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Bachkin's Reading of the Salt Knife's House No. 5 by Kurt van Gut Jounier

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Abstract

Literature is influential and reproducible and adapted. This feature has made it stand-up and dynamic. The current interaction between literary works is due to the dynamics of literature. Each text of the previous works has an effect on the works of today, and valuable reminiscences are based on the elements of the ancient stories. It is a type of literature that expresses unspoken literature, both before and now, in the language of dialogue between characters. Solo and multiplicity in the novel are the product of the developmental process. According to Bakhtin, the sound is the same as a parole or speech. The Russian theorist, who proposed a multi-voice theory for any literary type, followed by other researchers by studying phonetic studies, theory Depending on the importance of recognizing the works of the world and the anthropological analysis and sociology of works, this article is Bakhtinian reading The No. 5 Salt Knife Selects the Effect of Kurt Renegt-Gut Jounier. We first look at Bakhtin's theory and its history, and then summarize the story, and eventually, we read the novel based on Bakhtin's theory. The purpose of this reading is to demonstrate the multifunctional impact of the writing style that prompted the author to deliver the novel's multi-voice message and the connection between literary and non-literary language, which is the social discourse, helps.

Keywords: Bakhtin, Shelter No. 5, Novel, Multilingualism, van Gat

Introduction

Literature is a collection of texts (stories, poetry, and temporality) that can affect a large number of people, including the most cherished and clearest ones, and their interest and general teaching uses. "Literature in the presence of mankind, full of imagination, illusion and fear, and the eye of the manifestation of nature, which sometimes was gracious and sometimes filled with anger and banner. The creatures and imaginative force in which it penetrates human tolerance. Criticism and religion originate from the common ground of mankind, have common aims, namely, the attainment of the supreme world, with the difference that religion is more in the right direction, and literature aspires to the truth, but both

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have come to the heavens. The impact that literature has on human society is related to kinship with religion, which is both a reform of society and an extension of the scope of morality, but the style of the work of literature is different from religion. Citation as a branch of art has been the treasure of value archiving. During thousands of years, what has been recorded and received from human beings has been transmitted through literature and art "(Islamic Nodoshan, 11: 1348). In Islamic culture and in Iran, literacy means total ways of living well. "A work of art that was of an artistic nature was considered good and true, and the artist himself was the promoter of morality. In the middle of watching the tragedy," purification the spirit and the cultivation of the soul "knew" (Zarrin Kob, 47: 1357), and literary criticism could create a rich and sentimental insight in the reader, and he would raise the sensitivity of the idiom. "The language both in content and in terms of structure has always been is ideological "(Todorov, 1377: 177). The ideological point of view of the language was the sociological, multicultural, and intertextual debate on the subject of literary criticism. But "literary criticism and adaptive language is a way to water the curiosity and truth, and that the twists of the human soul are measured in different lands" (Islamic Nodoshan, 2003: 15). Bakhtin believed in polyhedra and "In fact, the poet does not choose his vocabulary from a culture, but chooses them from the real context in which the vocabulary has been filled and the values have been filled up." 0 Bakhtin, 1373: 115). It is a kind of literary type that has many sayings. "The novel in its general sense is divided into two short stories and novels" (Yahaghi, 226: 1391). And from another writer, the other aspect of the novel this penny is defined: "The main aspect of the novel is its storytelling" (Forster, 226: 1391). And elsewhere, we read, "The novel must contain life in terms o). The inherent talent in storytelling is a special feature. "The talent of storytelling is first and foremost important, and literary talent is second only to the very important. Because skillless talent is like a gasoline without a machine, which has a lot of flames but does not move anything. "(McKay, 20: 1391). He is a Russian theorist who proposed a monophonic theory for any type of literature, and after which other scholars developed his theory by examining phonetic contexts. Bakhtin considers texts that speak a few simultaneously without the fact that one is superior to them and judges others. From this perspective, the Sullish novel House No. 5 by Kurt and Got Jounier has such a feature Acknowledgment is an essential element of Bakhtin's statements and the formation of a story and the creation of an action in the Sallah's novel, which emphasizes the formation of the human personality under the influence of the community. It is well-documented by the Bakhtinist language of the language. This article is about it. To understand: how does the multidimensional impact on the style of writing and the achievement of the author's goal in delivering the novel's message? How is the relation between literary and non-literary language, which is the same as social discourse, shown of value" (Forrest, 44: 1391).

Research Background:

Reading a literary work based on Bakhtin's theory and his anthropological approaches has created special developments in the studies of the present day. Some of these studies include:

-A few phonics in Persian texts, by Anahi, Literary Literature, 2004

-Basic and logic of conversation Bakhtini's approach to Hafez's poetry, Reza Gharib Gholamhosseini, Journal of Literary Research, No. 31, 2007.

-Regression and conversation logic, by Razi, Beltang Akbarabadi, Quarterly Journal of Persian Language Research, 31, 2010.

-Specificity and logic of dialogue in the viewpoint of Rumi on the issue of perseverance and trust, relying on the story of lion and chakir. By Qobadi and others. Literal literature no. 170 of 2010.

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- Bakhtiyn's Reading of the Backyard Novel, Mohammad Ranjbar, Kerman Sustainability Literature Magazine, 1395

The method of this research is descriptive-analytic, and an article on the subject, the analysis of the slave's novel No. 5 by Kurt and Got Jounier, was not found.

Necessity and importance of research

The novel is a literary genre with critical and social effects. The Sanchez House No. 5 is a memorial to the bombing of the city of Dresden, Germany, which was bombed by the Allies in 1944 and left 134,000 dead. The Northeast captive was then captured by the Kort He was imprisoned in an underground storage where meat carcasses were kept. In 1379, he wrote a novel whose main motive is to support the traditional values of the middle class. He generalizes the semantic meanings in Dresden to all mankind. Considering the universal issue of the SALAD novel No. 5, this article reflects Bakhtin's thought in the novel. By entering the simplicity of opinion the main priority of the reality show.

