide an accurate image of the hero identity through a time of mystery tied to the vicissitudes of time.

Bakhtin gives great attention to the chronotope that deal with pure and true feelings, a feeling on which a sacred relationship is based on, such as family, love, and friendship relationships, so Bakhtin create the Idyllic chronotope, where it describes in detail the beautiful image of the hero, and it is often present in all the novels that take place in the countryside, where this chronotope goes further than social and emotional relationships and describe the relationships that occur among labors in the fields and

depict how their relationship looks like with each other. This chronotope is associated with folklore where the characteristic of calmness, serenity and purity in dealing with others, for example, it may describe harvest festival, and the weather conditions that accompany it as well as the dealings of farmers among themselves, but despite the beautiful images conveyed by this chronotope about countryside life but this does not mean that it is free of sadness and problems, a farmers' feelings may depicted when the weather is bad in the harvest season or the harvest is completely destroyed, here comes the author's role in employing the feelings resulting from this event and how farmers deal with each other and what are the consequences, where according to this chronotope the spirit of brotherhood and cooperation among them will be emerge, to overcome this ordeal, where "this little spatial world is limited and sufficient unto itself, not linked in any intrinsic way other places, with the rest of the world" (Bakhtin, 1981, p. 225) but at the same time other feelings will be emerge as blaming and defaulting on the others.

In addition, this chronotope describes the nature in which the hero grew up and formed his character's features, as well as an accurate description of the landscapes and countryside, in which it has a great impact in forming the hero's character psychologically, but this doesn't mean that the events of this chronotope are limited to the countryside or places of a rural nature, but "urban spaces may also embody the idyllic chronotope but only in urban milieus where cyclical regeneration takes place: intimate enclaves such as middle-class houses, suburban villas, parks, and historical monuments. Other aspects of the city are avoided or function as symbols for banal and unaesthetic experiences" (Liska & Eysteinsson, 2007, p. 280). Bakhtin describes as chronotope of provincial town where it is a place of a beautiful spot with unforgettable memories, besides the warm little houses and quiet streets that mixed with a sense of unity among their inhabitants, where "such towns are the locus for cyclical everyday time. Here there are no events, only (doings) that constantly repeat themselves. Time here has no advancing historical movement, it moves rather in narrow circles of the day, of the week, of the month, of a person's entire life" (Bakhtin, 1981, pp. 247–248). Bakhtin believes that nature has the full power in shaping the destiny of the hero as well as the rest of the characters as we observe with the example of the harvest, there are many types of this chronotope, concerning the focus on agricultural labor and craftwork, and the different feelings, values , and relationships it results, as well as the other form is the idyll family and love, in this form of Idyllic chronotope. There is no detailed daily description of

what the hero goes through during his day but it focuses on romantic moments or the new life that the hero has. Coincidently, something could destroy this form or circle, such as a peaceful and quiet love relationship between two lovers and a stranger destroys it. In this type, there is always a moment of collapse, and the events transform into a tragic moment, where "here there are no meetings and no (partings). It is a viscous and sticky time that drags itself slowly through space and therefore it cannot serve as the primary time in the novel" (Bakhtin, 1981, p. 248). Whereas something happens that makes those events developing towards a happy ending. Eventually, Bakhtin wants to create a moral lesson affecting the reader when he portrays the first moments of love. Then the collapse and the causes of that collapse and the gradual vanishing of these causes. Bakhtin believes that there are always "idyllic elements are scattered sporadically throughout the family novel" (Bakhtin, 1981, p. 233). The happy ending will occur and result in creating a happy coherent family. In addition, Bakhtin describes the space-time in this form of Idyllic chronotope as "an organic fastening down, a grafting of life and its event to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, its valleys, fields, rivers and forests, and one's own home" (Bakhtin, 1981, p. 225). He explains the possible causes of failure in love and family in order to avoid them in real life if a reader goes through the same situation, and this is the true and honorable goal of the novel. Bakhtin aspired to see, and he found most or all of its features in Dostoevsky's novels because Dostoevsky insisted in all his novel to show the family in greatest form.

There are also many chronotopes considered as minor chronotopes, for instance, The chronotope of the castle, where it embodies the past and its effect on the present and future. Bakhtin describes it as "the castle is saturated through and through with a time that is historical in the narrow sense of the word, that is, the time of the historical past …it is a constant reminder of past events" (Bakhtin, 1981, pp. 245–246). It often has visual touches that distinguish it from the other chronotopes, such as its architecture which is more like museums, as well as the old weapons and portraits hanging on walls, furnishings, etc., and we often find this chronotope in the gothic novels. Besides, the chronotope of the threshold or crisis, which is often complementary to the main chronotopes previously mentioned, where the time is "highly charged with emotion and value … decision that changes a life or the indecisiveness that fails to change a life … places where crisis events occur, the falls, the resurrections, renewals, epiphanies,

decision, that determine the whole life of a man" (Bakhtin, 1981, p. 248). The protagonist is often in a state of anxiety, constant crisis, and problems that never end except at the end of the novel, and usually, its events occurred in a specific place such as corridors, stations, doorways, and entrances. This chronotope is prominent in the polyphony novel where it is explained in detail in the polyphony section, as well as The chronotope of encounter, where everything is possible and characterized by "a higher degree of intensity in emotions and values" (Bakhtin, 1981, p. 243). Time and place are integrated with this chronotope and become absolute because emotional meetings in fact exceeds time and space. The chronotope of not yet belonging as it events often takes place around a person who is a refugee or immigrant, who finds it difficult to adapt to the new society, and it is accompanied by the constant feeling of unacceptability or unwelcoming by others, also we have the chronotope of parlous and Salons, where its events occur in rooms or salons, which is a place for literature, business and politics where dialogues and machinations take place among the characters, as well as an intimate meetings may occur between lovers and even the opponents. Moreover, there are many chronotopes that we will discuss during the analysis of the novel in question.

Idyllic chronotope focuses on the happy endings, despite the crisis and problems that occur during the novel but like the rest of the other chronotope, there is a moment of crisis and rebirth, also this chronotope is linked to many other chronotopes as is clarified above, such as road, threshold, adventure, encounter, and other chronotopes. In the case of Idyllic Chronotope, its events are characterized by coincidences that some of them take place on roads with different occasions. When the protagonists do not get old, the novel begins at the age of marriage and ends at the same age but with a happy ending, as is the case in the adventure chronotope. How this chronotope distinguishes of the others that most of its narrative's event is located in the countryside or in a place of a rural nature, where the "central to these narratives are the intimacies of life in a small community in the country or in a non-urbanized culture" (Liska & Eysteinsson, 2007, p. 280). There is an accurate description of the landscape and the life in the countryside and the farmers and their families and a precise beautiful depiction of the family relations and love that occur among them and the embodiment of those feelings through crises and rebirth that occur among them. This chronotope is a simplified description tool of the nature of complex human relationships in real life. In this regard and after highlighting the most important chronotopes, a question may be arising in one's mind,

why should a novel be studied in terms of chronotopes and analyzed based on dividing it into many chronotopes and detailing that? What is the importance of chronotopes? Bakhtin answers these questions and explains them by illustrating that:

> they are the organizing centers for the fundamental narrative events of the novel. the chronotope is the place where the knots of narrative are tied and united. it can be said without qualification that to them belongs the meaning that shapes narrative … the chronotope makes narrative events concrete, make them take on flesh, cause blood to flow in their veins (Bakhtin, 1981, p. 250).

Therefore, chronotope acts as a tool or ground for presenting an event, as the narration of temporal or spatial events is considered merely the transfer of information and does not give it in a character identity. The chronotope is the one that gives the possibility to represent the events within the narratives, so the density in temporal and historical narration within a certain space gives the reader a wider and better ability to understand a novel, where events without chronotope are only a piece of dry information or facts without a character and it is mere information transmitted from here and there. In addition to what has been clarified, chronotope is an important analytical and critical tool for narrative context, also it shows us whether a text is valuable or not.

2.2. The Polyphony

Mikhail Mikhailovich Bakhtin is one of the most important Western scholars who interested in the Polyphonic novel and dedicated his time and efforts to create a series of literary and critical studies that deal with polyphony, including his important book *Problems of Dostoevsky's Poetics*, *Speech Genres and Other Late Essays* and *Marxism and the Philosophy of Language,* also there are many other studies that have referred in some way to the polyphony, which the study will shed light on later,

Polyphony meant multiple voices in a narrative text. It was essentially a musical term that "borrowed from the realm of music, where it referred to the superposing of various independent but harmonically related melodies" (Zylko, 2002, p. 292). While it was used later in the field of literature and criticism by the theoretician Bakhtin as a term. Whereby, it is worth pointing out that "The idea of the polyphonic structure of

culture was developed first of all by Dostoyevsky, then by the outstanding Russian specialist in literature Mikhail M. Bakhtin" (Tymieniecka, 1997, p. 63). In fact, he did not define polyphony clearly and explicitly but rather used the style of suspense in defining it by criticizing Fyodor Dostoevsky's works in his book *Problems of Dostoevsky's Poetics*. Accordingly, the Polyphonic Novel includes many interlocutors, viewpoints, and different ideological visions, it is a pluralistic dialogue novel "in which equality of utterance is central" (Vice, 1998, p. 112), where it is freed from the absolute authority of the narrator, his \her monologue, language, and style. In this multi-voiced and perspective novel, the hero's relative freedom and personal independence are spoken of in the expression of its attitudes freely and openly and in the same time, this "relative freedom of a hero does not violate the strict specificity of the construction" (Bakhtin, 1984a, p. 13) even if these attitudes are in any way contrary to the opinion of the writer. In order to understand more what the polyphony is, we have to take a look at some of the requirements of the Polyphonic novel, where Boris Uspensky points out that, there are several unique requirements of the Polyphonic novel, through which we can comprehensively understand the concept of polyphony and its significance, where he summarized them in three points:

> (a) Polyphony occurs when several independent points of view are present within the work. The term polyphonic, that is, "many-voiced" is self-explanatory.

> (b) The point of views in a polyphonic work must belong directly to characters who participate in the narrated events (in the action). Otherwise, there must be no abstract ideological position outside of the personalities of the characters.

> (c) When studying polyphony, we take into consideration points of view manifested on the plane of ideology only (Uspensky, 1973, p. 10).

So each character in Polyphonic Novel recounts the narrative event in its own way, by its own perspective, and from its individual perspective and style. The novel presents its creative extraction and main ideas through multiple voices, also "another central element of Bakhtinian polyphony is the fact that a person never coincides with him/herself: s /he is never reduced to a mute object of knowledge" (Zylko, 2002, p. 295), and this is what makes the informed implicit reader freely choose the appropriate attitude, that satisfies with the ideological perspective that suits him and agrees with it,

without being deprived of will or deceived by the narrator or the author who "necessarily plays two roles in the work: he creates a world in which many disparate point of views enter into dialogue, and, in a quite distinct role, he himself participates in that dialogue" (Morson & Emerson, 1990, p. 239). The Polyphonic Novel is radically different from the mono-narrator monologue novel, in attitude, language, style, and perspective, with a real dialogue or discourse pluralism at the level of narrative, characters, readers, and ideological attitudes.

The Polyphonic novel expresses the reality of humans, depicts the diversity of life, and is an honest expression of the complexity of human suffering, it is in fact kind of fight or" the struggle against a reification of man, of human relations, of all human values under the conditions of capitalism" (Bakhtin, 1984a, p. 62). This indicates that the author's vision of Polyphonic Novel is a pure representation of humanitarian vision, which categorically rejects the conversion of moral or qualitative values into material and quantitative ones, in the name of the economy, the exchange of goods and trades that created human relations. Moreover, the Polyphonic Novel was based on the relative philosophy that questioned the absolute, certainty, constant and cosmic since the middle of the 19th century and precisely with the German physicist Einstein. Bakhtin describes the Polyphonic as follow:

> The polyphonic novel is dialogic through dialogic relationships exist among all elements of novelistic structure; that is, they are juxtaposed contrapuntally. And this is because dialogic relationships are a much broader phenomenon than mere rejoinders in a dialogue, laid out compositionally in the text; they are an almost universal phenomenon, permeating all human speech and all relationships and manifestations of human life—in general, everything that has meaning and significance (Bakhtin, 1984a, p. 40).

The modern novel is unlike the monological novel which has one ideological voice, based on the absolute or the omniscient narrator who knows everything. It has only a single narrative vision, language, style, and ideology. In contrast to the Polyphonic Novel, which is characterized by a multiplicity of voices at the level of language, styles, narrative and ideological perspective, as well as in terms of how the characters of the novel are represented, and put forward controversial and contradictory ideas "not a monological relationship in which the characters simply articulate the

thoughts of the author; rather they live their own lives in accordance with their own personalities' inner logic" (Lorensen, 2013, p. 66). When the reader lives marged freedom and independence for choosing the appropriate attitude that suits his convictions, cultures, and beliefs. In fact, the polyphonic novel represents the modern age, where "we can see how the authoritarian monism of the fully omniscient mode of narration has become less and less tenable in modern times, while the multifarious relativism of that same mode has seemed increasingly appropriate" (Scholes et al., 2006, p. 276). Since the polyphonic novel reflects reality and real daily life, which we can seek this through the novels of Dostoevsky, which is the same as confirmed by Bakhtin that Dostoevsky's novels are the best example of the Polyphonic novel. Therefore, there is no longer acceptable for readers to read monological novels. In the modern age, human aspires to freedom and independence in his decisions, ideas and ideologies, not to be dictated by the author of which ideas he should accept and which one he must reject. Thus, Bakhtin confirms that the era of monological novels ended with the emergence of Dostoevsky's novels, which are regarded as the first step for the spread of the democratic polyphonic novel in all the world with all its aspects and dimensions.

Based on the foregoing, the polyphonic novel is based on the multiplicity of narrative perspectives and its points of view. In addition to the plurality of narrative pronouns (the first person's pronoun, the second person pronoun, the third person pronoun) and the multiplicity of narrators, who express different intellectual attitudes, besides the multiplicity of ideological positions, and the difference of viewpoints. In other words, each particular story or event is narrated by a different narrator, and each narrator has his\her own vision or way in the narration of those events or the story, that gives the characters "a plurality of consciousnesses, with equal rights and each with its own world" (Bakhtin, 1984a, p. 6) and the freedom and democracy to express their views, without any interference of the author's preferred attitude over another. The author lets each character gives their opinions openly and transparently, In this regard, Bakhtin believes that "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" (Bakhtin, 1984a, p. 6).

Whereas he repeatedly emphasized that the works of the Russian writer Dostoevsky are the best example of polyphony. Bakhtin thinks that "polyphony is not

an attribute of all novels, Dostoevsky was the first polyphonic writer and although there have presumably been others. The phenomenon is still relatively rare" (Morson & Emerson, 1990, p. 232). Polyphony, which was mainly embodied in the works of Dostoevsky, as Bakhtin explains it, has given each character in the novel absolute freedom to put forward his ideas unconditionally or any kind of interference by the author. Bakhtin believes that all the elements of the Polyphonic novel were found in Dostoevsky's works, where "there exist multiple points of view as represented by the characters in Dostoevsky novel, with no one view or position privileged over another: each character possessed a fully valid voice that was either consciously or subconsciously engaged in dialogue with other character" (Trepanier & Avramenko, 2013, p. 31). Sincerely and honestly, these characters declare their personal and ideological perspective towards the actions and events taking place in the novel, without any misrepresentation, confusion, or modification of the characters' words, or any act whose purpose is to support the author's point of view and impose it on the characters of the novel.

Bakhtin claims that any Polyphonic study of any novel must follow Dostoevsky's footsteps in analyzing. Dostoevsky's fictions could be regarded as a role model, on which the analyzer or the researcher builds his hypothesis and analysis of the text, since:

> Dostoevsky is the creator of the polyphonic novel. He created a fundamentally new novelistic genre ... In his works a hero appears whose voice is constructed exactly like the voice of the author himself in a novel of the usual type. A character's word about himself and his world is just as fully weighted as the author's word usually is; it is not subordinated to the character's objectified image as merely one of his characteristics, nor does it serve as a mouthpiece for the author's voice. It possesses extraordinary independence in the structure of the work (Bakhtin, 1984a, p. 7).

