

The role of the fictional character in linguistic diversity, the novel “Ramada Nights” by the novelist Wasini Al-A’raj as a model

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Abstract:

Linguistic plurality in literary writing is an artistic phenomenon full of aesthetics, and it reveals, in one way or another, the dialogical structured nature of contemporary narrative discourse. In fact, the personalities employed in it contributed to its diversity, its varying social and cultural level, and its different points of view.

Moreover, 'The Nights of Remada' by the Algerian novelist Wassini Laaraj is one of the most important contemporary Algerian novels in which this phenomenon is clearly embodied. We mean linguistic pluralism. So; did his artistic vision achieve in it what it seeks from a structural and semantic point of view?

This is what this article seeks to achieve by observing the role of personality in linguistic pluralism and enriching it. Also, we are trying to elucidate the various images and forms in which the speaker appears in literary discourse, with a focus on the most important characteristics that characterize his language at all structural, semantic and artistic levels.

Keywords: Linguistic plurality; The novelistic character; The aesthetic; The dialogue; The nights of Ramada.

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1. Introduction:

The novel is a literary work whose material is reality and whose foundation is language. Its goal is to create a linguistic world that reflects the dialogues that move society with its various structures, viewpoints, and multiple and diverse ideologies. In order for the novelist to be able to monitor the reality of society and represent its crises, he needs characters through which he can embody the greatest possible manifestations of social life. Accordingly, they are of great importance in constructing the novel, as it cannot be said that there is a novel without a character, and there is not a single story in the world without characters. Critics even considered that "the basis of a good novel lies behind the character"¹. In fact, the novel builds its subject from the languages of its speakers, and its idea becomes clear based on the dialogues between its characters. The novel's quality is achieved by characters that impose themselves in it; this means that the more the novelist masters Drawing it, approaching its psychology and reactions, and making it give itself generously and deeply achieved the success and uniqueness of his work, and prepared the ground for its dialogue.

It is noticeable that the contemporary novel, when it presents its characters, is no longer concerned with their external appearance, nature, features, or the form of their life reality, but rather as an expression of individual and societal awareness. Accordingly, the forms of awareness within it are multiple, and then they exchange influence based on the fact that it is not satisfied with itself, but rather is linked to a tense relationship with others. As a result, the novel truly becomes "a system of languages that illuminate each other dialogically, and it is not permissible to describe or analyze it as one and only language."² Thus, it has gotten rid of the singleness of perspective and moved to the multiplicity of voices.

This technique was adopted by contemporary novelists in weaving their works until it became a prominent feature in the field of contemporary novels. It also worked on confirming the principle of creative modernity, and transcending the monolithic approach that no longer serves the purpose. Consequently, it remains incapable of depicting the reality of a society characterized by its cultural diversity and linguistic plurality due to the means it has gathered that imposed this diversity. Wasini Al-A'raj was not immune to this new path, as his novel "Ramada Nights" confirms, which was a fertile space for linguistic plurality, whose existence was linked to the affiliation plurality of the many characters employed in it. In fact, this is the reason that made us tend to study it from this perspective, and thus we titled our article: The Role of the Novelistic Character in Linguistic Pluralism, "Ramada Nights Novel" For the novelist Wassini Al-A'raj, as a model.

This approach attempts to answer the problem and questions that arose as we delved into the linguistic plurality within this novel. How did the character contribute to achieving it? What are its most important manifestations? What is the effect of this plurality on its aesthetic and semantic construction?

2. The Novelistic Character and Its Relationship to Linguistic Pluralism:

Mikhail Bakhtin is considered the first to make polyphony the basic feature of the novel. It is the basis of the dialogue of language and the features of which he established in modern human thought through his study of the narrative discourse of Dostoevsky, whom he considered the creator of the polyphonic novel based on “the multiplicity of characters, languages, styles, positions, and narrative perspectives.”³ Thus, he acknowledges that “the novel does not speak in one language, but rather relies primarily on the multiplicity of linguistic voices and creates a comprehensive style from the multiplicity.”⁴ Bakhtin, then, does not recognize the authority of one language, but rather the multiplicity of languages associated with the multiplicity of characters and the clash of their points of view about the world, because “the language that appears to be one is in its essence is multiple languages. Its unity is nothing but the unity of the grammatical system while they are all diverse languages, formed by social life and historical process.”⁵ Thus, the novel becomes a creative meeting place for a group of social languages charged with intentionality, intentions and ideology. Additionally, each character has his own language that shows his level and expresses his position, and reflects his cultural and social affiliation and his intellectual and ideological orientation. Characters appear within the democratic polyphonic discourse with their linguistic heritage and intellectual richness to furnish their dialogical space through the intellectual interference of the characters. Moreover, they were liberated from the authority of the author and allowed to present their ideas, visions, philosophies, worlds and perceptions of life, the universe and people with complete freedom and spontaneity without fear or hesitation. Ideas, according to the Bakhtinian perspective, have a dialogical nature in their depths, and the basis of dialogism is what happens from influence interchangeable between the forms of consciousness of these characters.