Bakhtin and the theory

Mikhail Bakhtin was Mikhail Mikhailovich Bakhtin, a philosopher and expert in Russian literature, whose influential influences on literary and rhetorical theory were born on November 17, 1985 in Russia. The leading thinker and critic of the twentieth century presented the theory of "dialogue" when two philosophical and literary schools were at their peak. On the other hand, there were structuralizes who, following the linguistics of Saussure, placed Long in the center of their studies and tried to marginalize other areas of language, and on the other hand, it was a critique of stylistics that focused only on individual expression. On the one hand, Bakhtin, with a strong reaction to linguistics (objectivism) of Saussure, on the one hand, and the adoption of a critical position against "subjective" solutions, on the other hand, focused his attention from the singular Lang system on the concrete tangible expression of individuals in a particular social context. "Language should intrinsically be regarded as a" dialogue "phenomenon and be understood solely by its inevitable orientation toward the other." (Bakhtin, 2008: 34). Takhtin tries to show that even in seemingly the most private and most significant speech or there is another conversation in speech, speech. In his opinion, "the spokesman who focuses entirely on an objective subject always views the potential audience on his left and right. Language in this sense is "conversation" in its nature, and regardless of what the response will actually be presented, it is engaged in a kind of dialogue. "(Bakhtin, 2008: 43) Bakhtin depicts a conversation in which the words of the second spokesman are removed. Has been. The second spokesman has an invisible presence; we do not hear his words, but in depth, these words have a decisive influence on all the present and visible speeches of the first speaker. Bakhtin discusses the concepts of dialogue more and says that all "words or words are answered or responded to something. In everyday behavior, words are perceived within the author's perceptual system, which is full of specific objects and emotional states associated with them. Therefore, all speech tends to something that Bakhtin calls "the horizon of perception" of the listener. "(Gholam Hosseinzadeh 1387: 76). Bakhtin's school was formalist, due to the linguistic structure of literary works, but deeply influenced by the Marxist belief that language cannot be isolated from ideology. This close link between language and ideology brought literature immediately into the social and economic realm, the realm of ideology. Bakhtin establishes the basis of conversation or conversation on the relationship between himself and the other, he considers awareness of the concept of another as essential for conversation, and even generalizes it to the aesthetic aspect of literary work, in which "one's relationship and one another leads to the emergence The evolved form of the era is important in the aesthetic dimension. The real artist, on the other hand, is faced with "being myself" -which tends to perceive a person from around him-and on the other hand, by being "non-being" or otherwise having realities around

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him. "(Ansari, 2005: 43). The power of words and other verbal signs are in carrying more than one meaning in accordance with the context in which it is used. In this critique of Marxism and the philosophy of language, it has been accused of showing signs to meanings; whereas, in practice, the meaning of words depends on a continuous redefinition within the framework of the struggle between classes and social groups. Bakhtin's theories are primarily focused on the concept of dialogue (dialogue) and that language (any form of speech or writing) is always a dialogue. This concept of dialogue is not the same as the Marxist dialectical concept. However, it is similar in that regard to the social character of the dialogue as well as the inherent struggle within it. "The conversation consists of three parts. Spokesperson, audience listener and the relationship between the two. Consequently, the language - and what the language expresses, ie thoughts, characters, forms of truth, etc. - is always the product of interaction between at least two people. Bakhtin puts the concept of dialogue in conflict with the concept of monologue (monologue), which is said and expressed by one person and one entity "(Ansari, 2005: 25). In Bakhtin's theory, conversation in its broad and broad sense means any linguistic connection in any form possible. So, we can say that "all communication and linguistic interactions are conducted in the form of dialogue, that is, by dialogue." (Bakhtin, 2008: 64) But dialogue in its particular sense is not just a simple dialogue between two individuals, but a kind of ontology that becomes meaningful through the existence of "another", "self". In Bakhtin's opinion, in our interaction with others, our consciousness is formed, and through this experience is another that our consciousness is polished. He also monologues or monologues at the opposite end of the conversation, and states: "Monologue finally denies that outside of it, another consciousness of the same rights, and able to answer with the same degree of credibility. Monogamy is about to deny its independence and its adequacy as an "I" with equal rights. For the monotonous view (in its extreme or pure form), it remains unknowingly the "subject" of consciousness and cannot organize an awareness in its essence. The answer that can make a difference in my world of consciousness is not unexpected; monogram is complete and sufficient in itself, and hence it does not sit in response to non-hearing and does not expect such an answer, and it has no effective power for it. . Singing, from the non-existent, neglects and strives to make the whole reality objective. Monologue pretends to be the last word "(Bakhtin, 2008: 94).) Bakhtin also considers the three domains of Socratic dialogue, carnival, and novel as the manifestation of dialogue in its particular and ontological sense. Therefore, according to Bakhtin's definition of dialogue, as well as the features in these three arenas, he could say that, in Bakhtin's words, "it is a kind of dialogue that is collective and critical to finding the truth that ultimately leads to self-awareness and self-improvement" (Bakhtin , 2008: 43). Among the features of a dialogue that, in Ba'thin's terms, distinguishes it from a simple connection is: "The directness of the relationship; in the sense that no social or mental structure should lead individuals to be separated and consider each other as an object. Knowledge and self-knowledge is the product of conversation. In Bakhtin's view, awareness is a two-way phenomenon that occurs only in interpersonal relationships. He believes in the relations of metaphysics and social hypertext, and considers their role to be very important in the literary context. Bakhtin, in his literary theories, has clearly shown that dialogue is the basis of language, but it is always possible to turn it into a monologue ... the dialogue has opened to thought and freedom, while the monologue has a tyrannical and repressive character "Gholam Hosseini, 2008: 32). Bakhtin uses the term "positional" in speech definition. In his view, "speeches are positional, and their genuine meaning must be understood in their incident." All speeches are expressed in response to previous speeches and directed at the audience ... In this sense, language is learned through social interaction ... "(Bakhtin, 2008: 115) Speech is a social phenomenon and Its character is due to two things: "First, the speech is addressed to someone, and secondly, the speaker is a social being. This connection and verbal and verbal interaction are, according to Bakhtin, the most fundamental feature of language. The concept of dialogue and its characteristic trait, namely, abstraction, is in direct opposition to the concept of monologue or monologue ... and monogamization inevitably leads to some kind of dogmatism and dogmatic thought "(Bakhtin, 2008: 54). In terms of Bakhtin, multiplicity is a dialogue feature.