For instance, a character may express its Islamic, socialist, communist, or aristocratic vision in the novel freely, and here comes the role of the reader in choosing the vision that suits his beliefs and finds it convincing to his understanding, without imposing a certain vision of any kind on him by the author. As mentioned earlier, according to Bakhtin the characters in the polyphonic novel act as "free people, capable of standing alongside their creator, capable of not agreeing with him and even of rebelling against

him" (Bakhtin, 1984a, p. 6). Henceforth, the author or the narrator doesn't have to prefer a viewpoint of one character over the other to persuade the reader or influence him with a certain idea that the author supports. At the same time, the author can put forward his ideological ideas alongside other basic ideas in the novel because the role of the author is essential where "a novel without an authorial position … is in general impossible" (Bakhtin, 1984a, p. 67). The condition that Bakhtin insisted on, is the lack of imposing the author's ideas and beliefs over the other characters' ideological ideas, as is the case in the monologic novels.

Bakhtin's call for the author's neutrality and the freedom of his fictional characters to express their ideologies freely without his interference. In other words, it does not mean the absolute absence of the author, nor to become a mere conveyor of their attitudes. Indeed, he calls for their interaction in dialogue to harmonize their voices sometimes and intersect in their voices at other times. polyphony does not mean the entire absence of the author's role, but "the freedom of a character is an aspect of the author's design. A character's discourse is created by the author but created in such a way that it can develop to the full its inner logic and independence as someone else's discourse, the word of the character himself" (Bakhtin, 1984a, p. 65). This confusion in understanding the author's role in Bakhtin's Polyphonic novel was presented in the western criticism milieu, and that could be for several reasons may be the different language that Bakhtin wrote his books with or the translation of his books in a way that makes the concept of Bakhtin tackling the author's role is ambiguous or unclear. The concepts of Bakhtin are clarified and become clearer by the Bulgarian critic Julia Kristeva. She becomes more accurate and identical to the original texts, where she is "not only the person responsible for reclaiming Bakhtin for the Western intellectual scene but also the author of the most serious early texts renegotiating the foundations of Bakhtin's theory and their potential capacity to stimulate post-Structuralism thought" (Tihanov, 2019, p. 126). She is credited with bringing the concepts of Bakhtin closer to the Western world as close to his original concept in his books, emphasizing Bakhtin's perception of the author's dominant ideological attitude in his novel.

In a Literary sense, polyphony is not limited to the patterns of thought, consciousness, ideology, multiple characters or narrators, it goes beyond that to the

diversity of languages, verbal and styles, which results in a social approach that serves the narrative text as Bakhtin defines it:

> A diversity of social speech types (sometimes even diversity of languages) and diversity of individual voices artistically organized. The internal stratification of any single national language into social dialects, characteristics group behavior, professional jargons, generic language, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour (each day has its own slogan, its own vocabulary, its own emphases)-this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre (Bakhtin, 1981, pp. 262–263).

Bakhtin emphasizes from the outset that the actions of the characters and their behaviors in the narrative text are contiguous, the purpose of which is to reveal their ideology through their verbal formulation since the "verbal discourse is a social phenomenon" (Bakhtin, 1981, p. 259). Thus, Bakhtin states that the verbal reflects the social and class status of the interlocutors, which creates different opinions, perspectives, social vision, and social languages that serve the basic idea of the characters regardless of their orientations and beliefs. Bakhtin "unconsciously creates as the ideal interlocutor someone who responds to others' needs only when all that is left of them is their words: no deeds, no bodies, no one-way actions and irreconcilable conflicts" (Emerson, 2000, p. 143). Verbal discourse serves the author's idea if he\she wants to impose their ideology through one of the novel's characters. The speaker seeks to direct his verbal with his\her specific vision or understanding using a specific word that he\she considers appropriate, then engages into an intellectually and verbally dialogue with different people, leading to a certain ideology. Bakhtin is interested with linking verbal acts to social reality, particularly the narrative text, where verbal communication is clearly embodied and discourses, Meanwhile, Bakhtin believes that verbal "characteristic is not the image of man in himself, but precisely the image of language. Consequently, language in order to become an artistic image, must be the utterance of speaking lips, joined to the image of a speaking person" (Jha, 1989, p. 194). Bakhtin gives great attention to the language because he thinks that language is "not simply a container for

social identity but is itself an ideological agent" (Hale, 2009, p. 451). The characters of the novel are determined by their attitude, position, and role from the rest of the characters of the novel, which eventually the use of certain verbal and language determines their social value.

The Polyphonic novel is more suited to the modern era or post-modern period, wherein one way or another there is no place for the Monological novel that is dominated by the author's voice and the absolute perspective and the mono narrative. In the post-modern period, the reader has become more interested in Polyphonic novels that are characterized by relativism and diversity in possibilities, the freedom to choose attitudes, and intellectual orientations. It is important to include some features of the Polyphonic or dialogic novel, which is unique in a range of characteristics, components and semantic, artistic, and aesthetic features, one of these features is the plurality of characters or voices within the novel. The Polyphonic novel contains a group of characters or voices that struggle with each other intellectually and ideologically, and thus they have patterns of consciousness that are radically different from the author's consciousness and his personal ideology, Thus, the author's consciousness must be comprehensive, integrated and broad, where the difficulty lies in giving each character its own rationalities and personality that may contradict to the author personal convictions and here lies the splendor of the Polyphonic novel and the author's abilities, where Bakhtin indicates that:

> The author's consciousness is the consciousness of a consciousness, that is, a consciousness that encompasses the consciousness and the world of a hero—a consciousness that encompasses and consummates the consciousness of a hero by supplying those moments which are in principle transgredient to the hero's consciousness and which, if rendered immanent, would falsify this consciousness (Bakhtin, 2011, p. 12).

This means that the characters in the Polyphonic novel enjoy relative independence or obtain relative freedom to express their inner and ideological world, therefore these characters acquire the freedom to reveal their inner beliefs in an unequivocal way, which may in some ways conflict with the author's word, the narrator or the hero that directed and supported by the author. It is noticeable that the characters in the Polyphonic novel have altruistic and independent characters or even characters (usually the hero) that

represent the author himself, as they are free characters in their thinking and decisions, but this does not mean absolute freedom but a relative one, in this sense Bakhtin demonstrates that:

> This does not mean, of course, that a character simply falls out of the author's design. this independence and freedom of a character is precisely what is incorporated into the author's design. This design, as it were, predestines the character for freedom (a relative freedom, of course), and incorporates him as such into the strict and carefully calculated plan of the whole (Bakhtin, 1984a, p. 13).

In the sense that the character's point of view in a novel, must have an intellectual, corrective, and morally reformist attitude taken by the character towards himself first and towards the reality that surrounds him. Obviously, Bakhtin in all his attitude, books, and theories was interested in correcting and reforming human morals through self-reform, which in return would reflect on people around him. So as, the mere independence of the characters or the hero, in particular, is not the main concern in the polyphonic novel, or keeping the characters out of the author's grasp is the most important matter and "not the specific existence of the hero, not his fixed image, but the sum total of his consciousness and self-consciousness, ultimately the hero's final word on himself and on his world" (Bakhtin, 1984a, p. 48). That is one of the most important reasons for the convergence between Bakhtin and Dostoevsky, where both have the same intellectual and corrective orientation which is simply can be felt in Bakhtin's theories and its aims and Dostoevsky's novels in general. Bakhtin emphasizes that the hero in the Polyphonic novel must present a certain act that would reform himself and the surroundings around him, which Dostoevsky did in all his novels. Bakhtin, on the other hand, talks about the unfinalized characters, those are "ambivalent and crisis-ridden characters, unfinalized, eccentric, full of unexpected possibilities" (Bakhtin, 1984a, p. 171). They live in a state of un accomplishment, incompleteness, and unassertiveness within the narrative narration path, this means that the unfinalized characters are anxious characters who suffer from a complex and difficult life, and also it is the unstable characters that suffer internally, and live the space of threshold, or the space of crises, attitudes, and ideas, these characters may commit felony and crimes to

express their thoughts or to get rid of the other enemies, and in other words, the unfinished character is the obsessed and psychologically sick character.

The other feature that must be present in the Polyphonic novel is the "plurality of independent and unmerged voices and consciousnesses" (Bakhtin, 1984a, p. 6). Where the characters in the Polyphonic novel express different and many types of consciousness, especially the ideological consciousness of it, some of these characters who have a false imaginary consciousness far from reality, and other characters have a realistic consciousness about the world in which they live, consciousnesses that can be applied in reality, and a future positive or negative perceptions based on changing the reality that surrounds those characters and their quest to change that negative reality and replace it with a better one. As mentioned earlier, Bakhtin and his ideal model for the Polyphonic novel Dostoevsky sought to highlight the negative aspects of his characters as well as the positive one, as a kind of Preaching and guidance to motivate the reader to learn a moral lesson from of the narrative characters around which the events of the novel revolve, in the sense that the consciousness of the characters may be a negative or positive consciousness, and this consciousness is increased by the plurality of fictional characters, diversity of sources of their cultures, languages and verbal, that I have previously elaborated and stated that the verbal of the character is determines their social and culture's states, and thus this determines the consciousness of the character in the Polyphonic novel, not only this but the different perspectives of their political, partisan and ideological, where "polyphony demands a work in which several consciousnesses meet as equals and engage in a dialogue that is in principle unfinalizable" (Morson & Emerson, 1990, pp. 238–239).

Therefore, there is a plurality of consciousness within the Polyphonic novel, as opposed to the monological novel in which the author, the hero that defending the author's point of view, and the absolute narrator's consciousness was dominated. Bakhtin, therefore, emphasizes that the plurality of consciousness is clearly and explicitly can be observed in Dostoevsky's novels, as "A 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" (Bakhtin, 1984a, p. 6), this means that each character in the Polyphonic novel has completed and absolute freedom in

having an independent consciousness, expressing its identity and its way of thinking, and separated in a way or another from the writer's power ideologically.

The Polyphonic novel is based on the plurality of characters that enjoy a kind of relative independence in expressing their ideological thoughts and revealing their inner true feelings, as these characters freely defend their personal beliefs, so the other feature of the Polyphonic novel is a plurality of equally authoritative ideological positions, where the fictional characters can present their ideological ideas that may be contrary in one way or another to the author's ideology. Here, there must be an element of equality in each character's ideological position. The author must not outweigh a certain character's ideology over another one, who may be close to the author's ideological beliefs. Where Bakhtin proclaims that "The character is treated as ideologically authoritative and independent; he is perceived as the author of a fully weighted ideological conception of his own, and not as the object of Dostoevsky's finalizing artistic vision" (Bakhtin, 1984a, p. 5). The Polyphonic novel contains a set of opposing and contradictory ideological positions and opinions, and this is done through narrative characters who adopt these different ideological aspects to become kind of a tool to introduce the reader to a different ideological idea.

The polyphonic novel is based on the level of the language image, on the set of styles and words that constitute the plurality of the characters' dimension, the use of any verbal or word, or what is also called Dialogism or Dialogue wording will indicate what that character's background. The Polyphonic novel must contain language diversity and speech characterizations, which will let the characters creating dialogues that serve the Polyphonic novel's aim. Otherwise, creating a language or nonequivalence verbal between the characters would motivate the characters to present their ideological ideas according to their absolute beliefs and thoughts. Bakhtin clarifies that:

> For what matters here is not the mere presence of specific language styles, social dialects, and so forth, a presence established by purely linguistic criteria; what matters is the dialogic angle at which these styles and dialects are juxtaposed or counterposed in the work. Yet this dialogic angle is precisely what cannot be measured by purely linguistic criteria, because dialogic relationships, although belonging to the realm of the word, do not belong to the realm of its purely linguistic study (Bakhtin, 1984a, p. 182).

Among the artistic phenomena on which the polyphonic novel is based linguistically: Discourse, Stylization, Hybridization, Parody, Intertextuality, Dialogism… etc., and the word in the Polyphonic novel is dialogical and double-voiced that carries more than one meaning and dimension. Bakhtin gives a precise description of the role of the word in the Polyphonic novel, where he emphasizes the following:

> When we seek to understand a word, what matters is not the direct meaning the word gives to objects and emotions - this is the false front of the word; what matters is rather the actual and always self - interested use to which this meaning put and the way it is expressed by the speaker. Who speaks and under what conditions is what determines the word's actual meaning (Bakhtin, 1981, p. 401).

For this reason, the word or language in general plays the main role in the Polyphonic novel, it expresses views about the events that surround the characters and endures more than meaning, where the author directs his characters to put forward their independent ideas that suit their ideological position in the novel, in a way that leaves the reader to determine the direct, indirect or hermeneutics meaning of the character. All the characters can confront each other and create Discourse relationships that will take a position for them in the novel through different words, languages , and dialects, which in turn highlight the social contrast of the novel's characters. Hence, the author attains the power to employ his plots and reduce the indirect idea or expression of his intentions and judgments through his loyal characters, who support them to express his ideological ideas, where each expression or word has hidden intentions and indirect discourse or hermeneutics, intended to present a certain idea that can only be understood through an understanding of its basic intentional meaning. Bakhtin confirms that "every discourse has its own selfish and biased proprietor; there are no words with meanings shared by all, no words' belonging to no one" (Bakhtin, 1981, p. 401). Thus, the diversity of words, discourse, and language, reflects class diversity and social hierarchy, defines the visions of the characters towards the world of which they are part, and then highlights the differences among them on the level of social class, ideology and all of that is on the contrary to the regular traditional monological novel that has one voice, language and discourse (usually the author voice) and one dimension and this is the essential differences between monological novel and polyphonic novel.

As for stylization, it is considered one of the methods used by the narrator or the character to express its ideas and ideological background by imitating the language of the others in different ways, such as parody, combining a direct and an implicit language in a single utterance, imitation of a character's manner of speech and combining two styles a contemporary style and folkloric within a single utterance. Bakhtin identifies stylization as "an artistic representation of another's linguistics style, an artistic image of another's language. Two individualized linguistic consciousnesses must be present in it: the one that represents (that is the linguistic consciousness of the stylizer) and the one that is represented, which is stylized" (Bakhtin, 1981, p. 362). Stylization is different from hybridization in that the second consciousness is present in hybridization, while it seems absent in the stylization, but there must be two languages, the first one absent, representing the author's consciousness, and the second one present, representing the character's language as long as the author uses its style of speech, Bakhtin identifies stylization as an artistic depiction of a strange linguistic style, but it necessarily involves two separated consciousnesses, the present and the absent. It means to depict the present consciousness and the other is absent. For instance, the author makes a conversation between two characters. One of them may suffer from the effect of addiction, while the other character gives advice and warns this character who suffers at the moment of reading the text. Though, the author creates a consciousness inside the text which is directed towards the addicted character. The purpose is the reader or sending an indirect message to the absent consciousness which means the one who is concerned. In this point, the author creates two consciousness; the illustrated consciousness which is taken place in the text, and another one that is depicted. The latter is the case in which the author wants to discuss indirectly its problems and solutions. Thus, his discourse is in the context of the borrowed language whose image "created by stylization is the least fraught and most artistically rounded-off of such images, one that permits the maximal aestheticism available to novelistic prose" (Bakhtin, 1981, p. 363). It is usually a general problem or a social moral one. Bakhtin focuses on the moral aspect in each novel. It means each novel should contain a moral lesson that is reflected on the reader's perception as in Dostoevsky's works. According to Bakhtin, Dostoevsky's works are considered as the best samples of polyphony novel. In fact, the novel gives language different possibilities for manifestation, stylization is the most important way to manifest these social linguistic levels. Stylization is a depiction of others' style in which the

narrator adopts the language of others with the intention of determining their specificity to express their personality, the author may also bring it to indicate the opposition or ridicule and that what is called the parodic stylization, which is a stylization in which the stylized consciousness does not correspond to the character on whom the stylization is located. Where the author tends to take the styles of others with the intention of ridicule and requires intent to do so as Bakhtin asserts that:

> Such a parodic stylization can, however, create an image of language and a world corresponding to it only on condition that the stylization not function as a gross and superficial destruction of the other's language, as happens in rhetorical parody. in order to be authentic and productive, parody must be precisely a parodic stylization, that is, it must re-create the parodied language as an authentic whole, giving it its due as a language possessing its own internal logic and one capable of revealing its own world inextricably bound up with the parodied language (Bakhtin, 1981, p. 364).

Accordingly, the author through the parodic stylization seeks to reveal an ideology and thoughts that disagree or contradicts his ideas and beliefs. Using parodic stylization is a form of rejection practiced by the narrator in the novel.