The novel thus becomes an entity for the diversity of discourses, the difference of languages, and the multiplicity of points of view. Hence, discourses are interconnected, points of view confront each other, languages coexist, dialogue with each other, and interact through hybridization, stylization, and parody to create linguistic diversity and multiplicity that bestows aesthetic diversity and cognitive richness on the structure of the text.

3. Reading the novel:

The novel "Ramada's Nights" was published by the Lebanese House of Arts in January 2021, taking the Corona pandemic and the deterioration of conditions at all levels as its subject. It narrates the details of a love story between Dr. Ramada and Maestro Shadi Yaqoub. He was preparing to perform his last evening at the National Opera before traveling to Vienna in response to his artistic commitments. They meet and their lives change completely. One night unites the two lovers and inherits the burden of Ramada, to discover the meaning of life hidden within them. However, the

spread of the Covid-19 pandemic and the preventive measures it imposed, such as cutting off travel routes, changed everything, so Shadi finds himself stuck in Vienna with his student Misha, who has been infected with the Corona virus. Ramada's life turns into a hell of intertwined emotions; Jealousy, love, fear and longing, so she decides during the thirty nights of withdrawal to write every night, accompanied by Chopin's music with its sad notes and melodies, a letter to her lover Shadi. These letters, on which the novel is based, are full of feelings of love and hate and the daily life of Koviland, in which the epidemic, extremism and corruption collide. In them, she reveals, from behind the curtain of the Corona pandemic, the flaws of the mafia regimes that sow corruption and trade in everything. It also depicts the societal trend collapsing under the weight of the crisis, so the human feelings that are swinging in a painful and sad way fade away with the miscarriage of the ashes of "Haroun's fall was the straw that broke the camel's back". Thus, the novelist announces the end of his work, leaving the dream suspended.

The novel thus raises political, religious, social, moral and health-related issues. The characters engaged in dialogue, their languages varied, their visions differed and multiplied. The personalities belonging to the art of music with their musical speeches, and personalities belonging to the art of painting with their artistic paintings, and others that combined music, painting and medicine, floated to the surface... So the languages interacted and the rhetorical forms overlapped and blended to reveal the novel as a harmonious and attractive mosaic painting that captivates the reader. Additionally, it provokes him to explore its depths and uncover the secret of its beauty, the splendor of its colours and the sadness of its melodies.

4. The novelistic character and its role in achieving linguistic diversity in "Ramada Nights" (RESULTS AND DISCUSSION):

The novel "Ramada Nights" is distinguished by the multiplicity and abundance of its characters, the diversity of their social and cultural levels, and the contrast of their visions about the world. Hence, its languages are diverse and differ according to their levels. Accordingly, the novel came, in terms of Linguistics, as a mixture of languages belonging to literary genres and multiple expressive arts, creating its distinction and uniqueness, especially since "all languages can take their place on the level of the unique novel". Moreover, all arts express a certain position as dialogue and overlap would not have occurred between them except for what they carry of intense expressive energies that help the characters to display their opinions and ideology, and this is what will be presented below:

4.1. The character and the folk song:

The folk song has formed a necessity in the linguistic context of the novel because of its presence and importance in the consciousness of the character who longs for it in all times and places. We notice - through the pages of the novel -

narrative areas full of the presence of the folk song with its diverse lyrical natures and different trends that Thanks to its creative abilities. In fact, it blended into the fabric of the novel until it became part of its details. The novelist employed it in an aesthetic manner that explores the depths of the moment and navigates the sap of the emotional formation of the character in a way that illuminates the situation and anticipates its future horizons. It was called for by situations that resulted from the difference in each character's awareness of life. We mention among them the song "Love Messenger" by the Moroccan artist Abdel Wahab Doukkali, which "Nour" recalled when she met "Ramada" after a long absence. It was the messenger of love between her and her brother "Bakr", saying:

"Love Messenger, where did you go, and where were you absent from us?