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Multilingualism means the equal distribution of sounds in a text, such that all sounds are right, without one being dominant in another. "In fact, the poet or writer does not choose his vocabulary from a culture, but from the real context. Which selects vocabulary and values of values "(Bakhtin, 1373: 115). Dialogue is an essential element of Bakhtin's argument about the relations between texts. Bakhtin, according to how and how the text is used in conversation, divides them into two kinds, or better, the general metaphorical form: "The metaphor of monogamy, and metaphorical metaphor. Of course, for the extreme generalization, it should be said that there is no text without the other texts, and the difference between them is the difference over the amount of dialogue. "(Ansari, 2005: 67). Bakhtin further expands the concept of dialogue or dialogue and argues that "all words or words are directed toward a response and reaction In everyday conversations, words are understood through being in the listener's conceptual system and are full of certain goals and emotional effects and are related to them. As a result, understanding a statement from the listener's answer to it is inseparable. As a result, all the words are directed toward what Bakhtin calls the "Conceptual Horizon" of the listener, which includes the various social languages that the listener uses. "Dialogism" tends to interact between the different languages of the speaker And the languages of the listener, and that is why Bakhtin says: "The words are on the border between their context and the other and alien grounds" (Gholamhosseini, 2008: 87). Bakhtin considers texts that speak several voices simultaneously, indicating that one is superior to each other, each of the voices emphasizes the formation of a personality of the human being. Structural system is the dialogue, which is one of its fundamental structural units. Bakhchin believed that the novel is an artistic form which has a multifaceted logic in its foundation and conversation logic is the main essence of thought. "The main essence of Ehsheh in the field of philosophical anthropology is in the logic of conversation."(Ahmadi, 1386: 102).

Shelter No. 5 with Bakhtiini reading

Historical background the creation of this novel is the historical event of the bombing of the city of Dresden in Germany at the end of World War II. This historic event occurred between February 13 and 15, 1945, during which 1,300 bombers from the British and American Air Force bombarded some 3,900 bombs. It is estimated that between 24,000 and 40,000 people were killed during these three days. But in the sources there are 134 thousand people. Kort Venghat was a captive of the war in the city and has been closely watching this event. He wrote this novel later on the story. The storyline is as follows: Billy Gray, the hero of the story, who served in the US Army in World War II, later became the victim of an accident that caused the fracture of the head. Finds motion in time, and from that moment onwards, lives on in the earth in the daily life and in the war years before, and a distant planet called Terralfamador. He believes in the philosophy of destiny of the Transfiguration. They are able to see their environment in four dimensions; therefore, they are aware of all the events of the past and the future. So, his reaction to all the inconvenient things that are happening and death is to say this. Yes! The plot is such a time. Van Gut refers to the historical reality of the sale of European delinquent children, a kind of humorous paradox in this combination of war and child, and vision and blindness, pointing to the main theme of the story, the war or the bombing of Dresden. But Gotth writes: "Dresden, the thirteenth night February 1945 was destroyed. We came out of our shelter the next day "(van Gat, 1391: 220). Van Gat was one of the prisoners who survived the incident, after which he was obliged to pull out the bodies from the rubble, which he described in the 5th Shelter Novel: "A German soldier with a flashlight Went into the dark. It took a long time to go. Finally, his head was found and told one of his superiors standing by the hole that there were dozens of bodies below it. All corpses were sitting on the bench. The slightest sign was on their bodies. It is so timeless. Supposedly, they should bring a ladder and take out the bodies, and thus the exploitation of the first corpse mine began. It did not take long for hundreds of corpses to begin to work. At first, they did not smell badly. They looked like museums of wax sculptures. But then the bodies collapsed and melted. Yes, it's time to draw. When he told Mauritius, who worked with Billy, to go inside

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the sneak, he was vomiting by force. A vomiting vomit tore up your vomit. Yes, the drawing of this era is so ... so they invented a new method, they did not raise bodies again, they burned the bodies at the same time with a flamethrower, and somewhere in the spring they closed the mine of corpses. "(Van Gat, 1291: 261 -262).

He said: "The Americans were taken to No. 5 building inside the slave's house." The building was a single-cubic cube made with cement blocks, and the part Front and rear were sliding doors. The building kept the pigs before killing. Now it was the home of one hundred American captives. There was a large number on the building. There were about five. Before the Americans entered the building, the only guardian who knew English was asking them to keep their place of residence, which was very easy, to keep it in the face of getting lost in that big city can find it. The adress was "Tahf-vonuf's Tahlakh", which is Tahlavi Tuf, Sahl Khufu and vonuf, five of us. "(Van Gat, 1391: 190).