As for narrative Hybridization, it may be Intentional or Unintentional, Bakhtin describes Intentional Hybridization as not just a mixture of different languages in order to create a narrative image of a reconstructed artistic language that occur among the characters in the novel, but rather a "collision between differing points of view on the world ... a semantic hybrid; not semantic and logical in the abstract (as in rhetoric), but rather a semantics that is concrete and social" (Bakhtin, 1981, p. 360). This enables the author to create creative cultural and linguistic abilities, by mingling diversified languages, which creates different perspectives that serve the aim of the Polyphonic novel in presenting, differentiated, equivalent, and balanced ideas. As for Unintentional Hybridization, Bakhtin explains it as "a mixing of various languages co-existing within the boundaries of a single dialect, a single national language, a single branch, a single group of different branches or different groups of such branches, in the historical as well as paleontological past of languages" (Bakhtin, 1981, pp. 358–359). This merit enables the polyphonic novelist to use two languages within his narration, such as using an internal dialogue in which the narrator or the character speaks about something, and at

the same time responds or interacts to another character or an event that evokes it within the dialogue itself. There are two different consciousnesses for two different times or events within one discourse, but on the condition that such discourse must carry intentional and conscious hybridization, by referring to the struggle of values and ideologies, the difference of ideas, and the divergence of views, where Bakhtin sets that narrative hybridization is "a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor" (Bakhtin, 1981, p. 358).

The hybridization is based on the hidden argument and the confusion between two discourses or dialogues, one of which is an explicit dialogue and the other a hidden one, which together form a debate between two characters, a present character and another absent. To bring the idea closer, this can be done through the following dialogue, which explains sufficiently what Bakhtin wanted to mean:

A day or two ago, in private conversation, Yevstafy Ivanovich said that the most important virtue in a citizen was to earn money. He said in jest (I know it was in jest) that morality consists in not being a burden to anyone. Well, I'm not a burden to anyone. My crust of bread is my own; it is true it is a plain crust of bread, at times a dry one; but there it is, earned by my toil and put to lawful and irreproachable use. Why, what can one do? I know very well, of course, that I don't do much by copying; but all the same I am proud of working and earning my bread in the sweat of my brow. Why, what if I am a copying clerk, after all? What harm is there in copying, after all? "He's a copying clerk," they say, but what is there discreditable in that? . . . So I see now that I am necessary, that I am indispensable, and that it's no use to worry a man with nonsense. Well, let me be a rat if you like, since they see a resemblance! But the rat is necessary, but the rat is of service, but the rat is depended upon, but the rat is given a reward, so that's the sort of rat he is! Enough about that subject though, my own! I did not intend to talk about that at all, but I got a little heated. Besides, it's pleasant from time to time to do oneself justice (Bakhtin, 1984a, pp. 207–208).

A reader can notice by reading this dialogue a kind of confusion and Intentional or Unintentional hybridization between dialogues and styles, which is contained in the

form of a free indirect style as if the character or the interlocutor defends itself and at the same time criticizes and responds to the others notions about the ideas that came in the dialogue by argues and refutes it with evidence and proof as we observed in the dialogue in direct and clear-cut. This means that others' words and views are present, regardless of whether they were negative or positive, but the owners of these words or ideas are absent, then it seems that this dialogue is a kind of hidden internal polemic, in which an idea is presented and is criticized and refuted on the grounds that the character is trying to defend itself, but in fact, it is a hidden criticism of anyone who believes or follows an idea that is presented in the novel.

The concept of Intertextuality, after its emergence, due to the renewal of critical thought in the 1960s, is considered one of the main critical tools in literary studies. However, during a quarter of a century, the concept of intertextuality raised a lot of controversies, and its existence has only recently been imposed after it has undergone much revision and reformation at a specific level, as for the definition of intertextuality, it is those relationships that link one text with other texts, whether directly or implicitly, conscious or unconscious, also the concept denotes textual exchange as VincentLeitch points out that:

> The text is not an autonomous or unified object, but a set of relations with other texts. Its system of language, its grammar, its lexicon, drag along numerous bits and pieces—traces of history so that the text resembles a Cultural Salvation Army Outlet with unaccountable collections of incompatible ideas, beliefs, and sources. The "genealogy" of the text is necessarily an incomplete network of conscious and unconscious borrowed fragments. manifested, tradition is a mess (V. B. Leitch, 1983, p. 59).

The concept of intertextuality has brought by Mikhail Bakhtin, who has been used as a broad term to refer to it as Dialogism or polyphony in criticism. Then Julia Kristeva developed the term and used the word intertextuality in her essay 'Word Dialogue and Novel' in 1966 wherein in 1976 the Journal of Poétique issued a special issue that discussed intertextuality only, which shows the importance that this concept has gained (Thomas S. Schmidt, Maria Vamvouri, 2020, p. 5). Also, a global symposium was held at the University of Columbia in the United States because the interest in intertextuality

as a mechanism and tool for approaching and analyzing began to increase, and after that, the term intertextuality was adopted by most of the critical schools.

A large number of researchers and critics have contributed to the dissemination of the intertextuality concept. The main contribution belongs to three researchers Who create and develop the concept. Bakhtin, who is the first theoretician to address this concept in the current form, and then Julia Kristeva and Gerard Genette, where Bakhtin's contributions are clarified through the polyphony, chronotope, and other concepts. Although Bakhtin's concepts were neither explained nor adequately interpreted, and have not been supported by sufficient examples, Tzvetan Todorov in his book Mikhail Bakhtin: The Dialogical Principle, has clarified the concepts of Bakhtin in detail, especially Dialogism, which exposes Bakhtin's views clearly, and paved the way for the emergence of the intertextuality concept. Julia Kristeva is also considered one of the most important critics who services literary text, intertextuality in general. She is the first one who coined the concept of intertextuality in 1966 based on Bakhtin's concept of Dialogism and polyphony, developing them in order to open multiple intellectual perspectives. She declares that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, 1980, p. 66). Thus, intertextuality after Kristeva dealt with, has become a concept that is present in many contemporary critical trends, currents, and in many fields and branches of knowledge. As for the critic Gerard Genette, he contributed to developing Intertextuality and added to Bakhtin's concept of Intertextuality and make it clearer according to what he believes, where he used the term textual transcendence or Transtextuality and defined it as the "all that sets the text in relationship, whether obvious or concealed, with other texts" (Genette, 1992, pp. 83–84). He demonstrated that Transtextuality is a more comprehensive term than intertextuality as he beliefs. Genette narrowed the concept of intertextuality and restricted it to three forms: citation, plagiarism, and allusion.

The other feature that Bakhtin emphasized is the Carnival Space which is regarded as a pillar of the Polyphonic novel, writing with a carnival tends to the open folk spaces, where characters meet, get rid of their fear, and freely practice what is inside them. Carnival space does not seek to listen to the voices of the conservatives, the honorable and the nobles, but it meant to be the voice of the destitute, the oppressed, the rejected and the tortured people, the drunks, the opponents of the law and rebels on the

archaic traditions. This space is based on distortion, ugliness, the combination of opposites and contradictions, moving between seriousness and humor, parody, freedom from social class, and the transition from comedy to tragedy, and vice versa. Bakhtin defines Carnival as the:

> complete liberation from seriousness, the atmosphere of equality, freedom, and familiarity, the symbolic meaning of the indecencies, the clownish crowning and uncrowning, the merry wars and beatings, the mock disputes … It is the people as a whole, but organized in their own way, the way of the people. It is outside of and contrary to all existing forms of the coercive socioeconomic and political organization, which is suspended for the time of the festivity (Bakhtin, 1984b, pp. 254–255).

The carnival space is also characterized by "the peculiar logic of the "inside out" of the "turnabout," of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crowning, and uncrowning" (Bakhtin, 1984b, p. 11), in another word, carnival space has a range of elements or features that makes it distinguished of the other Bakhtin's concepts, such as strangeness, anomaly, fantasy, improvisation, celebration, intimacy, humanity, demotic, openness, dialogism, dialectic and so on. Thus, that will result in creating "a second life, a second world of folk culture is thus constructed: it is to a certain extent a parody of the extra carnival life" (Bakhtin, 1984b, p. 11).

The other feature of the polyphonic novel is Threshold Space, which was used by Bakhtin in his study of Dostoevsky's works. Bakhtin noted that the writer used a special symbolic space in his novels, the threshold space in the polyphonic novel is the space of trauma, crises, and organic and psychological problems. In other words, the places where the character or the hero lives or moves are lonely and aggressive places, which cause disgust, anxiety, nausea, and death. The threshold space is the space of catastrophes that afflicts oppressed humans within a frustrated society. The lack of authentic values, and dominated by capitalist relations ethics, where moral values are transformed into material and Machiavellian values based on purpose, utility, and exchange not based on human values. These thresholds represented in open spaces, such as "stairways, corridors, public squares, fairgrounds, decks of ships, bridges, taverns" (Moss, 1987, p. 120), windows opening onto the streets, huts, ditches, and various means

of transportation or an alley, and linked to these spaces suffocating crises that negatively affect the life of the hero, shaping his ideological position on the world that he part of, and determine his fate on the bases of the fates of others who live with him in the same world. As for the temporal element in which the aggrieved hero lives, and the time that frames the threshold space is a time of crisis, tension, anxiety, boredom, tragic conflict, turmoil, and asking fateful questions. Here we talk about what Bakhtin called the unfinalized characters, where these characters are anxious, disoriented, collapsed, frustrated, and unstable in their lives. According to Bakhtin, Dostoevsky's novels are considered as the ideal model for the polyphonic novel, it is the best representative of the threshold space because polyphonic novels in all their forms are not devoid of this space. After all, events and characters only move in space, such as, Dostoevsky's novels *Crime and Punishment* and the *Karamazov Brothers*, polyphonic novels that preceded the other novels in the employment of this kind of space, as this type of space exist in the Menippean satire that greatly influenced on Dostoevsky's poetics, Bakhtin demonstrates that:

> This is in fact a completely true characterization of the compositional method used for constructing a fantastic menippea. And, with certain limitations and reservations, these characteristics can be applied to Dostoevsky's entire creative method. In his works, Dostoevsky makes almost no use of relatively uninterrupted historical or biographical time, that is, of strictly epic time; he "leaps over" it, he concentrates action at points of crisis, at turning points and catastrophes, when the inner significance of a moment is equal to a "billion years," that is, when the moment loses its temporal restrictiveness. In essence he leaps over space as well and concentrates action in two "points" only: on the threshold (in doorways, entrance ways, on staircases, in corridors, and so forth), where the crisis and the turning point occur, or on the public square, whose substitute is usually the drawing room (the hall, the dining room), where the catastrophe, the scandal take place. Precisely this is his artistic conception of time and space. He often leaps over elementary empirical norms of verisimilitude and superficial rational logic as well. This is why he finds the genre of the menippea so congenial (Bakhtin, 1984a, pp. 149–150).

Based on that, Dostoevsky employed the threshold space within his polyphonic novels extensively, and was influenced by Menippean satire, which made him not committed in his novels of a realistic or psychological nature to the succession of chronological events, or to adhere to the chronological timeline from the present to the future, but rather jumping on the biographical time, and from which he chooses the decisive and distressing moments of the human, especially the tragic moments based on crises, disasters, calamities, quarrels, and problems. The tragic time is linked to aggressive open places of a dialectic nature, forcing the hero to ask questions about the self, possibility, impossibility, introversion, and openness, which means that the hero lives a constant state of anxiety and loss and self-alienation and spatial in the square of the subjective and objective conflict, far from the closed luxurious spaces such as palaces, restaurants, and dance halls. The narrative space becomes intertwined with one another and results in a symbolic space away from the known spaces such as hostile, intimate, external, internal, and other space, Dostoevsky may be the first to create this space and which is far from the space of salons, dining rooms, concert halls and bedrooms, Bakhtin named it as the threshold space, where the general nature of time is crisis and disasters. This space represents the torn and unfinalized polyphonic character or hero, that pursued by misfortunes and calamities from every direction.

A polyphonic novel is a form of the modern novel in which narrative entirely differs from the monologic novels, where the most prominent characteristic of the polyphonic novel is the double voiced. In which interpreting the events and ideas of the novel, according to many overlapping and different points of view at the same time. The polyphonic novel is not limited to presenting a single point of view, since the plurality of the characters, discourses, and ideologies produce different points of view. Thus, it is a pluralistic dialogic novel that takes the democratic direction in presenting ideological ideas and frees itself from the power previously imposed by the author. From what has been presented, one might conclude that the polyphonic novel is different than the monologic novel in terms of it has a plurality of characters or voices within the novel, plurality of consciousnesses, equally ideological positions, Carnival spaces, Threshold spaces, and language diversity. It is a free novel based on discourse, stylization, hybridization, parody, intertextuality, dialogism, and the convergence of languages and dialects within a single novel. As a result, the characters of the novel are freely and democratically express their views, with the presence of the author who somewhat

concedes his authority to the characters and gives them almost absolute authority to express their different ideologies without any kind of intervention from the author to impose his ideas. Besides, the creation of polyphonic novel considers as "a huge step forward not only in the development of novelistic prose, that is, of all genres developing within the orbit of the novel, but also in the development of the artistic thinking of humankind" (Bakhtin, 1984a, p. 270). The polyphonic novel is quite different from the traditional monologic novel in which the absolute omniscient author controls everything.

3. CHAPTER TWO

Chronotope in *Burmese Days*

Burmese Days is considered one of the novels that sparked controversy in Europe and the whole world as well after its publication in the early thirties. This novel was considered as a tool that exposed the British colonial policy in India in general and Burma in specific, it is an embodiment of the cruel oppressive, and racist methods that the British officers or the Pukka sahib practiced against the natives. *Burmese Days* is regarded as a notebook or an autobiographical narration, that includes a real event whose all details were lived by the writer, which sometimes forced Orwell to change the real names of the characters, as the details of those characters were listed by Orwell as it is in reality and conveyed to the novel. Orwell explains that "I dare say it's unfair in some ways and inaccurate in some details, but much of it is simply reporting what I have seen" (Larkin, 2005, p. 249).

Therefore, *Burmese Days* is essentially an autobiographical novel that narrates the life of its author and his experiences in Burma somehow. Where Orwell recounts in detail the events that he lived and experience when he "arrived in Myaungmya to begin his career as an imperial policeman in January 1924" (Larkin, 2005, p. 69) in India when it was a British colony. When we go deeper into the novel, we will observe the events that clearly and explicitly express the life of the author by inserting his personal experiences and convictions as well as his biography through several characters and not through a single character. Each of these characters narrate a part of his private or family life and another character may express his political convictions and his anti-colonial and racism ideas against the Burmese people, where "there can be no doubt about Orwell's anti-imperialism in this novel or in the other renderings of his Burmese experience" (Colt & Rossen, 1992, p. 23). The similarity of the characters in the novel and the author is evident through the events that the hero and the other main characters go through on the one hand and the life of the author on the other, which may be completely identical in some of the events that will be analyzed. *Burmese Days* is an autobiographical novel with distinction.

There is congruence and harmony between Orwell's *Burmese Days* and Bakhtin's notion about the ideal autobiographical chronotope, where Bakhtin believes

that autobiographical chronotope should depict the private life of the hero or the main characters and highlight their soliloquies and inner thoughts. In the sense that the hero exists in the time when the events of the novel are occurring, but time takes a historical feature that moves from one period to another to bring us the events as they were. As a result, this provides the reader with an integrated picture of the novel's main characters intellectually and psychologically, and through the sequence of autobiographical events of the novel creates us the "adventure novel of everyday life" (Bakhtin, 1981, p. 125). It is different from the old autobiographical novels that Bakhtin was criticized which is only a narration of the events of an actual people in real life and glorify their history.

Burmese Days includes many chronotope that gave the novel a fully coherent plot, which will be analyzed in succession. Otherwise, the chronotope of adventure is the dominant chronotope. Orwell explores several adventures in the novel for the main characters, which resulted in revealing what these characters are, their ideas and inclinations, which formed the main events in the novel later, and made the reader live in one way or another the atmosphere of the novel and expect some of its events and craves for the others, but far away from boredom, for the variety of events that these adventures contain. Even though the general character of it is tragic, in terms of causes and consequences. Some of the chronotopes have blended, which is what Orwell has known for, in mixing events to instill the thrill element to the reader, therefore, we observe that several chronotopes such as Idyllic, Autobiography, Salons and road overlap with each other.