I am afraid that you forgot us and abandoned us and swore you would not return.

As long as love is lost between us, and you have drunk from its spring twice."⁶

To express through these words charged with feelings of nostalgia and loss her feelings that ordinary language was unable to convey.

In another place, 'Ramada' recalls the song 'Souf Ahyi' by Fairuz with its sweet music and romantic words when she was at the highest levels of ecstasy and vigor dreaming of an intimate meeting with 'Shadi'. As a result, she says: "Where did that beautiful, high voice come from, soft as rain, full of light and delicacy, touching the heart to the core.

My friend, we came from light to light

And with the star we went and with the sun we came(...)

It is no secret, my friend, that my days are few

Why don't I live while in my eyes and heart there is life

I will live" ⁷

To express through this song her feelings that overflowed with love and passion and depict the pleasure of the meeting that brought her together with 'Shadi' in the dream.

The Iranian song by Fatima Mahlaban, with its sad lyrics full of feelings of sadness, pain and bitterness, expresses her disappointments, misery, oppression and resentment. It works on depicting the horror of the situation she found herself in when Misha prevented her from seeing Shadi after his return from Vienna due to his difficult health conditions despite her insistence. She falls unconscious and loses her long-awaited fetus, saying: "The sound of death was pierced by the remains of an Iranian song by Fatima Mahlaban, it was coming out of my heart...and I was falling into the black hole that whenever I crossed it, it closed behind me, blocking my air, my breath, my light, and my sky.

Do you know that I waited for you until dawn, but you did not come?

Today everything is over, I have one life that I wasted in vain waiting for you.

Listen to my advice well, my heart,

And let your pulse calm down in my chest, this is how the world is,
this is how the world is..."⁸

This narrative passage clarified Ramada's point of view of herself and the world around her. In fact, we would not have known except by interacting with other situations because ideas remain hidden in the minds of characters and do not appear except in the presence of another consciousness with which she establishes a dialogue.

Al-Araj did not stop at interacting with the Arabic song, but rather went beyond it to foreign songs, as Ramada said when she recalled the song "My Way" by the American Frank Sinatra, which had always lurked in her memory to cast its shadows. After hearing about the murder of "Professor Habry", on her present, imprinting it with sadness, bitterness and regret, saying: "I can never comprehend that I will never see the beautiful doctor, Mr. Habry, again...as he looks To the hour and hums My Way by Frank Sinatra.

"And now, the end is near;
And so I face the final curtain,
My friend I'll say it clear,
I'll state my case, of which I'm certain.
I've lived a life that's full.
I've traveled each and every highway;
more, much more than this,
I did it my way".⁹

we find her in another place recalling Dvorak's song 'For the Moon' with his sad music from the Czech folk opera Rusalka. When she saw a star retreating, leaving behind a waterfall of light and much dust of death, and she remembered the legendary story of Rusalka* in which she saw herself and said: "I hear the sound of your sobbing and your sorrow coming from the song of the moon".

"Petite lune si haute dans le ciel,
Ta lumière transperce le lointain,
Tu vas de par le vaste monde.
Tu vas jusque chez les humains.
Arrête –toi un instant,
Dis-moi, ou est mon amour?
Dis-lui, lune argentée?
Que pour moi te l'entoures de tes bras,
Tu luis pour qu'au moins un instant,
Il se souvienne de moi en songe.
Et dis-lui que je l'attends..."¹⁰

To reveal through it the tragic voice that sleeps in her heart as a result of her longing, fear and yearning for 'Shadi', as his ghost remained with 'Misha', haunting her wherever she went. "The voice of my longing rises from among the darkness and the

gray rubble, penetrating me from within, all the sleeping things ignite within me"¹¹, "My obsessions always lead me towards the most terrifying areas, your companionship with Misha alone puts me in a state of fear."¹²

These songs, which were spoken by the characters, supported the language of the text with a transparent and symbolic language with multiple meanings that enriched the text and increased its depth, and established linguistic diversity in it. It also characterized "the events of the novel with realism based on the fact that the real characters in daily life use these structures"¹³, and on the other hand, revealed the complex linguistic and cultural structure of Algerian society that reflects its openness to others.

4.2. Character and musical balance:

The language of music contributed to shaping the linguistic space of the novel. Al-Araj relied on it to furnish the worlds of his novel, as music and the novel are two arts that clarify each other.