The anthropological approach of Negaut in this work has made the novel an impressive one. Bakhtin's method in analyzing the hidden and hidden ideas of the novel is different. Bakhtin says that through the study of different voices in the novel and Gotat, one can read the depth of the author's thoughts the sounds become conscious and truthful. Voices come to the ear of "conversation". Dialogue in its particular sense is not just a simple conversation between two people, but a kind of ontology that becomes meaningful through the existence of "another", "self", and self-conception and self-correction. Among the many voices in the novel It sounds like a writer's voice that wants to write his memories of Dresden's bombing, but not in the usual way. He says: "Maybe I've already written five thousand pages of the story, but I've thrown everyone away ..." (or no Gat, 1391: 29). He writes for himself to be reformed, perhaps self-evidently, and somewhere else to the point of departure. But during the years after the war, Goethe has some questions, ambiguities and conflicts with himself. He runs away from himself. So that he can reach herself. He often makes war and bombardment in his mind, destroys it to rebuild it unconsciously and engages in its pain. The Goths are taught in a society that is undergoing reformation and civilization; Marries; she has a baby ... but her war and her disapproval do not stop him. She is in conflict with herself. But after knowing she does not know what she really wants. Donate the author does not even find out about the name of the book, and finally chooses three names for the book: "Slaughterhouse No. 5 or the Crusade of Children, Dance Forced Death" (ibid, 11). He ultimately takes refuge in satire to protect himself from possible future damage. Götz describes the innovation in a very postmodern manner in the same way that it blends reality and imagination with the reader He enjoys reading. He creates the character of his story as a blend of contradiction. The main character of the story is "he" and he is not. The numerous characters of the novel are considered to be a single system, combined with the voice of other characters and the voice of the narrator, and made the main body of a phonetic. Billy Gray of Human Happy, outward-looking, on the one hand, and the creature's inward cavern, which inwardly finds itself within itself to find its own. Bailey takes inspiration from inside out to make speeches that cannot be streamlined in conversation with others. According to Bakhtin, one-on-one is complete and sufficient, and hence is not responsive to an unresponsive response and does not have any effective power for it. Monologue ignores the non-existent, and attempts to make the whole reality more objective. That's why it creates a game between 1961 and 1955 and 1967. In the context of the story of all classes, the time and place in the social interaction will be. Uncleh Gat will pay credit and attention to the layers of the community in time and place. . The game of back and forth between war, fatigue, sickness, hunger, death, and the world of optimism, work, money, fame, stern and prosperity, and compulsory travel to the imaginary planet that it read in a book about it and wants to believe that Forcibly it has been taken. Billy like Von Gat looks at everything and has short-haul desires that in the past wished to be satisfied, and in the present time they enjoyed it and were worthless in the future, but regret the past does not stop him and his mind. . Van Gut transforms the blow from the death of his mother in the story of the death of the father to reduce the burden of grief that passes through them for many years. Von Gat is busy taking a

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vacation in a military career to see his mother for his mother's day, but when he arrives home, his mother is happy to live. In the story of the slave house, Billy is busy serving, informing her father that she had been hired by a barber and her friend was hunted. Gotten was captured by the Nazis in 1944 on the front of the war and kept in carcasses for meat. After the bombing of Dresden, he survived to take orders from the Nazis out of the rubble. Years later, in 1967, he visits Dresden and decides to bring annoying memories on paper, but not as painful as he himself has, so he uses postmodern and humorous approach to the conversation. Creates a spatial environment. The word "van Gat" is addressed to someone and the speaker is a social being that seeks for interaction. But in the structure of the story in a postmodern manner, so that the postmodern creation of the novel confuses the reader's readiness to reach do not understand the novel. Von Gat, by the humor of the inner and most painful layers of war. According to Bakhtin, the laughter of the participants in representing the culture of the people is not to mock one another. The unblemished sage is human in man, and there is no concept of another satire in that conception not to be. Van Gott left the personality and the dominant culture behind his work and put it in the space of the novel. In this space, the structure of the conversation broke down and, in fact, it should be said that Salt House is the number five humorous statement against America For example, this is a US military attack on the defensive city of Dresden. And where he bites Hiroshima and the catastrophes that took place in Sodom. "On the road outside the hut, Americans, who were Billy, were like fools," he says in a condemnation of America. A photographer who was a German war correspondent standing with a Leica camera. Photos of the legs of Virgi and Bailey. Two days later they published a photo for the strength of the American heart on a large scale to show them that the US Army's equipment, despite the fact that the legendary wealth is often unbearable, is often unpardonable. (Van Gat, 1391: 80). The voice of Billy Gray, who is the inner personality of the non-Gothic, wants to be somewhat foolish to give an explanation for not understanding his speeches by others. Billy takes away the hidden thoughts of the writer. Van Gat takes time and place in the story to rebuild itself. . Another voice that is heard is the voices of the children, girls and people killed in Dresden. According to Bakhtin's theory, Van Gott depicts a conversation that has been removed from the speeches of many spokesmen. The spokespersons who are invisible are not aware of their words, but in depth, these words have a decisive influence on all the present and visible speech of the first spokesman. The death of the author, who believes that death is not. He plays death, like an American of the twenty-first century. Death is conscious. "If we are sometimes dead, we will always be alive ..." (ibid: 258). Various characters present in the novels are sometimes accompanied by dialogue or just as much memory as narratives, but the reader has no sense of their lives, and often these characters die, and in a wakeful social process sometimes fancy fantasies come to the senses. "The personality is two-fold, the momentum of individuality and the momentum of a typical type. The great and memorable personages are the powerful result of these two impulses. We remember the individuality of the individual words of particular behaviors or particular appearance." And we remind ourselves how the personality is doing something bigger than himself "(Scholes, 2004: 21). The character in the logic of another acceptance clearly listens to several voices. The presence of the author as the personality of the narrator and the main personality of the actor and distinguished in the context of the cognitive background. At the beginning of our novel, we read from the writer, his two daughters, the warrior friends, who adapted his image to the Gray, the main character of the novel in the second part. It helps. As the beginning of the novel says, "what happened to the author of Billy Gray's personality of the novel" (van Gat, 1391: 14).) And at the end of the story he admits: "In the wagon, someone behind him said:" Emerald City "This was my personality. I myself was myself. I'm the author of this book. And I was the only city I had ever seen in Indiana, Indiana Police, located in Indiana. "(The same is 185). In terms of Bakhtin, the existential manifestation of man is shaped by the presence (the other). An epistemological form of reconciliation between pluralities for the creation of unity (life). He also expressed his philosophical and intellectual views in the way in which the conversation was conducted. "They wanted to understand why an American was trying to Kill an American out of homeland and why