3.1.   The Chronotope of Adventure/ Autobiography

Bakhtin demonstrates that the main element in the chronotope of adventure is the exposure of the hero to a series of obstacles that prevent him from achieving his goal of meeting his beloved or asking to marry her. Bakhtin mentions many events in which this chronotope contain that the hero or the main characters surrounded by misfortune and live in "a sinful life, filled with temptation, followed by crisis and rebirth" (Bakhtin, 1981, p. 111), which matches the events experienced by the hero of *Burmese Days*. The author narrates the adventure of Flory, the hero of the novel a young timber merchant in his mid-thirties, in the form of an autobiography of his early and later life, which formed

his inevitable fate at the end of the novel, which is assured that the chronotope of adventure and autobiography is dominant in this novel.

The narrator puts the reader in front of a chronotope characterized by the abundance of events, where the author narrates the adventure of Flory through his biography as a kind of answer or justification for the weakness of Flory's character when he could not stand beside his native friend Dr. Veraswami. When he signed the notice refusing to join any niggers to the European club, where the author begins and describes Flory through the soliloquies that come to his mind when Flory compares himself to the other European members of the club, pointed out that "they are all better than you, every man of them. At least they are men in their oafish way. Not cowards, not liars. Not half-dead and rotting. But you —" (Orwell, 1974, p. 62). Flory, who has suffered from a hideous birth mark on his cheek since he was born in England, has lost his self-confidence, and has become increasingly bully him because of this ugly deformity. Since his first year in school at the age of nine, he was stuck with the nickname Blueface, because of that hideous birthmark, and that nickname didn't leave him during his primary school years, until one of the school poets at the school came up with a couplet that said "New-tick Flory does look rum, Got a face like a monkey's bum" (Orwell, 1974, p. 64). After that, a new nickname was attached to him which is Monkey-bum. This bullying had the first effect in the formation of Flory's shaky, cowardly character, as those nicknames and harassments did not leave his head, even when he became in his mid-thirties, he still remembers that couplet where children call at him in the school.

Bakhtin emphasizes that the hero in the chronotope of autobiography takes into his account any word utters by those who around him, any thoughts or nickname, and in continuous anticipation state and eagerness of listening to anything the hero thinks that it about him, and this is due to the fragile character and a result of his suffering in his youth. Then its consequences appear in his later periods, Bakhtin illustrates that "the point of view that "another" takes toward us— which we consider, and by which we evaluate our-selves—functions as the source of vanity, vain pride, or as the source of offense. It clouds our self-consciousness and our powers of self-evaluation. We must free ourselves from it" (Bakhtin, 1981, p. 145). The reader can notice from the nicknames that the school students used to bully Flory as "Blueface" and "monkey's bum" (Orwell, 1974, p. 64), and it greatly affected his character in his youth, as well as

that, is evident in the nature of the relationship between Flory and Elizabeth, and the panic that Flory experiences every moment he meets Elizabeth, where all the time he deliberately "turned his head sharply aside … He could not bear her to see his worn face too closely" (Orwell, 1974, p. 82). All this effort and thinking, although she doesn't notice the hideous birthmark and the fear of what she will think about him. This is what Bakhtin assures that the protagonist in this chronotope takes the point of view of others carefully and thinks a thousand times about anything that would make others take a position against or about him. Noticeably, in every meeting between them, Flory intentionally spoke with her from the proper side of his face, where the birthmark is hidden, and sometimes "he turning a little sideways in the strong sunlight, hiding his birthmark" (Orwell, 1974, p. 88). Also, he is usually going out with Elizabeth at sunset times on purpose to avoid the mornings so she can't notice his deformity through the daylight. It is worth mentioning that Bakhtin emphasized that the hero in this type of chronotope lives in a state of internal conflict in order to be free from the influence of other characters on him and get rid of the restrictions imposed by others on him through ideas that may be formed as a result of something that the hero fears. But in Flory case was a little different since he was suffering from the opinions of those around him and especially Elizabeth regarding his hideous birthmark. But he never tried to face the situation and accept his deformity and live with it, except one time when tried to kiss her and ask her that "you don't mind my — this thing of mine?' he shook his head slightly to indicate the birthmark" (Orwell, 1974, p. 177). Despite this courageous move, he soon returned to fear what Elizabeth thinks about his birthmark. In other words, he didn't live the conflict that Bakhtin called.

After Flory got the nickname of Monkey-bum, he then moved to a dirty third-rate public school, which was cheap and dedicated for the poor class, from which the students including Flory did not learn or get anything but caning, besides that the teachers at these school were not at the level that one could get from them the wisdom as Flory describes. The narrator continues to describe in detail everything that was going on in Flory's early life as a child and student, and the effect of that birthmark on his psychological state and behaviors with others. After all, he "left school a barbarous young lout" (Orwell, 1974, p. 65). These sufferings and variables at this young age have made Flory a liar and spineless who aspires to nothing but isolation and distance as much as possible from the surroundings in which he is. As his mind occupied all the time only

with one thing is to hide the ugly birthmark from the others. Bakhtin explains that hero in the chronotope of adventure or autobiography is often introverted in his thoughts, and usually have "solitary conversations with oneself" (Bakhtin, 1981, p. 145), in which he argues his shortcomings and thoughts that cause him to suffer and the impact of those inner thoughts on those around him. Thus, the events in Flory's past reflected on his family, where his parents were kind to him, and they even paid a large amount of money to find him a job in a timber company despite their critical financial situation where they had difficulty in paying this amount, but Flory returned the favor to them by "answering their letters with careless scrawls at intervals of months" (Orwell, 1974, p. 65). This behavior is inevitable and expected from Flory, because, as Bakhtin points out "Images of this future were inevitably located in the past" (Bakhtin, 1981, p. 149). In the sense that the events of the future and even the present area result of the past, here again, the reader can observe the superiority of time over space and its ability to change, where time move from different periods and its consequences come to the present as well as the future, while the space is variable and not fixed. Perhaps the accurate description that Orwell gave of Flory when he was suffering from bullying and harassment in his school years in England affirming the importance of those temporal moments that formed Flory's final character in Kyauktada. The temporal jump that the author established created a series of events that made the plot of the novel well coherent, in spite of the fact that the author jumped between different periods and different spaces beside the events' momentum, "the adventure chronotope is thus characterized by a technical, abstract connection between space and time, by reversibility of moments in a temporal sequence, and by their interchangeability in space" (Bakhtin, 1981, p. 100). Accordingly, Orwell created an integrated work by exploiting many chronotopes in his novel.

The later events that Orwell narrates about the hero of his novel Flory after he finished school and moved to Burma, where he was not yet twenty years old at the time, corresponds with the chronotope of the "adventure novel of everyday life" (Bakhtin, 1981, p. 125). Bakhtin describes it as a chronotope that filled with temptations, sins, the pursuit of whims, debauchery, and immorality, followed by crisis and then a realization of what the hero has done, and then the rebirth comes when the hero tries to get rid of the swamp in which he is stuck. This is what the reader can clearly observe about Flory, when he came to Burma and stayed for nearly six months in Rangoon, sharing a room

with four other young people who devoted all their time and effort to debauchery, swilled whiskey, and "squandered rupees by the hundred on aged Jewish whores with the faces of crocodiles" (Orwell, 1974, p. 65). These lecherous events and loss constitute the crisis in Flory's life, which continues with him in the same manner from the first moment of his arrival in Burma until the moment when he met Elizabeth and rescued her from the angry buffaloes behind his home in Kyauktada. Then he begins his quest to get rid of what he is struggling with, changing his lifestyle, and obtaining Elizabeth's heart, and start a family. This brings us to another chronotope a "life course of someone seeking true knowledge" (Bakhtin, 1981, p. 130). It is often accompanied by the moments of rebirth and the realization of the lost years that the hero or the main characters wasted. There is always an event or a particular person that stimulates this realization, as in the case of Flory, where his first meeting with Elizabeth has made him aware of the swamp he is immersed in or the crisis that he has been suffering from for years. That led to creating ambitions described as a real rebirth in Flory's life, and in this context, Bakhtin clarifies the steps of the perception that the Hero is going through by pointing out that "The life of such a seeker is broken down into precise and well-marked epochs or steps. His course passes from self-confident ignorance, through self-critical skepticism, to self-knowing edge and ultimately to authentic knowing" (Bakhtin, 1981, p. 130). This is exemplified through Flory's life when he was a boy during his school years, then the fifteen years that he spent in Burma, and finally his love for Elizabeth and his attempt to propose to her which is considered as an authentic knowing.

Thus, there is a diversity and blending of adventure chronotopes, in addition to the method adopted by the author in jumping in time to make the reader fully informed of the transformation in the identity of the protagonist Flory from boyhood to youth until suicide. Also, the spaces where the hero lived during his early life are all related to the reality in which he lives currently, and if the temporal events didn't occur in these spaces, it would not have been possible to have achieved the most important event in the novel, which is the suicide of the hero. That is proof of what Bakhtin elucidates about the impossibility of separating time from space. Such transformation in identity during the temporal periods that characterize this chronotope plays an important role in the coherence of the plot of the novel. According To Bakhtin this kind of conversion "serves as the basis for a method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what

he was" (Bakhtin, 1981, p. 115). This transformation of identity is shaped according to the chronotope of adventure novel of everyday life, through selected events from the hero's life, where Bakhtin illustrates that:

> It depicts only the exceptional, utterly unusual moments of a man's life, moments that are very short compared to the whole length of a human life. But the moments shape the definitive image of the man, his essence, as well as the nature of his entire subsequent life. But the further course of that life, with its biographical pace, its activities and labors, stretches out after the rebirth and consequently already lies beyond the realm of the novel (Bakhtin, 1981, p. 116).

This can be observed through the biography of Flory, where the author focused on important moments that shaped his final identity when the narrator jumped in time from the present to the past and recounted the events from which Flory suffered when he was bullied at school and then jumped into the recent past, where Flory spent about fifteen years in Burma, from which the reader knows nothing about Flory but some of the events that the author focused on. Reflecting on the life of debauchery, indecency, and deterioration that he lived, then the author jumped in time into the present, where the focus is heavily on the events he lived with Elizabeth.

The narrator often highlights these events and clarifies them to the reader, as the hero in the chronotope of adventure often isolated and alone, which is corresponds to Flory, who often spent his time alone from boyhood until youth, even though he did not like to live in isolation, but he did not find anyone who could understand him and fit in with his ideas. Bakhtin depicts that by describing the hero's attitudes in this chronotope as "private and isolated. Therefore, his guilt, retribution, purification, and blessedness are private and individual: it is the personal business of a discrete, particular individual" (Bakhtin, 1981, p. 119). This is evident when Flory was once in the forest and saw a pigeon that was on the bough, as the scene of that pigeon made the narrator reveal what inside Flory's heart, where in fact he was forced to live in solitude, even though his aversion of being alone by pointing out that:

> A pang went through Flory. Alone, alone, the bitterness of being alone! So often like this, in lonely places in the forest, he would come upon something — bird, flower, tree — beautiful beyond all words, if there had been a soul with whom

to share it. Beauty is meaningless until it is shared. If he had one person, just one, to halve his loneliness! (Orwell, 1974, p. 57).

This action was the reason that made him rush in love with Elizabeth, believing that she was his salvation from the solitude in which he lives, but in fact "the adventure-time Chronotope shows that human action does not arise from human will alone, understood abstractly as totally free. on the contrary, what a hero can actually do is strictly limited by the Chronotope in which the events take place" (Steinby & Klapuri, 2013, p. 118). In other words, if the sequence of previous events in Flory's life in which made him isolated did not occur, so the rush in his love for Elizabeth would not have existed and that resulted in a complete collapse of Flory and led him toward suicide. Also, Flory had no European friend in Burma, only Dr. Veraswami, and even his constant visiting to the club was somehow forced on him for social reasons since "a human being is always conditioned by his surroundings his actions, although he never loses his ethical autonomy" (Steinby & Klapuri, 2013, p. 118). Notwithstanding the fact that he didn't like either their racist conversations or participate in them.

3.2.   The Chronotope of Idyllic

After celebrating his twenty-seventh birthday, Flory began to feel old for the first time and realized the years he wasted on prostitutes and whiskey, where the "eight years of Eastern life, fever, loneliness and intermittent drinking, had set their mark on him" (Orwell, 1974, p. 68). This sudden realization has created a motive to change his reality since he is still young and there is a chance to start over and forget the life of absurdity that he lived in Burma, and he may find an English civilized girl who does not mind his hideous birthmark and marry her, they both can endure another fifteen years to Burma money to make money and then retire and return to England to "buy a cottage in the country, surround themselves with friends, books, their children, animals. They would be free forever of the smell of pukka sahibdom. He would forget Burma, the horrible country that had come near ruining him" (Orwell, 1974, pp. 70–71). These events and feelings that Flory began to feel lead us to another important chronotope, which is the chronotope of Idyllic that Bakhtin considers it as "one very important in the history of the novel. We have in mind here the idyllic model for restoring the ancient complex and

for restoring folkloric time" (Bakhtin, 1981, p. 244), which in turn contains several kinds, including the Idyll of family, love and agricultural labor, and many other types. The Idyll of family and love can be observed through the love relationship between Flory and Elizabeth and his great ambition to form a family, as well as the nature of the family relationship between U Po Kyin and his wife Ma Kin, in addition to the Lackersteen family and their abominable behaviors. While the focus will be on the relationship between Flory and Elizabeth, the rest of the relationships will be covered in brief.

The kind of Idyll of family and love in *Burmese Days* may be strange, contradictory, and sometimes heterogeneous. The period in which the novel was written may have greatly influenced this chronotope and the course of events since all the events or relationships in this novel are represented at the beginning perfectly and then get destructed. But "The destruction of the idyll may be treated, of course, in a multitude of ways. The differences are determined by differing conceptions and evaluations of the forces that are destroying it" (Bakhtin, 1981, p. 233). In the case of Flory, he was very sincere in his love for Elizabeth and his goal is to create an ideal family, but the problem lies with Elizabeth and perhaps the events she went through made her act with Flory mysteriously and unclear. These events forced Elizabeth to destroy the Idyll of love and family with Flory later. And here the chronotope of autobiographical merge with The Idyll of family and love. Where "he so wanted her to love Burma as he loved it" (Orwell, 1974, p. 118), and tried that through making her in touch with the natives, by visiting Burmese markets and participating in their local celebrations, as well as in every meeting between them he "spoke nearly always IN FAVOUR of them. He was forever praising Burmese customs and the Burmese character; he even went so far as to contrast them favorably with the English" (Orwell, 1974, p. 118). Flory done that to prepare Elizabeth to live permanently in Burma and then propose to her. So, here lies the kind of Idyll of family and love through the ambition of Flory to make the rural Burmese environment, a place to create a family and the permanence of love between them, even if that is by forcing Elizabeth to adapt to the nature of Burma. Thus, "the chronotope of the idyll is defined first in terms of social space and time: in it life and events are bound to a homely location, and temporally events appear in the frame of the succession of generations, entailing a sense of a cyclically rhythmic nature of time" (Steinby & Klapuri, 2013, p. 15). But the problem lies with Elizabeth and perhaps the events she went through made her act with Flory mysteriously and unclear, where these events forced Elizabeth to

destroy the Idyll of love and family with Flory later. Here, the chronotope of autobiographical merge with The Idyll of family and love, since Elizabeth's biography gives the reason for the destruction of the Idyll, at first Elizabeth's family lost all their wealth, and because of the high cost of living, Elizabeth had to travel with her mother to Paris where living is cheaper there. She had to work as an English teacher for the children of a bank manager, where he was constantly harassing her and pinched her body "Thereafter, every evening, it was a silent battle between the two of them, her hand under the table, struggling and struggling to keep that ferret-like hand away from her" (Orwell, 1974, p. 92). In addition to the miserable life of her mother, who couldn't save money to cover their expenses, but after her birth, she had no choice but to travel and live with her aunt Mrs. Lackersteen in Burma.