The relationship of music to the novel emerges with the first threshold we encounter; Title threshold, the word "Nights" is a musical given par excellence. It was saturated with an artistic load that refers to the nights of the world-famous musician Frédéric François Chopin; solo piano pieces, which Ramada's novel's nights were associated with like a balm that heals the absence of "Shadi" and restores its fractures, so no night of them can end without listening to this dreamy music.

This relationship did not stop at the title, but rather extended to the text, so we find that the novel was built in its internal elements and across its thirty chapters on Chopin's rhythms, taking its names as a technical basis for its title. In addition to that "it was inspired by its semantic contents that it suggests and embodies"¹⁴ until it became in all its corridors breathing through Chopin's music and magic.

Therefore, music not only built the architectural structure of the novel, but also shaped the character. Even 'Karim', 'Ramada's' wild, backward and reckless husband, is comforted by music, so he accepts classical music to accompany his intimate moments with his wife. "He was doing that for me... because he wanted to make me happy"¹⁵ even though he "loves the young woman, Khairah"¹⁶. Through these narrative passages, 'Ramada' expresses 'Karim's' position, which is contrary to hers.

In addition, we find Maestro Shadi Yaqoub telling Ramada about his musical upbringing in a stylized language, saying: "I learned to play at an early age from my father, who was a violinist, but he insisted that I learn the cello and piano. He even stuck with me about his favorite players and composers, Jacques Offenbach on the cello, and Schwein on the piano, especially the nocturnes... Offenbach was German-French, but his spirit remained Prussian. When France was defeated by Prussia, the French withdrew their love for him, so he fled to Britain. He maintained his French love until he returned to die there, while Frederic Chopin, a Boulogne native from the suburbs of Warsaw, lived and died in France. His nocturnes enchanted the world that

loved light soul music... I traveled on a national student mission to Vienna and returned, and when the world closed in this country during the wars Ahlia, I am back in Vienna again... I am currently working with the National Symphony Orchestra as a cellist"¹⁷.

This stylistic hybridity, with its musical touch and its fragrance extending through the past, clarified Shadi's vision of the world of music, and revealed the secret of Ramada's attachment to Chopin's Nocturnes, on whose ground the novelist built his novel.

As for 'Ramada', Chopin's nocturnes carried a lot in her memory and soul: "The piano's clicks throw me into your arms"¹⁸ and "Chopin's nocturnes lift me up to your sky"¹⁹ "They are the last secret threads that connect me to you and bring you closer to me every day"²⁰, the sound of a piano penetrates the depths of her torn soul. As a result, she sails with it far from the time of Corona, the time of death and sadness, reviving the image of 'Shadi' "How do I belong to you, my beloved, without Chopin's music, without this piano that has been resounding for an hour"²¹. She catches her breath to the groan of his melodies to embody for him every night through the messages she writes, her hopes, sorrows and disappointments in Koviland. Thus, the music transforms from "notes to words to settle on the pages of a text that has the ability to absorb these artistic charges with care and attention, as world music becomes a narrative text par excellence"²².

Moreover, the rhythm of the story intersects with the rhythm of Chopin's nocturnes in a dialogue harmony that indicates the vocal multiplicity that the novel is called, and expresses the novelist's ideology that he included in his characters, considering music an important theme, even the most important in his novels.

Accordingly, each character expressed his opinion about what was happening, and this is nothing but evidence that "there is no single position or idea within the story"²³.

The musical balance dialogued with the novel and interacted with its narrative fabric in various aesthetic ways that transformed the text into a sad symphony based on linguistic diversity, giving the text its spirit and human dimension.

4.3. Character and plastic art:

Al-Araj created Ramada's Nights on Chopin's music supported by the art of painting because "music and art remained a basic background"²⁴ for his writings. We find him employing a character who is fond of painting, saturated with the cultures of painters, and familiar with all the masterpieces of world art. "Dr. Mahdi Lagwati"²⁵ who "loves the arts very much, especially plastic art"²⁶, and since self-awareness cannot but dialogue with another awareness. In fact, his field of vision cannot be placed except next to another field of vision, and his ideology cannot be placed except