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the victim laughs."(The same: 72). And somewhere else we read, "Frankly said that all Americans are extremely nauseous" (ibid, 160). And likewise elsewhere in the book, "We apologize to the British, who have to endure the existence of American volunteers," he said, "to cut off the Americans for another two days and send them to Dresden for contract work." (Same: 161). The writer hates other people in the conversation and gives the reader the breadth of the reader. The dialogue of Bakhtin's theory opens up the field for analyzing the works from the ontological standpoint and the world's attitude to the characters of the story and the novel. The characters of the SALK novel are placed in a discursive space of belief. The atmosphere of dialogue in the novel is both internal and external. Dialogue and time is a monologue. Few voices speak simultaneously without the fact that one is superior to them; each of the voices emphasizes the formation of the human personality of the community. A variety of multi-voices are intended to achieve the concept of self-owning characters and even the writer. "Because we can never see ourselves as a whole, it is necessary to have a non-existent existence for which we are temporarily acquainted with the concept of ourselves" (Tudorov, 1377: 81) another concept in multicolored novels manifests itself in a single voice that expresses different perspectives. The sounds that at the end of the novel turn into an intolerant whisper, and eventually a single voice is heard. Several slaughters of the house criticize the elimination of human values throughout the world is a voice. The dialogue in the heart of the most dramatic and most complete form of representation of popular culture emerge. The novel, with its own characteristics, has a structured system, the dialogue is one of its fundamental structural units. The novel is a form of art that has a multifaceted logic in its foundation and conversational logic is the core of thought. The narrative tells the story of the storyteller in his novels, and the story finds its meaning through words and voices. The humor of the story can be seen in several places. First, it simulates its critique of the state of the United States by making a fictional place with its mental aspirations and questioning its critique of ridiculous satire. The ill-fated personality of the story in the journey is the realities of the struggle with the sovereignty and the manner of internal affiliation. Second, where his humor comes to death, for example, he questioned man's way of dealing with the problem of death, and thus he says that the inevitability of a reality is for every human being, as death represents the algebra of life and in some ways, Van Gott expresses his belief in freedom and algebra "Territories are great commentators, explaining why the quality of this event is, how to achieve other events, or achieve other events or avoid other events. I am a trilateral mastermind, and how my attitude to the time is like our way of looking at a zone of Rocky Mountains. All time is all the time. It does not change. Soon, look at the moment, and then, as I said, you see, we are all the crashes we encountered in Amber "(van Gat, 1391: 113). If we believe that life is an event then death is also a fact. And on that basis the name of this book is dance forced death. Nevertheless, the sentence "Yes, it's the custom of such a time" comes after the death of each human being, and in a manner repeated it has exacerbated the form of the supposed form of the work. Particularly where it is used to kill insects and lice. Where they disinfect prisoners with hygiene products. "Opened an invisible hand to the main milk. From the showers, a burning rain rushed out. It was a flame that did not warm anyone. The East water eats Billy's body and tightens her skin and dances. But it did not have the power to drain it from the ice that was in the biliary and bone marrow. Americans' clothing was passing through toxic gas at the same time. The germs, fleas, and lice of millions of millions died. Yes, the drawing of this is so. "(Van Gat, 1391: 111). It can be said that he repeats this sentence of mourning death as well as the continuity of his outsiderity and alertness. And also somewhere in the novel, which he wrote in the words of the Terrafamadurians: "Terfamadori said:" If I did not spend much time studying the land, I never understood what it meant. I've seen thirty-one residential planets in the world and have studied reports from similar planets. There is only authority in the land. "(Van Gat, 1391: 113). Van Gat, from the beginning to the end of the novel, repeated 96 times, including "Yes, it's the drawing of such a time." According to Bakhtin's theory, he focuses his attention on human relationships. And inevitably takes man to the world of music that Bakhtin believes in. In the novel, Van Gott uses a postmodern style and a special writing of this genre of multi-phonetic musical terms. Duplicate music, or

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novels, and repeat the sentence "Yes, it's time to draw this" and in two places, "Jake Jake Jake" with the question mark. All the words are directed toward what Bakhtin calls the "Conceptual Horizon" of the listener, which consists of numerous social languages, including the musical language which is well represented in the text with repetition and the language of ideology. The author's ideology is not expressed by their characters and their voices, but it does not allow the ruling order of narrative to be disrupted in the novel. He believes in post-death life and question and answer. "I suppose I should be careful to talk."