It may be these events that formed the later character of Elizabeth and explain her behavior with Flory at the end of the novel, which is a similar situation with Flory when his past events formed in one way or another his later character. These events are important because it "is connected with the breaking point of a life, the moment of crisis, the decision that changes a life or the indecisiveness that fails to change a life, the fear to step over the threshold" (Bakhtin, 1981, p. 248). Therefore, this led to each of them choosing their own way, in which they were convinced that it is the right one, because of the accumulation of previous temporal events. The fundamental difference between them is that the desire of Flory to form a family and live normally after the loss of many years of his life, while Elizabeth was not seeking anything other than to find a financially capable husband that provides her financial needs regardless of the identity of this person. The events of the chronotope of Idyllic often take place in the countryside, where the temporal overlap with space is at its best, where time "takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (Bakhtin, 1981, p. 84). That can be observed through the embodied in the first moments of Flory's encounter with Elizabeth when he rescues her from the angry buffalo. As well as, when he was talking about hunting and the adventure that they would spend in the forest to hunt a leopard. The nature of Burma, the forests, in particular, the idea of hunting and killing animals, as well as Flory's constant talk of hunting weapons and methods, made her fond of the Burmese forest, because of that "she loved Flory, really loved him, when he talked like this. The most trivial scrap of information about shooting thrilled her" (Orwell, 1974, p. 161). It was a simple moment

that Flory and Elizabeth had spent in the woods, but in their results were great, even when Elizabeth hunted a bird, both of them where "They were kneeling face to face with the dead bird between them. With a shock they discovered that their hands, his right and her left, were clasped tightly together. They had run to the place hand-in-hand without noticing it" (Orwell, 1974, p. 168). After a few moments later, where they were both silent, with the heat of the weather and the hot air breezes "they seemed to be floating upon clouds of heat and joy. He took her by the upper arms to draw her towards him" (Orwell, 1974, p. 168). At this moment, Bakhtin accurately described the simple moments that may occur in nature or the countryside in general, by explained the following:

> In the love idyll, all the aforementioned aspects are present in their weakest expression. The utterly conventional simplicity of life in the bosom of nature is opposed to social conventions, complexity and disjunctions of everyday life, life here is abstracted into a love that is completely sublimated. Beneath the conventional, metaphorical, stylized aspects of such a love one can still dimly perceive the immanent unity of time and ancient matrices (Bakhtin, 1981, p. 226).

As mentioned earlier, the protagonist in the chronotope of adventure is isolated or hesitant because of his past events and sins he has gone through, which can be observed in this situation, where Flory could have taken a step and kiss her as he intended but could not, as he feared of her to notice his hideous birthmark under the light of the bright day, in spite of the fact that he did it later, but in the evening time under the moonlight, when "they stood pressed together, against the smooth trunk of the frangipani tree, body to body, mouth to mouth, for a minute or more" (Orwell, 1974, p. 177). That was done after pointing his finger at his birthmark to make her aware of his deformity where she didn't mind that. There is a special relationship between time and space in this kind of chronotope, where Bakhtin characterizes it as "an organic fastening-down, a grafting of life and its event to a place, to a familiar territory with all its nooks and crannies" (Bakhtin, 1981, p. 225), where Flory evokes all his lost years at this moment and in this particular place, and here it appears clearly the influence of time on the space where "Bakhtin describes the idyllic chronotope (in its pure form) as a nostalgic representation folkloric, or unified time. In this chronotope, literature represents temporal unity (the

coherence of life's events) through unity of place" (Ayers, 1998, p. 395). When he considered the frangipani tree and its sickly scent that mixed with Elizabeth's hair scent as a reminder of the distance between them, even though in these moments she was in his arms.

Nevertheless, this kind of Idyll love soon destructed, whereas mentioned earlier, the only goal of Elizabeth is to find a husband and a home by any means, especially after Mr. Lackersteen began to harass her and try to rape her because he already knows that "she was penniless and had no home except her uncle's house" (Orwell, 1974, p. 175). So, after she learned that Flory was having a Burmese girl in his home, she evaded him and quickly formed a new love relationship with Verrall an officer with high income, and experienced with him the same details that she experienced with Flory, as she once loved Flory for hunting, she loved Verrall later for horses and equestrian. In spite of the fact that "Idyll (or pastoral) is generally understood to denote a narrative or poetic work extolling the unspoiled rhythms of country life in an idealized setting that contrasts with the hustle and bustle of city life or the artifice of court culture" (Collington & Collington, 2014, p. 808). All the events were achieved in a rural environment, which had the greatest influence in changing the course of events, but the endings were not ideal at all, as they corresponded to what Bakhtin called the destruction of an idyll, according to Bakhtin destruction of the idyll occur when there are egocentric characters who care only about their interests and affairs only.

The family Idyll can be corresponding in the relationship between U Po Kyin and Ma Kin, despite all the flaws inherent in U Po Kyin, on the contrary, his wife was an example of the rural wife who took care of U Po Kyin in all his circumstances since he was poor and even after he became a Sub-divisional Magistrate. Where "She was a simple, old-fashioned woman … Every morning she went to the bazaar with a basket on her head, like a village woman, and in the evenings she could be seen kneeling in the garden, praying to the white spire of the pagoda that crowned the town" (Orwell, 1974, p. 15). She was not satisfied with the behavior of her husband, who was in love with making intrigue against others, took bribes, and tried to get richer in any way. She was like an angel who was chasing U Po Kyin and alerting him to any sin he was trying to commit, and standing against him in any attempt to destroy others and discredit them, as happened when U Po Kyin planned to destroy Dr. Veraswami's reputation, where she

addressed U Po Kyin, saying that, "where is the need for all this scheming and intriguing? … You are planning some evil against Dr. Veraswami. Why do you wish to harm that Indian doctor? He is a good man" (Orwell, 1974, p. 15). But of course, she does not have the strength to prevent him from his evil actions, Where these actions represent the element that plays the role of "an alien force intrudes into the cozy little world of the family threatening it with destruction" (Bakhtin, 1981, p. 232). In return, what she only can do is stir his emotions and remind him of the past and how their family was beautiful when they were poor, and she is trying that to preserve and protect her family. Family Idyll may not fully correspond to this relationship, but the human and moral aspect that Ma Kin has shown toward her family and husband, besides her constant attempt in protecting her husband and family, since U Po Kyin was just a simple Township Officer until his current position. That indicates the role of a woman with a rural background as the perfect model for the Family Idyll. Bakhtin highlights the human aspect of the relationship between family members by demonstrating that "a constant struggle is waged here between depersonalized alienation in relations between people and human relationships built either on a patriarchal or an abstractly humanist foundation. Scattered throughout the great, cold, alien world there are warm little corners of human feeling and kindness" (Bakhtin, 1981, p. 233).

The Family idyll image is manifested through Ma Kin, like many women in the countryside, she represents kindness, pure love, human feeling, and striving as much as possible in the continuation of family stability, which can be noticed in Ma Kin's feeling of sorrow for her husband U Po Kyin. In reaction to the evil that he lived, and her fear for him after he dies of the agony, he will get because of his deeds. Where "According to Buddhist belief, those who have done evil in their lives will spend the next incarnation in the shape of a rat, a frog or some other low animal" (Orwell, 1974, p. 7). As she repeatedly told him that there was still time to repent and get rid of the sins that he had done by obtaining merit. It is possible to gain merit through several ways such as building many pagodas or buying live fish and releasing them into the river or feeding hungry priests, all these acts will be rewarded after his death in Nirvana.

Although Ma Kin was always objected to the intrigue that U Po Kyin weaves against others, she was repeatedly tried to remind him that there is hell and the result of his actions that may turn in the afterlife into a rat or frog. Also, she sometimes recites

passages from the Pali scriptures to make him rethink his sinful life, but after U Po Kyin revealed his true goal of destroying Dr. Veraswami's reputation, where he was desired to get a seat in the European club and Dr. Veraswami was the only obstacle to achieve his goal. In meantime, Ma Kin was silent for the first time against U Po Kyin's intrigue, thinking about the glory that her husband will gain when he becomes a member of the European club and how would that will change her life. This change to Ma Kin's attitudes could be justified as Bakhtin justifies that "in the family novel and the novel of generations, the idyllic element undergoes a radical reworking and as a result perceptibly pales" (Bakhtin, 1981, p. 231). The idea of walking into the club and shares the table and conversations with European women was fascinating to her. Her silence may be proof that she agreed with U Po Kyin's plan after learning his goals, consequently, we observe another destruction of an idyll in the Novel. There is no complete family idyll in the *Burmese Days*, where most relationships begin perfectly but at the end of the novel get destructed. But there was another portrayal of the opposite of family idyll, which is corresponded in the relationship between Mr. and Mrs. Lackersteen, where the relationship is full of whims, inebriation, prostitution, and racism, and perhaps Orwell wanted to make them as a model and embodiment of the European racist family who came to plunder the wealth of Burma. Besides, the author did not shed much light on the nature of the native family, except through the servant of Flory Ko STa, and his suffers from his wives and their problems and perhaps because of the novel's nature that highlighted the European colonization of Burma. Throughout that Orwell wanted to make the reader acquainted with plundered that occurred in the country and caused the destruction to everything. So far, Bakhtin asserts that there is "no longer the family of the idyll. It has been tom out of its narrow feudal locale, out of its unchanging natural surroundings-the native mountains, fields, rivers, forest-that had nourished it in the idyll. At best the idyllic unity of place is limited to the ancestral family town house" (Bakhtin, 1981, pp. 231–232). Where all the natives have been dedicated to slavery and the work of logging and war.

But despite the absence of idealism in one way or another in family events or love for Flory or the rest of the main characters, where most of the relationships in *Burmese Days* begin ideally and suggest at first glance as if it is a family idyll, but soon goes into deep crisis without a rebirth which is contradicting to Bakhtin's opinion. However, there are still some idyllic elements in these relationships which Bakhtin

points out that, there are must be forms of "Idyllic elements are scattered sporadically throughout the family novel" (Bakhtin, 1981, p. 233). Regardless of the goal of this chronotope which is the destruction of the idyll.

3.3. The Chronotope of Provincial town (Village)

As mentioned earlier, the surrounding rural environment has a key role in creating the plot and events of the novel, as it is important to highlight the chronotope of the Provincial town and to observe the temporal and spatial impact on the course of events where Orwell focused on two towns in dealing with the events of the novel are Rangoon and Kyauktada. Bakhtin explained the nature of the time in this chronotope as the following:

> Such towns are the locus for cyclical everyday time. Here there are no events, only 'doings' that constantly repeat themselves. Time here has no advancing historical movement; it moves rather in narrow circles: the circle of the day, of the week, of the month, of a person's entire life. A day is just a day, a year is just a year-a life is just a life (Bakhtin, 1981, pp. 247–248).

The importance of Rangoon is highlighted by being Flory's first stop after coming from England where he spent six months in it, to begin his journey of loss, sin, prostitution, and inebriation. Where the time for Flory is constant and nothing new happens, just a daily repetition of the same events of drinking wine and satisfying his desires in brothels. All the events narrated by the narrator seem similar and nothing new in them and it matches what Bakhtin explains, which is the same case with the other town of Kyauktada, where he spent the greater part of his life. The narrator describes the tropical weather that Flory has become accustomed to on more than one occasion, for instance:

> The sun glared in the sky like an angry god, then suddenly the monsoon blew westward, first in sharp squalls, then in a heavy ceaseless downpour that drenched everything ... The lower jungle paths turned into morasses, and the paddy-fields were wastes of stagnant water with a stale, mousy smell (Orwell, 1974, p. 66).

Through Orwell's description of the weather in Burma, he wants to explain to the reader the great difference between it and the weather in England, as a sign of the first hatred of the European to Burma the moment they arrived at it, which is exactly what happened to Flory, but soon everything changed after he observes the behavior of the Burmese to him. This intense description of the weather and nature in the provincial town could be important for increasing and developing the events. The narrator emphasizes That by describing the change that has been made to Flory and his passion and love to return to England, which began to gradually fade away due to these changes around him and the rural environment that affected him and his association with the native people, as the narrator describes that through the following:

> This country which he hated was now his native country, his home. He had lived here ten years, and every particle of his body was compounded of Burmese soil. Scenes like these — the sallow evening light, the old Indian cropping grass, the creak of the cartwheels, the streaming egrets — were more native to him than England. He had sent deep roots, perhaps his deepest, into a foreign country (Orwell, 1974, pp. 71–72).

As has been confirmed before, there is an interconnection in some chronotopes, where it can be noted that the chronotope of adventure interferes with the chronotope of Provincial town. Where time is constantly changing because of the occurrence of a new thing for the protagonist continuously, which corresponds to the change that happened to Flory regarding his new native country. Bakhtin describes one of the characteristics of the chronotope of adventure is that it provide descriptions which is "often very detailed, of specific features of countries, cities, structures of various kinds, works of art, the habits and customs of the population, various exotic and marvelous animals and other wonders and rarities" (Bakhtin, 1981, p. 88). This is very explicit in the narrator's repeated description of the weather in Burma and the description of the buffalo to Elizabeth by Flory at the first moment of their encounter. The introduce to the Buddhist customs and traditions through what Ma Kin mentioned to U Po Kyin about her fear of him turning into an inferior animal like a rat or frog in the afterlife, or even when Elizabeth was with Flory in the hunting trip, was wondering about what the beaters were doing when they were kneeling and gabbling next to the hawthorn tree, Flory clarified that they "Only sacrificing to the local gods. Nats, they call them — a kind of dryad.

They're praying to him to bring us good luck" (Orwell, 1974, p. 163). Through all this description of the habits of the natives and the environment surrounding the hero and the local's population, Orwell wanted to make the reader live the atmosphere of the Provincial town in Burma. Hence the importance of this chronotope as an adjunct in creating the events and their development.

3.4. The Chronotope of Road:

The interest of Bakhtin in time is immense, but despite that Bakhtin has been interested in the analysis of fictional models of a spatial nature, which made him keen to highlight the importance of the space by presenting various forms of chronotopes of spatial characteristics such as the chronotope of Road, Salons, Castle, etc. According to Bakhtin's point of view, the space belongs to time not the opposite, but that does not mean the space has no significance, but rather that the space has an effective role in the discovery of the effects and consequences of time. The history of the novel attests to the novelists' exploitation of the Road theme through fictional works embraced by the seventeenth century, since the novelists of that period took care of the road theme remarkable way, because of its connotations and the importance of the meetings that took place on it. Orwell seems to be an extension of this approach as he focused on the events occurring on the road a lot. Consequently, the chronotope of Road plays an important role in *Burmese Days*, where most of the articulated events are in the bazaar road, where this road connects the house of Flory on the one hand and the house of Dr. Veraswami, the European club, and the Maidan on the other hand. As the concept of the road is not just a mere road, but rather refers to the path through which the fate of a human is determined and the life that results in choosing such path, whether success or failure. It represents a crossroads in the life of a human and a sign of his later destiny. Thus, "The chronotope of the road is both a point of new departures and a place for events to find their denouement" (Bakhtin, 1981, pp. 243–244). For instance, the departure of Flory from England to Burma is a crucial stage and his choice of this path determined his inevitable fate which is suicide at the end of the novel. It's the same situation for Elizabeth when she moved from Paris to Burma and chose her path in which she shaped her fate later by being the cause of Flory's destruction on the one hand, and

her fleeting relationship with Verrall that harmed her and her marriage to Mr. Macgregor that pleased her in somehow on the other hand.

The bazaar road is of great importance in *Burmese Days*, where the beginning of the climax of love events between Flory and Elizabeth, and that embodied when "he was walking with Elizabeth down the bazaar road. He had found her alone in the Club 'library', and with a sudden burst of courage asked her to come out with him" (Orwell, 1974, pp. 100–101), which represent the real encounter moment between them and the beginning of Flory's love to her, and the resulting consequences of this encounter that led to Flory's suicide. This encounter and the choice of this road was not planned, rather, everything happened by chance, which is what makes the chronotope of the road unique, as Bakhtin explains that "the road is especially (but not exclusively) appropriate for portraying events governed by chance" (Bakhtin, 1981, p. 244). Also, on this road, Elizabeth gained a complete idea of Flory's notions about Burma, when they were together watching the pwe-dance (Burmese dance), where he was constantly praising the natives, which she didn't like in Flory, and regard as one of the reasons that made her abandoned him later. It is not limited to Flory and Elizabeth, as the road represents a turning point in human life in general, which can be observed in Flory's behavior and his thoughts about the Burma and natives, which entirely changed day by day during his walking in that road to visit the European club or Dr. Veraswami's house, where the time that Flory spent every day alone on the bazaar road to go between these two places, represent an important factor that results in making him sympathize with the native people until he became feel as if he is one of them, and at the same time made him hate the European club with all its colonial connotations. Eventually, that resulted in making Flory form a normal solid friendship with Dr. Veraswami, despite the class differences between them, their conversation and characters represent a polyphony that Orwell somehow based the entire novel on it. As Bakhtin indicates that:

> the spatial and temporal paths of the most varied people-representatives of all social classes, estates, religions, nationalities, ages-intersect at one spatial and temporal point. People who are normally kept separate by social and spatial distance can accidentally meet; any contrast may crop up, the most various fates may collide and interweave with one another (Bakhtin, 1981, p. 243).