next to another ideology. The novelist relied on the character of 'Ramada' who loves music and painting, and her re-enrollment in the university occurred as a means for visions to meet and positions to clash. Accordingly, his choice and the main purpose of her presence in the Faculty of Medicine were driven by "Saeed "I found in you a beautiful interest in the arts," "Thank you, Hebry, for introducing me to Ramada, ²⁷ who will be my support in this artistic culture,"²⁸ so "Mahdi" recalls many international paintings by hanging them on the walls of his office. These are consistent with the events that the novel worked on, and he lets them say what he could not say due to the connotations, suggestions and symbols they carry. "The image is fixed in its paper text, but it tells its enjoyable stories that were before its time was frozen," thus ²⁹ confirming that art and medicine give life, "We at the university give people the means to love life, so is there anything more beautiful than a kiss? ³⁰" Thus, Klimt's painting *The Kiss* was the first to be present, this painting depicts a couple locked in an intimate scene, to explain through it in a convincing way that the kiss is the highest expression of the enchanting emotions inside us. "I love all "What concerns human closeness," Ramada replies, "is my mother's business... She has returned to her ³¹ isolation and to the state of futility that pierces her eyes... She is living in a state of depression because of your father's neglect of her after she found him at the beginning of withdrawal, and he made her feel that she is a desirable woman... He began to call her with a kind of coquettishness... When she first sneezed and her temperature rose, his view of her changed. He contemplated her face.... He told her you have Covid, we must separate... Everything we saw as beautiful between my mother and father collapsed in one night," to depict through this clip her point of view towards the ³² infected world and present shocking facts about the image of the family, and explains to 'Mahdi' that everyone is looking for their own interests and does not care about those they love "the epidemic revealed the fragility of everything"³³, and "removed all the covers that had long covered our backward reality"³⁴".

In another place, 'Mahdi' talks to 'Ramada' about the painting of the kiss of Judas, saying: "Look, Ramada... the kiss has no partner for man... When the holy books mentioned the kiss of Judas, they mentioned it bitterly... We got closer to the painting entitled *The Arrest of Christ*, the Caravaggio, in which the kiss of Judas appears clearly, the painting was painted in 1602... The problem is that what resulted from that kiss was harsh; "Crucifixion, killing and resurrection"³⁵, this painting translates Mahdi's position towards the world with his keenness to alert people to the need to adhere to preventive measures against this traitor who "eat people without stopping"³⁶. Visual metaphors, then, help us understand concepts or ideas that are unfamiliar to us, so they turn into expressive media that give the idea a certainty and persuasion.

Dr. Mahdi's museum continues to be present, and this time with the painting of the lovers by Marguerite. "Ramada" says, addressing Mahdi: "I have seen many paintings by Marguerite, but the painting of the lovers surprised me. I always see it in

many shops. I do not understand how the kiss takes place from behind the barrier of the cover... This is another form of kissing by the Belgian surrealist Rony Marguerite, which embodies two people in a kissing situation with their faces covered."³⁷ Perhaps, through this clip, "Ramada" wanted to embody her position and the position of the doctors with her Represented by their inability to reveal the identity of this ghost that made "this country close all its doors to the light and every day open a gap for darkness and disintegration"³⁸, and on the other hand, it reveals its position on the world that did not fully adhere to the precautionary measures despite the warnings and alerts from doctors who were unable to find a vaccine for this epidemic.

Based on the above, we confirm that the image has power, as the first function of the artist is to see and make us see what we do not understand in a familiar way, so the language of narration harmonized with a language other than the language of words to produce the characteristic of cinematography with its influential ability, adding to the text cognitive richness, aesthetic inspiration, spiritual dimension and linguistic diversity.

4.4. Character and medical balance:

The medical balance had an intense presence throughout the novel, as the Covid crisis that swept through Koviland and the whole world was the subject on which Al-Araj wove his novel. Consequently, we find him choosing characters belonging to the field of medicine "Mrs. Malak³⁹, the psychiatrist", "Mr. Al-Kharat ⁴⁰, the director of health", "the Belgian professor Gilbert Koven, a specialist in microbiological experiments and infectious diseases⁴¹".

Since the time of Covid-19 is the space in which the novel was written, the narrative language in most of the novel's scenes relied on drawing inspiration from medical words and speeches, and this is clearly evident from the beginning of the title threshold. The word 'ashes' is saturated with the burden of epidemics and diseases and encapsulates the meanings of destruction, death and annihilation, and was employed to refer to the heroine that her father named after the year of ashes⁴² "I got the name from the year of ashes", she expresses her impression saying: "Was I that bad to my father that he named me ashes?"⁴³ "He named me after the year of ashes after the plague, the famine and the dark misery "because "he was not satisfied with being the father of ⁴⁴ girls... I was his grief, I was his inner defeat that he could not overcome... He did not receive me with joy"⁴⁵, even Shadi did not like this name "He whispers in my ear Avin, Rama... He does not like ashes, it reminds him of everything he does not like; "With the fires he experienced in the German and Austrian exiles that burned his life and from which he returned with a stroke that almost killed him⁴⁶".