And right now, I'm not the only one to hear you say anything. God is hearing too. And on the Day of Judgment, everyone will do what you say and talk to Routon. If it happens, instead of doing well, you have done badly, burning forever. The training never ends. "(The same: 212). The author's style in his presentation of a telegraphic and schizophrenic style is the same as the storytelling of the planet Terfamadur, which brings the saucers of that peace. The Grottoes style and the time acceptance of the novel have been used in this novel, as well as in this work. The combination of real-life and fantastic spatial atmosphere has provided a great deal of passion for its readers. Whether or not it is in Bakhtin's thinking is an attitude of its own from the perspective of others. This kind of attitude is seen in the novel and not Goth. The writer is Billy and not. There is no other personality of the writer and not. But Gotch has seen numerous characters from the angle. Various makes it possible to reveal its inner inner layers. But Gotta's novel is ten chapters, and for the first four seasons, a fragment of the famous Christmas song. And in the second chapter he says: "Bill Gray's paint has been torn in the dimension of time" (ibid, 38) the first part is the life of the writer, and the other parts seem to be Billy Gray's life and his journey between past, present, and future. "When Billy fell asleep, the man was dead old and his wedding night woke up. In 1955, Darya passed away and came out in another in 1941. He crossed the same one and found himself in 1963. Says she has seen her birth and death many times and has gone to see events between her death and her birth. He says: "Billy is a timeless traveler and does not control his returns and transitions, and all trips are not necessarily a recreational trip. He says he is in constant fear because he never knows what role in his life will be. Must play "(same: 39). Life is between many deaths. But Gotat does not give the reader a picture of multiple characters. And it can be said that the feature of this novel is the lack of characterization. That is, the writer is less likely to describe the internalities of the personality and describe it. In the novel, we are confessing the writer: "The story is almost not personified, and there is almost no personality encounter. The reason for this is that the people of this story are mostly very sick individuals and unprofitable trophy troops. Of all the things Past, one of the main effects of the war is the individual repression of man "(ibid, 202). Van Gat uses mental, fancy, nostalgic, and social humor to give justice to the values that lie ahead of him and his class. Bill Billy Graham's character is the main character of the novel, captured and imprisoned by the Germans, and not Goth And every misfortune that the Germans bring to her have also come to the fore. Short conversations, the various characters who come up short and come up with the writer from birth to death, each has voices in separate paragraphs and sentences, the composition of which creates a new and unique fabric, and means The whole time is inspired by the sounds of the book, and the end of the story we find in the first novel, and between the two final points, and at first we become aware of all the events of the life of the heroes. The events that take place on the main character are not linear and direct, and the sequence of events in events shows that we do not hear the sound of a well-known and ordinary being, or that the transformations that he passes are not ordinary, a mixture of things Various, different voices are in different times. War, war crimes and tragedies are presented as metaphors of human wandering and horror. The multiple viewing angles that Negaut used in the story is a clear indication of a few voices in the novel. It shows that the story is not just an emphasis on the author's personal experience in bombing Dresden and urban life. He reflects Dresden's voice around the world. Got does generalize the meaning of Dresden's symbolic meaning to all human beings. On the first-person viewpoint, which is the first narrator or first hero that can limit the

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field and limit the meaning of the novel to a person's memory, Gotthus is at the third person's and the wise angle. The whole is changing to describe and analyze social events and human situations. He narrates the story from a multiple angle perspective. He does not rely solely on his personal experiences in Dresden. Somewhere in the author's novel, he quotes from other books, "The disasters of Dresden were disproportionate. Gault, who at that time was a young student, visited the city and saw its ruinous traces." (Van Gat, 1391: 33) And at the end of the story, they say they are still writing about Dresden. The sound of Dresden is Hiroshima's voice. The voice of personal deaths that appear to be silent. It goes on to look at the next world. Completely in the main character of the novel, Payne Graeme, makes him a world mythic one whose personal events and real events with global issues and myths Billy Peel Graham's voice is the voice of the present, the present and the future. She is the hero who travels to time. She sees war film on TV and travels in all three times, describes the events before and after the war. Sees. The voice of the author, narrator and hero of the story is intertwined with the social message of the historical and imaginative events around Dresden, the central symbol of the novel, to the reader. In the story of the sound of the technique is strong, where documentary, fantasy, reality and imagination Blends to reveal the nature and nature of reality and to find the reality of a strange fantasy form. And with the same characteristics, it creates the sounds that create symbols to create an unbreakable link with the new generation. He says "cows slow down, the baby wakes up, but the little Christ never cries" (ibid.: 9). From the voices heard in the novel, the technique repeats the sentence: "Yes The plot of this is "to induce the repetition of the death event in the world at all times and in all places, which then gives universality to stories and events. The time and the indifference are the loud repetition of history. And it is another repetition with Gray's voice. Which says "Jake Jake Jake?" (Same: 38). The other voice is the voice of children, another name of the book: "The Crusade of Children," which in the novel reads the sound of innocence and infidelity of children from the book of Charles McCee. Children who are riding a slave and some will be enslaved, some will be deployed to the service where the author says humorously from the wrong point, and some of the sympathy for their homes that they do not want again. And in the Pope's we read, "We are sleeping and these children are awake" (van Gat, 1391: 31). The other voice that comes along the lines of the book is the voice of the people who have been massacred and apparently no longer sounding alive. And the author says that "Jake Jake Jake" can only be said for massacre. The Voice of World War I On the plane, it is raised through a book that has been opened to relieve the boredom so everyone knows that this sound has not been lost over time. The sound of the survivor of World War I, who never wants to be, says: "Without dancing with death, Artistic creation is not possible "(ibid: 36). And from the voices, there is a sound of religious discourse in the story, in which it tells the story of the gospel and folk of Lot and his journey, becoming the salt column of Lot's wife, and repeating with the death of Lot's wife, "Yes, it is the custom of this time" The burden of psychoanalysis is that the author believes that he should not look back and past. But Goethe says that he has written the book as a salt column and will not succeed. The name of the main character of the novel is a religious one because Billy the Gray Pill means "pilgrim." The one who is born is to die to die, according to the writer. The script has ten chapters each season that has its own voice. The first chapter is the actual voice of the author, who tells herself and starts writing her book, and the voice of the seven characters is heard, often seen in the other 10 chapters. The second chapter begins with Bill Gray's voice, which dates back to the time. Travels past, and brings the voice of the passage of time to the reader. He passes through the doors to see his birth and death many times. He travels reluctantly in time. There is a lack of time and a lack of will in travel. Some people are familiar with those who have long been associated with imagination. Bailey's characterization by describing his appearance and attracting the attention of the audience to the most common thing around him is "like B Tori Coca Cola, who listens to the Voice of World War II. But Gotta tries to travel to Billy for a time. She injures her from the skull, and she is taken to the planet Terrafamadore in the fantasy world, and bare in the zoo Displays and gets married. The motto of life in every universe that you are emanating from this imagination. Billy mourns death on the planet. This is the