In addition to the most important events that were formed through this road when Elizabeth ignored Flory during his fall from the back of the pony. And when she first met Verrall, who soon liked trying to form a love affair with him, these two pivotal events were formed on this road where Orwell has given great importance to the bazaar road, making most of the important events take place on it or through it.

3.5.   The Chronotope of Parlors and Salons (Room):

The chronotope of parlors and Salons has assumed great importance in the narrative authorship of events, Bakhtin explains the reason for that importance and attributes it to the following:

> In Salons is found the barometer of political and business life; political, business, social, literary reputations are made and destroyed, careers are begun and wrecked, here are decided the fates of high politics and high finance as well as the success or failure of a proposed bill, a book, a play, a minister, a courtesan-singer (Bakhtin, 1981, p. 247).

Where the chronotope of Salons contributes to revealing the features of the historical period that is determined by the time which mixed with the features of the space. where it gives the reader an integrated idea of the features of that period through the simplest details contained in the salon of furniture, costumes, signs, etc. Bakhtin is interested in highlighting the salon as an essential space to embrace the events of the novel, where he believes that "in salons and parlors the webs of intrigue are spun, denouements occur and finally-this is where dialogues happen, something that acquires extraordinary importance in the novel, revealing the character, 'ideas' and 'passions' of the heroes" (Bakhtin, 1981, p. 246), as the salon is described as space where spatial and temporal patterns intersect in the fictional work, where meetings take place and some intrigues are spun, and at the same time, other intrigues get solved. In *Burmese Days*, there are three salons that are the most important in all the novel, the European Club, and the Veranda of Dr. Veraswami's house as well as the Office of U Po Kyin, where all the events of the novel are based on it. In the European club, the narrator did not care much about the description of the decoration and furniture, as much as he cares about the characters who consistently visit the club and express their ideas and views through

dialogues that occur among them. Where these dialogues, wrangling, and discussions represent the biography of each member of this club and make the reader fully aware and informed about what each character is intellectually and culturally, because "In any town in India the European Club is the spiritual citadel, the real seat of the British power, the Nirvana for which native officials and millionaires pine in vain" (Orwell, 1974, p. 17). Where the Europeans act as they are, and reveal their ideas towards everything freely, mostly against the natives, without being bound by law or instructions, they consider themselves as if they are in England, especially after the instructions of the colonial authority that force them to act somewhat kindly with the natives and show the ideal side of them, so the club is a tool that reveals the reality of Europeans for the reader. The organic fusion of time and place in the club begins when Flory for the first time and takes a stand in support of his local friend, Dr. Veraswami by proposing his name as a member of the European club, challenging all the members of the club and reveal his ideas and real trends in support of the native people, which corresponds to what Bakhtin explained, that everyone meets in the salon from different social classes, but at the same time all the class differences are disappearing. Although Flory had no role to mention when Ellis insisted on not electing anyone from the natives and insult his friend by stating that "I'll die in the ditch before I'll see a nigger in here" (Orwell, 1974, p. 23), but rather supported that for his fear of revealing his ideas. The chronotope of Salon played a key role in revealing Ellis's point views clearly, in addition to the shift in Flory's views throughout his time in the club, and therefore it became easier for the reader to categorize the characters of the *Burmese Days*, according to their ideological orientations through those temporal allusions and dialogues in which Orwell enriched this chronotope.

The Veranda of Dr. Veraswami's house also played a key role in enriching the novel's events, it was the place where Flory felt free and safe to talk about his ideas, criticizing everything in the colonial system. Where Flory forgets that he is a European and a timber merchant when he is in this Veranda and dives into the political discussions with Dr. Veraswami without any fear of police. He behaves as he is without any title or lie, even though every idea that Flory says is contradicted and objected to by Dr. Veraswami for his strong love for the Europeans.

In this Veranda, Dr. Veraswami revealed the intrigue that U Po Kyin wanted to spin against him by distorting his reputation and questioning his loyalty to the European, where he stated that "an intrigue is brewing against me. A most serious intrigue which iss intended to blacken my character and ruin my official career ... U Po Kyin, the Sub-divisional Magistrate. He is a most dangerous man. The damage that he can do to me is incalculable" (Orwell, 1974, p. 45). Dr. Veraswami informed Flory about the identity of U Po Kyin, who creates the fake rebellion against the Europeans in order to make them think that he had the merit in exposing and eliminating the rebellion, also he enjoyed making problems and intrigues among the Europeans themselves for his own interest. Thus, Dr. Veraswami's Veranda "achieve its full significance as the place where the major spatial and temporal sequences of the novel intersect" (Bakhtin, 1981, p. 246), where through this Veranda the reader has an integrated knowledge of the anti-colonial attitude of Flory as well as the real character of U Po Kyin and his chronological history that full of intrigue, bribery, and injustice. Where U Po Kyin's character becomes clearer and detailed when the narrator jumps in time to his office where the intrigues spun, in which he becomes richer by taking bribes and blackmails people to make a judgment in their cases. But the most important intrigues that occurred between his office walls is the intrigue against Dr. Veraswami and Flory, where he set the plan to destroy Dr. Veraswami's reputation, which made all Europeans question his loyalty to them and exposing Flory in front of Elizabeth and all other Europeans by sending his ex-mistress Ma Hla May to the church where all Europeans gathered, including Elizabeth. His plan against Flory was diabolical, whereby he placed Flory in an unenviable position that would not be expressed in even a thousand words. At that moment Ma Hla May was in the middle of the crowd "yelling out a detailed account of what Flory had done to her" (Orwell, 1974, p. 273). U Po Kyin achieves all his goals with great success through his plans. Thus, his office "is a space in which public and private become confounded, as, for example, political intrigue becomes entwined with adventures of the boudoir, and historical time becomes enmeshed with biographical time" (T. Leitch & Poague, 2011, p. 568). U Po Kyin was as the narrator describes him "Like the crocodile, U Po Kyin had struck at the weakest spot" (Orwell, 1974, p. 274), and eliminated Flory who was his only obstacle standing in his way after he destroyed Dr. Veraswami's reputation.

3.6.   The Chronotope of Homeland/City:

In *Burmese Days*, it is obvious that space plays a major role in building the novel, and maybe it has equally important that time plays. Spaces like homeland or city accompany the hero and the main characters, in which formulate their events in the novel, some of which are major spaces, such as Kyauktada, in which most of the events of the novel are concentrated, and others are secondary spaces, such as Rangoon, Paris, and England, which are dominated by temporal events and give the characters a motion to enrich the main events. Orwell made the homeland take the features of a pretty girl at the beginning of the novel, and this was observed in the narrator's description of Flory's feelings. where the narrator states that "He was pining for England, though he dreaded facing it, as one dreads facing a pretty girl when one is collarless and unshaven" (Orwell, 1974, p. 70). Flory recalls England in the port waiting for the ship that going to take him home, who spent many years away from it, for many reasons including "the War his firm were so short of trained assistants that they would not let him go for two years more" (Orwell, 1974, p. 70), he imagined his beautiful homeland beyond the sea and the fresh air there where "Flory's thin blood quickened with the good food and the smell of the sea" (Orwell, 1974, p. 70), despite his harsh memories during childhood. Where he began to compare England and Burma in everything and evoke his last ten years in Burma where he became thin, drunken, and yellow looking like he was in middle age, in contrast to the moment he left his homeland where he was handsome despite his birthmark. The narrator created a temporal and spatial connection through these moments, where the narrator narrates the inner feeling of Flory while he is in the port preparing to return to his homeland and recounts his dream of forming a simple family in his homeland England, which represents the absent elements in the present time where summoned in all its details through Flory's internal dialogue.

Flory lives an illusion closer to reality when he imagines the details of his simple life in England and the characteristics of his wife which is an English girl who will accept him and his hideous birthmark and is willing to move afterward to Burma for some years to collect money with him and then return to his homeland, where his small house full of books, surrounded by his children, friends, and animals. The urgent need to return home prompted Flory to imagine his life in his homeland, which he never liked. In other words, Flory intended to "create fictions, not actual cities or villages, but

invisible ones, imaginary homeland" (Rushdie, 1991, p. 10), as he imagines a homeland in all the details that have no existence in the reality except in his imagination. In fact, his pining, love, or belonging wasn't real to his motherland, and that's why we notice his fantasy of an imaginary homeland he feels like he belongs, Flory needed an event that would make him aware of the real homeland to which he belongs. It is indeed what happened later as "three men in his firm had died suddenly of black-water fever" (Orwell, 1974, p. 71), which forced him to board the train and return to the headquarters in somewhere in upper Burma town. At this moment he was upset and indignant with his luck which made him return to the same atmosphere where "the naked black coolies squabbling over the luggage and a Burman shouting at his bullocks down the road" (Orwell, 1974, p. 71), he wished deeply to get rid of all that through his return to his homeland. But the moment he arrived at Rangoon something happened, something that made Flory realizes the meaning of the homeland in the behavior of the natives with him, where the narrator illustrates that through the following:

> Something turned over in Flory's heart. It was one of those moments when one becomes conscious of a vast change and deterioration in one's life. For he had realized, suddenly, that in his heart he was glad to be coming back. This country which he hated was now his native country, his home. He had lived here ten years, and every particle of his body was compounded of Burmese soil. Scenes like these — the sallow evening light, the old Indian cropping grass, the creak of the cartwheels, the streaming egrets — were more native to him than England. He had sent deep roots, perhaps his deepest, into a foreign country (Orwell, 1974, pp. 71–72).

Bakhtin describes these moments as "critical turning points" (Bakhtin, 1981, p. 114), in which the human being realizes his true self, belonging, beliefs, and reviews his previous ideologies. it is on such crucial events all the major subsequent events of the novel are based, through which the core idea that the author wanted to discuss and present to the reader is revealed, where the reader can better understand the aim of the novel and the identity of the hero's character. Therefore, "it may be argued that the past is a country from which we have all emigrated, that its loss is part of our common humanity" (Rushdie, 1991, p. 12) where Flory has abandoned the past and got rid of the illusion that he was indulged in when he thought that England as his homeland in which he was

born, and who belonged to. But that crucial moment made him realize the truth that he missed, which was his loyalty to Burma his real homeland and to the city of Kyauktada in particular, which he loved, and elaborated a lot in describing its atmosphere, the nature of its terrain, and the customs and traditions of its people. This is illustrated by Flory's accurate description of the weather of Burma where "the heat throbbed down on one's head with a steady, rhythmic thumping, like blows from an enormous bolster" (Orwell, 1974, p. 18). Sometimes he even exaggerates his talk about native people by stating that "Oh no! They're highly civilised; more civilised than we are, in my opinion" (Orwell, 1974, p. 129), considering them more sophisticated than the Europeans. This is further evidence of how the concept of homeland took shape and belonging to Flory and his fierce in defending it. Bakhtin emphasized that the spatiotemporal relationship is closely related to the living and lived reality of individuals, and on this basis, it enters into the fabric of their consciousness and their subconscious, and for this reason, the human remains under the influence of his loyalty to the place that he loves and familiar with.

Based on the foregoing, the chronotope of homeland plays a prominent role in the development of the course of the narrative event, as it served as a link between the present time of Flory and his memory through which he sees his personal past and experiences, which embodied his revulsion and resentment at the colonial system, as a result, made him alienated from everything related to the policies of this system, including England which he considers it to be the center of it, to another city in which he found himself and his belonging so it "is not a return to the territory that was once before, to a primordial homeland, but rather a move toward a new territory that bears within it the traces of its previous de- and tererritorialization" (Peeren, 2008, p. 179). Thus, the chronotope of the homeland can be regarded as a transit station for Flory from a place full of contradictions and injustices in his opinion to a place completely devoid of that.

4. CHAPTER THREE

Polyphony in *Burmese Days*

The polyphonic novel has included many interlocutors, a multiplicity of views, and different ideological visions, in the sense that it is a pluralistic dialogue novel, in other words, it is a democratic novel. It is in some way free from the absolute authority of the author and gets rid of monocular perspectives of language and style. It is that ideological conflict in which the role of the narrator recedes, in other words, it's a process of "the separation of the author's voice from those of the characters, which makes narrative possible; and the representation of the linguistic stratification of a society" (Hirschkop & Shepherd, 1989, p. 11). The narrator does not make judgments, give preaching, opinions, or anything that would restrict the characters' freedom, and thus affects the reader's decision or understanding of the novel's events. On the other hand, the dominance of the characters who intellectually intersect with each other with the freedom to express themselves, and their attempt to give opinions that contradict other characters' notions. So that, the text becomes a scene of an endless intellectual conflict and is determined only in the reader consciousness, who also acquires the freedom to build his perception of the characters and take a special position about their intellectual orientations.

In the polyphonic novel "the reader is asked to engage directly with the ideas of characters, much as the reader engages with ideas of the author" (Macovski, 1997, p. 259), without the narrator or the author had a hand in forcing the reader to adopt a specific vision, which is incomplete contrast to the monologue novel that was prevalent at the time, Where the author's authority is completely absolute. The characters are not allowed to discourse with each other presenting their own ideas, achieving their independent entity, but the author dominates the narrative, everything the hero or other characters state or do is subject to his authority, as "the author neither argues with his hero nor agrees with him. He speaks not with him, but about him. The final word belongs to the author" (Bakhtin, 1984a, p. 71), where the goal of all the characters in the monologue novel is to express only what the author wants as he controls the course of events, judge the discourse of the characters and their actions, corrects their mistakes, and "the reader is invited to enter into dialogue only with the author's idea, as conveyed by the whole work. The characters ideas in a monologic work are 'objectified'"

(Macovski, 1997, p. 259). Consequently, the monologue novel is rich in ideological sermons, dialogues that end up valuing the prevailing idea of the novel, and the narrator's insistence on believing in a certain direction or idea that the author adopts, where this ideology is intruded and related to the narrative construction of the novel, not the consciousness of the characters, so that it can be uprooted from the crux of the text, without disturbing the course of narration.

The author is not intended to create a character with an independent ideology, but to exploit it to pass on his own ideology, so that the character becomes a mere trumpet to present the author's ideas only, while the case is exactly the opposite in the polyphonic novel where each character is completely independent of the author's intrusions, where according to Bakhtin, the credit goes to Dostoevsky, who's his works considered the best exemplar of the polyphonic novel, as "a genuine polyphony of fully valid voices is, in fact, the chief characteristic of Dostoevsky's novels" (Bakhtin, 1984a, p. 6). Dostoevsky displaced the monologic novel from the literary scene, where Bakhtin believes that the polyphonic novel transcends its aesthetic value over the Monologic novel, where he made it superior to Shakespeare, Dante, Balzac, Tolstoy, and all European literature that produced monologue literature. Orwell follows the same approach followed by Dostoevsky in *Burmese Days*, by representing the ideas and ideology through the characters, not through the narrative construction of the novel. In spite of the presence of some judgments and interventions made by the narrator about characters opposing the author's ideology, but Bakhtin referred to it in his criticism of Dostoevsky's works, as he highlights the views of the other critics in their interpretations of merging of Dostoevsky's voice with his characters, where Bakhtin pointed out that "For some scholars Dostoevsky's voice merges with the voices of one or another of his characters; for others, it is a peculiar synthesis of all these ideological voices" (Bakhtin, 1984a, p. 5). Despite the relative independence enjoyed by the characters in the polyphonic novel, there remains a voice of the author but in the same does not dominate the rest of the characters' ideology, which is observed in Orwell's *Burmese Days*, which will be analyzed in detail in the next pages.