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sound of religion that comes from the second part and that the author believes in another world for the dimension of death in which another life is dealt. This idea is close to the religious thought of Muslims who believe in the world of post-death post-death we have life that is going on between the world and the hereafter. "Yes, it's the custom of the times," it repeats itself for every passing moment. Barbara, Bill's daughter, is another person, and another voice that comes out of the throat of all the children who have their parents old and the patient imagines and acts for them, they do not cry out, and they are tired and bored of their crying. Billy says that after death, man Understands and cares about the true meaning of time and passage. The soundness of religion in the war of Christianity, the priest and the assistant priest Billy is also heard. Billy is the voice of the Second World War and the preacher's help. But somewhere in his book he complains about Christianity and expresses it in sentences that he attributes to others. "Rosewater also told him the name of the book of the Gospel is the work of Kilgour Traut the book was about a passenger from space, and his figure was like a trilaterar. This space traveler wanted to, if possible, figure out why Christians are so easily disfigured, so that a comprehensive study of Christianity was made. And the space traveler concluded that these forms were somewhat unbounded and the story of the New Testament arises. In his opinion, the Bible, in addition to other topics, wants to teach people to show compassion towards others even in relation to the lowest human beings. But what the gospel actually taught was: more than If you kill a person, make sure the person's reach is without work and nothing. So, the timing is so. "The same: 139). One of the characteristics of the novel that Bakhtin pays attention to is double opposition. The antagonisms that fall in front of each other are like descriptions and understandings. Land and space. Life and death. Blindness and blindness. Man and woman. Child and non-child. Christianity and non-Christianity. There are two main contradictions for the dialogue between themselves and the other. In the conversation, the object of laughter has a two-sided universal role. It is a self-serving or another achievement of the equality of those who are here and now to claim freedom in the novel. Takibid Bakhtin The term "now" refers to time, which, unlike the linear time, is tied to the natural state of the cycle of time. Death and life are repeated by repeating the sentence "Yes, this is such a time", which somehow goes back to fanaticism in religion. It's a death that comes unwittingly and sometimes cowardly. Girls who are rushing in the bathroom are screaming about a man coming out unwittingly, and men who are fleeing shame and laugh suddenly face death. Blast everyone in the place. Wearing death clothes. "In another part of the same place where livestock were kept, the girls who had seen Billy were naked in a much more homely shelter and all were killed one by one. Yes, the pattern of the day is so. "(Van Gat, 1391: 219) and essentially the most important question of the author of himself and the main character of the story, Billy Gray, in the journey to time, is the contrast between life and death. Bailey's crash falls. Hospitalized with a stroke. His wife rushed to visit him, and after a coincidence that the exhaust pipe was dug, he dies from carbon monoxide gas. A picture in the battle of Billy is mocking because he is weak and lean and awkward, but Viri is wounded and infected. The dying person is dying. She is dying. She is dying. Displaced refugee children die for sale, and ultimately predicts the main character of their death. "I, Billy Gray, died on the thirteenth day of February 1976, and died. Always on this day I will die. Says that his day's death would be in Chicago, and he will talk to a large crowd about the flying saucer and the nature of the time. That day he still lives in the Ilium. For Chicago, Chicago is forced to cross the three international frontiers. At that time, the same blast of the Balkan Peninsula came to the United States and was divided into twenty small countries, so that it would not endanger global peace. An angry Chinese on a Chicago hydrogen bomb had thrown it. It's time to do that. New is new. "(Same: 177). No-Goth knows the human being as a traveler of time, who often sees death but does not care about it. Time in the Slave's novel is not linear, but natural or cyclic. Bokhtin believes that spatial and temporal spaces are important elements in the analysis of the text. Unneut Gatti has two meanings of linear and natural time in the novel, and a cycle of life and "Time and time are the first means of the time incarnation of a place that has opened as the center for tangibility and serves as a force for the whole of the novel" (Moghadadi, 1393: 318). The linear time from a starting point and at the end of the next, is the