4.1.   The Narrator in *Burmese Days*

There is no novel without a narrator, it is the voice with which we follow the details of the narration. For a long time, it has been widely believed that the narrator is the author, were referred to as one character or entity, which made the novel attached to external influences based mainly on the circumstances surrounding the author. But with the rise of structuralism and textual analysis, the narration texts were able to build for themselves an independent world, in which they dispensed with the author's authority so that the text will achieve its own existence once it is written. Hence, the text becomes the bearer of its connotation whose features are defined by the reader and abstract text, as a result, the presence of the author does not exceed the name carried by the novel cover, but within the narration text, the authority turns to the word and only word. From this standpoint, the narrator became an independent character that the author creates, like the rest of the characters that the author creates in the novel, whether the narrator is an active character with its events or just a neutral narrator who witnesses the events without participating in them. It is the essence of the polyphonic novel's concept, where the narrator and rest of the characters are independent of the author authority "in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (Lodge, 1990, p. 86). This is what clearly noticeable in *Burmese Days* since is that each character in the novel has an ideology and freedom to put forward their ideas. In addition to the role of the narrator, who enriched the reader with the detailed narrative of each character to show their ideological ideas without any influence or highlighting the ideology of one character at the expense of the other.

From this point of view, the importance of the narrator has emerged through what Bakhtin presented that the narrator becomes more like a character that is independent of the author and equal in value and role as the rest of the characters in the novel. On this basis, the narrator relates to the angle of vision to describe the actions of the characters through which the reader perceives the course of the novel's events. Thus, Pouillon divides the narrator's vision angles into three types: The first type is the *vision from behind.* In this type, "the narrator knows more than the character, or more exactly, says more than any of the characters knows" (Genette, 1980, p. 189), since there is no secret hidden from him, as the narrator knows what the characters have done, what they do,

will do, or what they think about in their mind, this what the critics called the omniscient narrator where the characters cannot hide secrets from the narrator, who reads their thoughts and sees what behind the walls. The second type is the *vision with*. In this type "the narrator says only what is given character knows" (Genette, 1980, p. 189), where the knowledge of the narrator and the character are equal, and the reader observes the events only at the time of their occurrence, and the reader cannot know the positions of the characters of something until the moment they do so, and whether the narrative process is carried out in the first person, or the third person, the structure of the *vision with*, and the position that the narrator takes do not change. Finally, the third type is the *vision from without*, in this type of vision "the narrator says less than the character knows" (Genette, 1980, p. 189), the narrator's knowledge of the characters is very limited, and the characters' ideas, tendencies, and ideology are absent from his perception, as the narrator offers the reader only what is evident.

As for *Burmese Days* and through Orwell's creative style of merging suspense with a narrative where the novel is narrated from the point of view of a third-person narrator, but there is a mixture of the narrative visions, even though the general narrative style of the novel is the first type *vision from behind* or an omniscient narrator who knows everything and especially about Flory and U Po Kyin and going on in their mind. But it is noticeable that sometimes the narrator becomes of the second type a *vision with*, when the focus is on some other characters or events. Therefore, the narrator in *Burmese Days* is an omniscient narrator in most of the novel's events. For instance, the narrator was alluding to the events that would happen later to Flory when he was narrating to the reader the events that Flory went through as a child. The narrator repeated more than once that the events that occurred during his school life "It was a formative period" (Orwell, 1974, p. 64). As an indication that the important events that Flory encountered as a child, will be reflected in the subsequent events that will occur as a young man, which is clear evidence that the narrator knows everything. Also, in Flory's early days in Burma, when he was immersed in his pleasures and desires, the narrator hints at the inevitable fate of Flory at the end of the novel, by stating that "He was too young to realise what this life was preparing for him" (Orwell, 1974, p. 65). Through allusion to something, without explanation as to the previous quote, it was the style that was known about Orwell, as if he puts a title of an interesting article in a newspaper to attract readers attention to read the content, where the narrative is suspenseful by recounting a simple

glimpse about a certain event, to keep the reader in constant anticipation of what will happen next. Perhaps the reason is that he was a journalist, and as is well known, the most important thing in journalism is the headlines to attract the attention of readers, which can be clearly observed in most of his novels.

The narrator is not only aware of all the past, current, and subsequent events of all the characters, but he knows what goes on in the main characters' minds of the novel, also knows their point of view and their intellectual orientations. For instance, the narrator has the ability to clarify Flory's point of view every time he pays a visit to Dr. Veraswami's home to talk about the matters of the Empire and the state of constant controversy between them about it, even the narrator knows the argument before it begins, for example: "Flory sat up in the long chair, partly because his prickly heat had just stabbed him in the back like a thousand needles, partly because his favorite argument with the doctor was about to begin" (Orwell, 1974, p. 39). On the same level, the narrator moves to what is in Dr. Veraswami's mind and explains to the reader in detail all his reactions and internal feelings about Flory's views of as if he is merged with him as one character, where the narrator describes one of his reactions against Flory's point of view by stating that "Flory's seditious opinions shocked him, but they also gave him a certain shuddering pleasure, such as a pious believer will take in hearing the Lord's Prayer repeated backwards" (Orwell, 1974, p. 40). The same situation for the rest of the characters, where the narrator is an omniscient who knows everything, but on the other hand the narrator is least omniscient with some characters and events where he recounts only what the character knows, and often this happens with what is going on in Elizabeth's mind, where the narrator did not give a clear idea of her views or intentions either with her relationship with Flory that changes and fluctuates all the time or with her relationship with Verrall. Thus, the narrator's role was limited to what Elizabeth knows without having a *vision from behind* on her.

This is not limited to the characters only, but in some events that the narrator has full omniscient of their characters and at the same time does not know some of the events that he only realizes the moment they occur. For example, when U Po Kyin carried out his cunning plan to destroy Flory, where the narrator recounts the plan of the event as the narrator seems to have no prior knowledge of the details of the malicious plan of U Po Kyin. The moment Ma Hla May was screaming in the middle of the church about

everything that happened between her and Flory before. The narrator confirmed that "For this scene was U Po Kyin's doing. He had seen his chance, as usual, and tutored Ma Hla May for her part with considerable care" (Orwell, 1974, p. 274). In other words, the timing of the incident was a surprise to everyone to Flory, the audience, and even the narrator. Thus, in such events, the narrator becomes of the second type, *vision with*, where the role of the narrator is limited to recounting what the character knows.

The events of *Burmese Days* are narrated by an unknown or unnamed narrator, where the narrator is not involved in the story that is narrated, which Genette called the "extradiegetic heterodiegetic ... a narrator in the first degree who tells a story he is absent from" (Genette, 1980, p. 248). But although the narrator in *Burmese Days* adheres to what Bakhtin described as the "freedom and independence from the external environment" (Bakhtin, 1984a, p. 12), and the author's authority where he became equal to the rest of the novel's characters. "Bakhtin takes the novels of Dostoevsky as his central example of the polyphonic text, as he argues that here character and narrator exist on the same plane, the latter does not take precedence over the former but has equal right to speak" (Vice, 1998, p. 112). Despite Bakhtin's belief that novels are polyphonic should take Dostoevsky's works as an example or the cornerstone on which they are based. in *Burmese Days*, still, there is a violation of the polyphonic novel design, when the narrator judges and criticizes some of the characters racist's behaviors. As the author's ideological character is clearly shown through the narrator in such events, which can be observed in narrator's criticism of Ellis's racist behavior towards the natives, as the narrator described him as "at all times he was spiteful and perverse, but his violent fits of rage were soon over and were never apologized for" (Orwell, 1974, p. 25). Thus, the narrator was not committed to impartiality with Ellis in every racist attitude he does towards the natives and continues to criticize and judge him in every racist act.

4.2.   The Plurality of Characters or Voices Within *Burmese Days*

The characters in literary work have become far from the concept of the traditional or monological novel with all its connotations, where they are not seen as a living being that has a physical existence, but as a "paper being" (Barthes & Duisit, 1975, p. 261), as described by Roland Barthes where they achieve their existence within the framework of text or narrative context. In contemporary criticism, the literary

character has gained an existence and an entity that is somewhat isolated from the realistic world and gives the character broader intellectual dimensions than it was in the traditional or monological novel in which a narrative character is nothing more than a tool to describe an important real character in each period and only reflect what the author wants about it. This is in line with Bakhtin's point of view, where he studied the ideologies of Dostoevsky's characters within the context of the text and analyzed their plurality of consciousness and their conflict among themselves at the text level only.

Bakhtin believes that the plurality of characters in the novel alone does not achieve polyphony, but the plurality of consciousness and the occurrence of intellectual interaction independent of the author among them. Thus, the plurality of characters must be linked to the plurality of consciousness and the plurality of different ideologies of the characters in the novel to achieve polyphony. Also, the multiplicity and diversity of characters in the novel do not mean a sign of the plurality of ideologies, for there may be many characters in a novel, but it expresses a very limited number of ideologies. In *Burmese Days*, there are characters from different cultural and intellectual orientations interacting ideologically within a specific spatial and space limit, they have one idea the European colonization of Burma, and because of their different points of view, each party tries to defend their own personal ideology against the opposite one, and this results in intense dialogue and conflict among them. This diversity of characters enhanced the ideological and cultural richness of the text, which "allows a free play between character consciousnesses and points of view in which the judgments of the narrator are afforded no special privilege and the narrator counts merely as one voice in a dialogue of many" (Herman et al., 2005, p. 443), which resulted in a plurality of consciousness and ideologies, a plurality of voices, and gave the text a profound polyphonic character. In addition, Orwell attributes the creation of this plurality of characters to show the reader the central issue for him, which is the injustice and persecution practiced by the European colonial authority in Burma, where he witnessed that while serving as an imperialist policeman there and tried to touch all aspects of this issue and gives freedom to all ideologies to be put forward so that it to be in itself is a tool to expose the European colonization of Burma and its heinous policy of racial discrimination.

Burmese Days contains several opposing characters with different attitudes, where some of which are positive and the other negative, among these positive and rebellious characters, John Flory who represents the anti-colonialism ideology and most likely is the voice of George Orwell in the novel. While U Po Kyin represents the character of the conspirator villain who serves the colonizer and works against his people and country for his own personal interests. In addition to these two characters, there are characters who are most droopy as Dr. Veraswami, who is considered an obsequious and traitor character by nature and sees that the colonization of his country as an opportunity to raise and educate the people of his country. Where he represents the ideology that is always opposed to Flory's ideas. Besides, Ellis a character who represents the ideology of the majority of the European club members or the colonialists in general, who despises and disgusts the natives and deal with them with superiority and act with them as an inferior, where they think that they are better than them, but rather consider them as closer to animals or less than that.

4.3.   The Plurality of Independent Unmerged Voices and Consciousnesses

The characters in the polyphonic novel have equal freedom where each character expresses its ideas and ideology, which may be against the author's ideology. In other words, the author must not outweigh a certain character's ideology over another, who may be close to the author's ideological beliefs. Bakhtin explains the democratic relationship between the hero or the main characters and the author on the one hand, and the expression of their ideology and ideas on the other hand by illustrating the following:

> The hero becomes relatively free and independent, because everything in the author's design that had defined him and, as it were, sentenced him, everything that had qualified him to be once and for all a completed image of reality, now no longer functions as a form for finalizing him, but as the material of his self-consciousness (Bakhtin, 1984a, pp. 51–52).

This can be observed for instance through Flory, the timber merchant who considered Burma to be his new home and an integral part of its simple, persecuted good people. Flory is the voice of the author rebelling against the injustice and persecution of the

European colonizers against the Burmese. Where all of Orwell's rebellious and anti-colonial ideas and his traumatic experience in Burma as an imperial police officer and his coexistence the persecution suffered by the Burmese at the hands of the colonialists are manifested. Bakhtin describes "the consciousness of the creator of a polyphonic novel is constantly and everywhere present in the novel, and is active in it to the highest degree" (Bakhtin, 1984a, pp. 67–68), and sometimes his voice merges with a character that expresses his consciousness and ideas as with Flory, but to achieve polyphony, must fulfill a prerequisite which is that "the author's consciousness does not transform others' consciousnesses into objects, and does not give them secondhand and finalizing definitions" (Bakhtin, 1984a, pp. 67–68). Therefore, it can be said that the whole idea of *Burmese Days* is summarized in the dialogues that took place between Flory and Dr. Veraswami, who represents the enslaved character who is trying as much as possible to imitate the colonist in all their behaviors, as his greatest wish is to be a member of the European Club.

In one of Flory's visits to Dr. Veraswami's house and his usual enthusiasm for debate with him in the veranda of his house, Flory clearly and explicitly stated the goal of the European colonialism in Burma, in his answering of Dr. Veraswami's question about the lie that the European are living, where he stated that:

> The lie that we're here to uplift our poor black brothers instead of to rob them. I suppose it's a natural enough lie. But it corrupts us, it corrupts us in ways you can't imagine. There's an everlasting sense of being a sneak and a liar that torments us and drives us to justify ourselves night and day. It's at the bottom of half our beastliness to the natives. We Anglo-Indians could be almost bearable if we'd only admit that we're thieves and go on thieving without any humbug (Orwell, 1974, p. 39).

This statement is considered a clear manifestation of the author's voice, as Orwell pushes all his indignant ideas on colonialism through the character of Flory, to put the reader in a position that makes him fully aware of injustice and oppression during that period in Burma, and in return gives the reader full freedom to adopt the point of view that suits his perceptions. By presenting the ideologies of other characters at the same level of freedom in putting forward ideas, that are totally opposite to the author and Flory's ideology. This can be observed through the reactions of many characters, including Dr.

Veraswami, who "grew agitated, as he always did when Flory criticized the Club members" (Orwell, 1974, p. 38), or the colonial empire that enslaves him. As Bakhtin argued, the hero of the polyphonic novel enjoys "extraordinary independence in the structure of the work; it sounds, as it were, alongside the author's word and in a special way combines both with it and with the full and equally valid voices of other characters" (Bakhtin, 1984a, p. 7), but without giving him any superiority over the rest of the characters in imposing his ideology on them, which was observed in Flory's character throughout the events of the novel, as he didn't try to exploit the author's authority to pass his ideas.

Whereas, Dr. Veraswami has a strong presence and role in the novel, for what it represents from an important intellectual and ideological dimension in conveying the true image of the flattering Oriental traitor of colonialism, which Orwell has always hated and tried to present its character with the utmost independence, as he did not interfere at all in his actions or impose his views on him, to leave the reader with the role of being judged, where corresponds to what Bakhtin brought in defining the characters of the polyphonic novel. He emphasized that the "plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices ... rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event" (Bakhtin, 1984a, p. 6). Thus, Dr. Veraswami continues to attack Flory's ideas and admonish him and reminding him of all the favors that the Europeans did for the Burmese, by stating that "Mr. Flory, you must not speak so! Why iss it that always you are abusing the pukka sahibs, ass you call them? They are the salt of the earth. Consider the great things they have done — consider the great administrators who have made British India what it is" (Orwell, 1974, p. 38), and even goes further by describing Flory that his views only bring chaos to his country, as "an English gentleman of high gifts and character — to be uttering seditious opinions that are worthy of the Burmese Patriot!" (Orwell, 1974, p. 39). Flory repeats his words over and over in anger at Dr. Veraswami's desperate defense of those who colonized him, trying to convince him that "The British Empire is simply a device for giving trade monopolies to the English — or rather to gangs of Jews and Scotchmen" (Orwell, 1974, p. 40). But in spite of these arguments and the attempts to convince the doctor about the reality of the colonizer, Flory could not influence on his love for the Europeans.

The doctor was a model for many Indians who considered the Europeans as the saviors who saved them from superstition, diseases, and epidemics, and help in teaching young Burmese culture, trade, modern agriculture, and hunting. But in fact, the only thing that the Europeans did, as Flory explaining is that "we teach the young men to drink whisky and play football, I admit, but precious little else. Look at our schools — factories for cheap clerks. We've never taught a single useful manual trade to the Indians" (Orwell, 1974, pp. 40–41). The character of Dr. Veraswami and even Flory was contrary to the logic where "was a topsy-turvy affair, for the Englishman was bitterly anti-English and the Indian fanatically loyal. Dr. Veraswami had a passionate admiration for the English, which a thousand snubs from Englishmen had not shaken" (Orwell, 1974, pp. 39–40). But regardless of all this controversy that illustrates the doctor's fragile obsequious character. The author wanted to make the reader memorable the kindness of the Burmese people and other positive qualities, which Orwell could not hide as despite all these flaws he described the doctor as "notorious for his soft-heartedness, and all the beggars in Kyauktada made him their target" (Orwell, 1974, p. 44), in the sense that positive qualities remained adjacent to the indigenous people, even if among them people like the behaviors Dr. Veraswami.

In general, Orwell wanted to highlight the colonial side, racial discrimination against indigenous people, and exposed the indigenous people who are submissive and accomplices for the colonization authority. Orwell's focus wasn't on the common Burmese, but rather his focus was on those who are close to the colonialists with influence. Thus, "for such an experience to be manifest in these stories there should be sympathetic portrayals of Burmese and Indian characters, something that is in fact entirely absent, having instead their wholesale denigration" (Melia, 2015, p. 14). All the local characters in the novel represented the bad side of the natives, and the same applies to U Po Kyin, the opportunistic villain, who can do anything for his own good. Where his dream was from the first moment, he saw the British troops parade in Mandalay is "to fight on the side of the British, to become a parasite upon them, had been his ruling ambition, even as a child" (Orwell, 1974, p. 6). U Po Kyin's unorthodox character plays an important pivotal role in forming the structure of the novel, in which the author begins to introduce the materialistic colonialism of the British Empire to the reader, through which the reader realizes the identity of the Burmese with high-ranking positions and the influence of colonialism on them. Therefore, U Po Kyin's voice is the main engine

of all events of the novel through the cunning intrigues he spun against the other characters and equally important as Flory and the rest of the other main characters.

4.4.   The Plurality of Equally Authoritative Ideological Positions

It is noticeable that there is relative freedom closer to being absolute to the characters who are opposed to the author's ideology in putting forward their ideas, despite some of the criticisms that the narrator does from time to time about their attitudes, that did not affect the course of the events they perform, since there is a "plurality of equally authoritative ideological positions" (Bakhtin, 1984a, p. 18). Although the author's clear anti-colonial ideology in all its forms which expressed through Flory, but Orwell gave an equal voice and space to all the characters that most of them adopted ideologies that strongly opposed to his ideas where "The character is treated as ideologically authoritative and independent" (Bakhtin, 1984a, p. 5). This equality is evident in the character of Ellis, who represents most of the ideas and tendencies of Europeans at the time, and is a Flory opponent because of his proximity to Dr. Veraswami and his sympathy to Burmese, as Ellis "hate Orientals — hated them with a bitter, restless loathing as of something evil or unclean ... Any hint of friendly feeling towards an Oriental seemed to him a horrible perversity" (Orwell, 1974, p. 24).

The repercussions of Maxwell's death were so great that Ellis was in a constant rage, in the events following Maxwell's murder, Ellis's racist voice was clear and in constant conflict against the voice of the author, who was on the same level of freedom in putting forward his ideas alongside with Ellis without interfering with his ideology. For instance, when Ellis saw a group of Burmese students coming on the road, who seemed to be overjoyed with the murder of the European man, as "they grinned full in Ellis's face as they passed him. They were trying openly to provoke him" (Orwell, 1974, p. 242). Ellis could not hold his nerve or control the racial hatred inside him, so in "about a second during which Ellis did not know what he was doing. In that second he had hit out with all his strength, and the cane landed, crack! right across the boy's eyes" (Orwell, 1974, p. 242), which later caused the boy blinded and created a wave of unrest and protests in which the angry Burmese besieged the European club. The plurality of

attitudes and diversity of ideologies in *Burmese Days* emerged and crystallized through this incident, where Gross stated that:

> This incident was based on a personal experience of Blair … One of the boys, fooling about with his friends, accidentally bumped against the tall and gaunt Englishman, who fell heavily down the stairs. Blair was furious and raised the heavy cane which he was carrying, to hit the boy on the head, but checked himself, and struck him on the back instead (Gross, 1971, p. 24).

Burmese Days mimics a large part of Orwell's previous experiences the positive and negative ones. Where the aftermath of that incident continued to haunt him, to find its details present in the novel, where Orwell embodied most of the details of that incident through the racist Ellis, as Maxwell's death left Ellis in constant anger which made his racism revealed clearly. Orwell puts some of his positive and negative experiences between the hand of the reader's judgment, it represents completely two different and opposite ideologies of the author himself but from different periods of his life, without any indication of an ideological predominance over the other, which seems to represent the highest characteristics of the polyphonic novel that Bakhtin called for, where the ideology or "the author's voice may be present in varying degrees of activity and may introduce into the transmitted speech the second accent of its own (ironic, irritated and so on)" (Bakhtin, 1981, pp. 319–320). In addition to ideological plurality, there is an indirect discourse or message addressed to the reader through these dialogues and arguments between the main characters, which is called hybridization, which was referred to in the theoretical chapter. This indirect discourse aims at educating and enlightening the reader about the concept of colonialism, and the role of the British Empire in plundering the goods of the colonies, instilling ignorance, and backwardness among their peoples, and destroying everything that is livable. Orwell embodied all his positive convictions and ideologies which represented by Flory, and the negative or racist one, which represented through the incident of Ellis beating the Burmese students, as he hated this aspect of his early life and exonerated of it, after he realized and understood the enormity of his attitudes later and leave the judgment to the reader to choose or denounce any of these ideologies.

Speaking of other characters, the racist and opposite voice of the author continues to emerge until the end of the novel, when Flory killed his dog and committed suicide.

This appears to represent the state of despair from changing the reality that Orwell was experiencing, besides the growing state of persecution, looting, and marginalization in the British colonies against the indigenous people, who found no glimmer of hope in correcting this path other than escaping through suicide as an indication of desperation, even the only girl that Flory loved was throughout the events of the novel against his ideas, despite his many attempts to make her "love Burma as he loved it, not to look at it with the dull, incurious eyes of a memsahib!" (Orwell, 1974, p. 118). In other words, Elizabeth's voice was hostile to the author's voice that represented by Flory, although Orwell wanted to show the reader Flory's attempts to induce Elizabeth and impose the love of the Burmese on her, by visiting the bazaar or the forest repeatedly, praising their tradition and behavior, or making her constantly in direct contact with them. Here, Orwell wanted to make the reader aware that Europeans, whatever their circumstances and cultural backgrounds, the racism and superiority were the basis in their dealings with colonized peoples. For instance, Elizabeth often referred to the Orientals as uncivilized or "beastly" (Orwell, 1974, p. 94), creatures, where the narrator described Elizabeth's notion about Burmese women generally as "The Burmese women repelled Elizabeth more than men; she felt her kinship with them, and the hatefulness of being kin to creatures with black faces" (Orwell, 1974, p. 119). Despite the opposing discourse that was adopted by Elizabeth to Orwell's ideology, he gave her absolute freedom to represent European women and their behavior in European colonies during that era according to his experience. There is another indication that the author did not give judgment or criticize Elizabeth's views throughout the events of the novel, whether through Flory or the narrator.

Based on the foregoing, *Burmese Days* present the author's bitter experience in Burma and the horrible and inhumane manner that the British colonialists followed against the Burmese, where Orwell was a witness to the ugliness of imperialist colonial policies on India in general. Bakhtin believes that "the multileveledness and contradictoriness of social reality were present as an objective fact of the epoch" (Bakhtin, 1984a, p. 27), which prompted many writers to adopt the style of the polyphonic novel, including Orwell, in which he followed this writing method to express the voice of the persecuted in Burma.

Where he found the opportunity by which he tried to convince the reader of the author's neutrality, and that the author is merely a conveyor of events nothing more. Which will lead to growing confidence between the reader and what the author is putting forward. As a result, Orwell's goal was achieved in exposing the ugliness of colonialism. Orwell represented three main different and opposing ideologies in *Burmese Days*, with the aim of creating a raging ideological intellectual conflict among them and that because of the urgent need to express the injustice imposed on Burmese, where "the ideological axis of colonial oppression and nationalist awakening created a multi-leveled society with several internal contradictions that resulted in the search for new forms of expression" (Bandlamudi & Ramakrishnan, 2018, p. 7). The colonial racist ideology was represented through all members of the European Club and mainly through the voice of Ellis and Elizabeth, who both of them absolutely believe that the "natives were natives— interesting, no doubt, but finally only a 'subject' people, an inferior people with black faces" (Orwell, 1974, p. 118). For the indigenous people, their voice was absent from the novel except by representing the ideology of the wicked, traitor and servile of them to the colonizer, as the obsequious and naive character was represented through the voice of Dr. Veraswami, who believes that if the Burmese were given the opportunity to rule themselves, they would turn Burma into a country of "dirt and torture and ignorance" (Orwell, 1974, p. 41), and the villain and scoundrel character through the voice of U Po Kyin who "was too absorbed in intrigue ever to fail through carelessness or ignorance" (Orwell, 1974, p. 7). As for the author, his voice was represented through Flory who obtained the same equal freedom and independence enjoyed by the rest of the characters. Where he embodied all the author's ideas and ideologies, which he expressed as a "bitterer hatred of the atmosphere of imperialism in which he lived" (Orwell, 1974, p. 68).

Burmese Days were not only limited to a plurality of characters and their cultural backgrounds but there was a clear plurality of consciousnesses and ideologies "with the full and equally valid voices of other characters" (Bakhtin, 1984a, p. 7). Thus, we find that Orwell created a polyphonic novel that corresponds to what Bakhtin called multivoicedness and plurality of characters, consciousnesses, ideological positions, and language diversity. Although the narrator, who represents the author in one way or another and on some occasions, criticized some events and passes judgments on them this does not preclude considering *Burmese Days* from being considered a polyphonic

novel that followed the steps set by Bakhtin, which had already been clarified in the theoretical chapter.

CONCLUSION

This research aspired to read George Orwell's anti-colonial novel in the light of the Bakhtinian concepts of chronotope and polyphony. To achieve this goal, his novel *Burmese Days* was put under the Bakhtinian critical analysis, by using his main concepts which are the chronotope and polyphony, and analyzing the novel accordingly, since most of Orwell's works, especially *Burmese Days,* were not examined from a Bakhtinian point of view, and this issue encouraged the researcher to study it according to his ideas and concepts because of the importance of his theories in literary studies.

Bakhtin's analyses of the concept of dialogism or polyphony has contributed to being an effective way for many authors, in withdrawing from the control of the events of the novel and giving the authority to the characters to express their ideas, to give credibility in expressing and discussing a certain issue in their novels. Especially in contemporary times, where one idea can be understood from many different points of view because of the cultural diversity and emergence of modern cosmopolitan culture, the author can no longer adopt a specific idea and impose it on the reader, since the reader does not have limited knowledge as before but has himself become the creator of ideas. The idea of colonialism, for instance, accepts more than one point of view and different ideological perspectives, as these divergent ideas are conveyed by George Orwell into a text through different and ideologically opposed characters, which is what Bakhtin called the polyphonic Novel. Bakhtin focused on the chronotopes of the classical novels, which contributed to the development of the idea of the interconnected relationship between temporal and spatial elements, and the chronotope of Road was one of the most important chronotopes that embodied in most events of the classical novels, which its events occur mostly under the influence of coincidence and destiny and were an important basis for the development of chronotopes in later literary works.

After the concept of chronotope was clarified through the nature of the relationship between time and space, as well as the polyphony concept through the relationship between the author and the characters of the novel in terms of the extent of his influence on them, the following results were achieved:

First, about the chronotope, *Burmese Days* contained a large number of chronotopes, that influenced the events of the novel and strengthened its plot, but the

main chronotope that dominated the novel is the autobiographical chronotope. Therefore, It is possible to consider *Burmese Days* as an autobiographical novel because it contains a great correspondence between the life of the author that he spent in Burma as an imperial policeman and the novel's protagonist, where Flory expressed a large part of Orwell's life, even the personal ones when he was a student and the other details of his own family, which are presented by the narrator about Flory's early life in England, in addition to his ideas and intellectual orientations towards colonialism that Orwell embodied through Flory, and the embodiment of the author's life was not limited to the character of the hero only but went beyond that to represent some of the events that Orwell wanted to exonerate of or regret that he was part of it when he was a young man in Burma before joining the imperial police. For instance, his embodiment of the incident of beating a Burmese student when he was heading to college, whose details are present with some changes through the character of Ellis when he beat a student until he lost his sight because he felt contempt and mockery in their way of looking at him. Besides, *Burmese Days* contained other important chronotopes, which had a great role in making the reader fully acquainted with the ideas and ideologies of other main characters and understanding their inner thoughts and intellectual orientations. The chronotope of Parlors and Salons, specifically Dr. Veraswami's veranda, as the events that took place in it made the reader aware of the obsequious identity of Veraswami who was subject to the colonialist. The Office of U Po Kyin, where intrigue and machinations are spun against others, in turn, enrich the plot of the novel and form most of its events. European club, make it clear for the reader to become fully aware of the racist and supremacist against the indigenous people, and realize what the Burmese were suffering of during the colonialism. Through the chronotope of Homeland, Orwell presented his own philosophy of the concept of the homeland through his hero Flory, where he clarified to the reader the state of the conflict experienced by the protagonist between Burma and England, in addition to many chronotopes such as the chronotope Of Idyllic, the chronotope of Road and others that contributed to understanding the overlapping relationship between time and space, as well as the form of the relationship that linked the hero to his reality and its consequences, Therefore, the forms of chronotope in Orwell's *Burmese Days* corresponds or shows the response of its text to most of the known Bakhtin chronotopes.

Second, about polyphony in *Burmese Days*, it is possible to understand that the polyphonic novel is a democratic novel that is based on the equal conflict between different patterns of consciousness, and characters who carrying a certain ideology that seeks to defend and impose it against other ideologies. Bakhtin created for the study of the polyphonic novel a set of structural procedures such as, the plurality of characters or voices, plurality of independent unmerged voices and consciousnesses, and plurality of equally authoritative ideological positions, thus the polyphony may be present in the text to varying degrees, as the more these structural procedures increase, the more the novel is classified as a polyphonic novel, but the monological novel is the antithesis of the Polyphonic novel, as it based on one voice, which is the voice of the author, representing his own ideology that he imposes throughout the events of the novel, in order to reach a particular goal, Bakhtin was against this type of novel authorship, instead, he supported the polyphonic novel. Therefore, polyphony is no longer limited to the narrative text as Bakhtin insisted, but exceeded for other genres like poetry, because of the overlap of the literary genres presented by the contemporary literary text, where poetry became written in narrative style, and novels became written in a poetic style, which made the polyphony dominate the literary scene of all genres in the contemporary time. Concerning Bakhtin's concept of polyphony, *Burmese Days* responds in terms of the polyphonic structural procedures referred to by Bakhtin, from the plurality of characters, independent unmerged voices, and the equally authoritative ideological positions, where each character expressed its own ideology, without observing any role of the author in imposing his opinion or influencing the reader to induce his aversion to the opposing ideologies, even though most of the main characters' ideologies are against the author's ideology. Orwell expressed his own ideas and ideology through his hero Flory, on one level of ideas of the rest of the characters, where he did not make Flory's ideology superior to the other ideologies. He presented all ideologies in an equal democratic way. Despite the presence of some judgments made by the narrator who in some way expresses the ideology of the author, against Ellis's ideology and some other ideologies anti-indigenous people and pro-colonial, which some may consider as a violation of the polyphony that Bakhtin emphasized on the necessity of independent unmerged voices and the author not interfering in any way whether in criticizing or make a judgment on other characters, but *Burmese Days* is considered a polyphonic reading of the reality that suffered by India and Burma in particular by its search for dialogism between its

cultures, collisions, and struggles within it, through the idea of colonialism, which was presented in a democratic, clear and equal manner.

It is not possible to cover everything through single research, therefore it is not claimed that all the details of the concepts of chronotope and polyphony have been contained, but this research has provided a comprehensive reading of temporal and spatial interaction as well as a polyphonic reading, starting with the discussion of the basic idea that Mikhail Bakhtin created, and it is impossible to separate time and space in the novel, in addition to the existence of almost absolute freedom of characters to express their ideologies without the author interfering in it, or having any role in which it affects the convictions or the decisions of the reader. The concepts of chronotope and polyphony were also used as tools for reading George Orwell's novel *Burmese Days*, hoping that this research would open the way to other approaches that enrich the literary scene and present the ideas and concepts of the great theorist Mikhail Bakhtin more broadly, because his works and analytical literary theories deserve to be more widespread than they are in the present time.

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