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first point of life and the ending point of death. Billy's life is his study, military service, war, university, marriage, childhood ... and the plane crash shows a linear time. To give But in the natural or cyclic way Bakhtin refers to, it is combined with natural events and has no beginning and end point but the concepts of life and death are created and perceived. At the natural time of the body, the same is the nature and Man is not afraid of death. He is ready at any moment to become part of the cosmic universe. "We are aware of the way of the end of the universe, and we know that the earth will not be handy in this matter, except that the earth will be dismantled from the universe." (Van Gat, 1391: 149) Billy travels in time She returns to her birth and returns to her father's death and grief to her accidental loss of life. She goes to bed, but with her husband on the bed, when they say that they are like two spoons, they say: "It's the hardships of war and deprivation among the wealth that and the American heart recalls in the high-end car and rebuilds deaths among the great pleasures of its life. The words do not rejoice, but they melt away from sadness. There is a continuity on the two sides of the conflict between life and death. The loud voice in the novel points to the preservation of human values. Those that have been lost or forgotten over time. "They had set up for a gala and a long table. Everyone had a soup dish, which was actually a dish of milk ... they put a matchcase, a pencil and a candle. Only the soaps had German origin. Among them it was a strange similarity. They both glowed with a deadly telescope. The English did not know the flow, but they made the candles and soaps made of refined fat, Jewish, gypsy, bisexual, communist, and other enemies. "(Van Gat, 1391: 125). In the slave house, when the conversation takes place, the hidden facts become apparent and the unspoken ones are spoken and the force of continuity is fulfilled. Billy spent years silently, like Van Gotta, but speaking at once. And says in the hospital that he was involved in the war, and above all he was in the bombing of Dresden, and agreed not to believe it. Billy tells the story of the trophy on the planet Terrofamadors for Montana in the zoo, telling them all about the war and bombing of Dresden. "Billy Pile Graham began to speak: Dresden was destroyed on the thirteenth day of February 1945. We left the shelter the day after. She was sent to Montana for her pregnant wife in the CIA Like a choir of four guard said he had quadruple. (Same as: 221). The satire and the result of that laugh are used in the multi-voice novel to make the sounds identical. According to Bakhtin, "this in modern novels, with the collapse of the Aristotelian dichotomy in the form of a falsehood, the seriousness of the official language with an opposed joke dissolves inwardly "(Bakhtin, 1387: 168). In the Sanchez House of No. 5 we see humorous, laughing-free comic strips of how annoying humorous decomposition is shown. Classroom degeneration in the book's slander reminds well of Bakhtin's theory. The main theme of the novel is to protect values traditionally, the use of mental and fantasy techniques, and even the use of social and nostalgic satire, is actually to justify this disturbance of the class distance. Unofficial discourse with folklore and the nostalgic life of personality among examples of other books in official language are examples of the revival of informal language. There are many characters in the story, such as Billy Gray's wife, Robert, who has no conversation with him, and Barbara, who has a brief conversation with her father. We call them the limit of a short conversation or an internal monologue. The knowing, all-knowing arenas of the whole, which, at the angle of my view, turn into a narrative, and sometimes the whole, all-knowing, restricts the author to the creation of this informal discourse. "When Billy was admitted to a hospital in Vermont and he was recovering, his wife suddenly was poisoned by a man's gas." It's like this, "(van Gat, 1391: 41).

And somewhere else. "When the name of Billy Gray Gray was recorded at the prison camp, he was given a number, with an iron plaque inscribed on it. Hakaki was the work of a Polish-Polish slave worker. It was dead, so, the timing is so "(the same: 120). The writer's voice initially turns into the voices of the characters he creates into several voices that tell the reader all the same voice, and one thing is said: Dresden was destroyed. The social fragmentation that the author suggests in the novel among The sounds of the artist are questioned by the writer and occasionally mocked by the manner and appearance that appears in today's American societyThe novel's characters deal with the collapse of the language's

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communicative means of war against the US ruling system and express their protest in the form of humor. An example of a critical aspect. "On the road outside the hut, the Americans, who were Billy, were like fools. A photographer who was a German war correspondent stood with a Leica camera. He took the image of the legs of Virgi and Billy. Two days later, he photographed for strength. The heart of the Germans was published on a large scale to show them that the military equipment of the United States is often unpardonable, despite the fact that it has a mythical wealth "(ibid, 80). And somewhere else, the author states in the words of an English author: "America is the richest nation in the world. But most people are poor, and poor Americans have come up to hate themselves ... The author of this monograph, which Incidentally, Shankadi is located in New York State, has had the highest intelligence among the war criminals who have been sentenced to death by ropes. So, it's like this. "(Ibid, 161-162) and at the end, we read the novel, "And every day, my government censuses those who have turned the military science into Vietnam into a body, and it informs me. It's like this." (Ibid, 257). The grotesque body of the novel takes place with the cycle of time. "After breaking the boundaries of the body, man is placed in conversation with nature, a vague and tangible manifestation of abstract affairs is displayed, resulting in the death of man as the second life. Are subject to certain transcendences of social order "(Makarik, 2009: 459). In the grotesque, the death of man is not a ruin; it is a kind of redefinition that occurs in the universe, it fertilizes the soil and reaches the cosmos in a rotational moment "Those who die do not have any way except death, and each corpse is moving forward. So, the pattern of this is so." (Van Gat, 1391: 258).

Result

Reading the Salsa novel No. 5 based on Bakhtin's ideas in the form of multi-voice discourse, a new method in analyzing the thought of a modern novel, showed that this novel has several voices that the author originally chose from my first or second person perspective and Then, its rotation toward the wisdom of the whole perspective provides the ground for creating multi-voices in the novel to take advantage of a mere personal memory to analyze social events and human situations. Persons in a social process, and evils are brought to the consciousness. The result of this change is to criticize the state of society and culture ruling the United States. A culture that is ridiculously humorous the species is questioned. After years of bombing the city of Dresden, the writer decided to write his memoirs. The author, by choosing the sick personality of the species and traveling during the realities of a war of supremacy, depicts a planetary parable called Terralmamador, and manifests their inner attachment to them. The termination of the story in the novel from the beginning is clear. The absence of timeliness in the novel and the nonlinear and direct time shows that he is not a well-known and ordinary being that has experienced various events, but a mixture of things Various and varied times. The war and the catastrophes and tragedies of the war of metaphor of wandering and horror the rule of the day Ast.zavyh see spin the truth to all humanity generalizes the symbolic meaning Dresden. Dresden is in fact the same as Hiroshima, Sodom, and even Feca and Shelmon, and sometimes linked with personal deaths, in order to become more global in its dimension. The complete development of the personality takes him toward mythology. The storytelling technique, documentary blend, fantasy, Reality and imagination that has been able to grasp the reality and create a new form in the novel. The reality turns into a fantasy to make a humorous novel and to remain at the height of funny excitement. An example of interacting in social relationships is the sense of conversation and conversation, especially Critical, social, and multicultural discourse can be found in the novel. Increasing critical voices and drawing the social status of features the multi-voice novels have been narrated. And as a result, we see that the main thrust of thought in the field of philosophical anthropology is the logic of conversation.

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