To embody these narrative passages "the multiple ideas, controversial positions, different points of view and the diversity of ideological perspectives" of the characters of the novel, and to consecrate the dialogue that Bakhtin considered the basis of the narrative discourse as an inevitable result of the difference between the characters.

The presence of the language of medicine was not limited to the title, but rather went beyond it to the folds and folds of the novel, as we find that this language has strongly swept the utterances of the characters and their dialogues, we mention from that the speech of the doctor 'Hibri' with his students in the auditorium:

"Let's summarize: Infectious diseases include all diseases caused by parasites, prions and fungi. They therefore cover a wide spectrum of very serious diseases such as AIDS, hepatitis, malaria or tuberculosis. Although research has enabled the eradication of some of them thanks to the development of specific vaccines and antibiotics, there is still a long way to go before all of these pathologies are treated. Today, we are also witnessing an increase in resistance to antibiotics by bacteria, as well as the emergence of new viruses that are still unknown. Investigations continue in order to develop innovative treatments for these diseases."⁴⁷

While we find him in another place talking to 'Ramada' saying: "I won't take much of your time, sign the document, how were the results?

- Our situation is frightening, Doctor... Infections are on the rise exponentially. Isn't there a way to pressure the Ministry of Health? What we are doing is not a quarantine.

- I have written to them dozens of times to convince them of the futility of what they are doing, but they are waiting for the epidemic to go away on its own.

- All international analyses say that we are heading towards ruin, after a while we will not find places or respirators to confront the disease.

- True, I wanted to talk to you a little about the institute, the Ministry of Health will give us a new position for microbial studies.

- Goodbye, Professor.

- Goodbye Ramada, take it easy, think about the position".

The speaker is one, but his language changes with the change of time and place, as social, cultural, and environmental conditions affect the language of the novel's characters and thus play a role in achieving the linguistic diversity that characterizes the novel.

Medical language was not limited to doctors because the subject of Covid became everyone's obsession, as it has no mercy on anyone, to the point that it "stole... the director of the pharmacy to distribute medicines", and among the passages that embody this is the saying of "the correspondent Hamdi Thabet from in front of the Vienna Hospital: Do you know who discovered the necessity of hand sterilization, which has become normal today with Covid-19? We must go back to the year 1847 when Aeneas Sommelgais, who was working in the maternity department, noticed the death of many new mothers and students in the maternity ward in March. After noticing the death of one of his colleagues from blood poisoning, he discovered some exciting elements in the bodies of the dead, which were deadly germs in the hands of the young men in the waiting room who were performing the delivery without

sterilization, so he stipulated hand sterilization, which has become a rule until today, but he was fought by his friends and taken to the mental hospital and died in mysterious circumstances before what It was imposed on doctors and is imposed on us today ⁴⁸.

In this passage, the historical medical language is present, intertwined and fused with the language of narration, stylized and imitated, so that the novelist supports the position of the character who is trying to convince us of the necessity of sterilization and the negative effects resulting from abandoning it, and embodies the suffering of doctors in this society lost in the cycle of Covid time.

The novelist's evocation of the medical balance has opened up a space for dialogue and harmony between the literary language and the scientific language in artistic waves to exercise a strange influential power over the reader mixed with what is aesthetic that makes him believe in the realism of events.

5. Conclusion :

Based on the approach of Wasini Al-A'raj's novel 'Ramada Nights' from the perspective of linguistic diversity, we conclude the following:

- Al-A'raj relied in 'Ramada Nights' on characters with multiple affiliations, ranging from main characters to secondary ones.
- He knew how to sculpt his characters and draw their shadows by selecting the linguistic indications that depicted them and highlighted their characteristics, thus giving them an existential characteristic and suggestive ability that traps the reader in the trap of their existence.
- He used multiple narrators for a reason that goes back to the fact that the epidemic events on which the novel was built cannot be narrated by one character or one narrator, but rather all those who lived it participate in its narration, which gave the novel truthfulness and persuasion.
- The novelist drew his culture from multiple and diverse sources of knowledge, so the language of music, the language of drawing, the language of medicine, and the language of folklore surfaced, forming a dialogue system based on the blending of languages.
- These expressive linguistic forms have their deep connotations and dimensions, which the characters adopted to introduce linguistic diversity into the entity of the novel.
- He allowed his characters to speak in their languages and exchange dialogues with complete freedom so that linguistic diversity would appear through them in its most sublime manifestations. Giving the novel an aesthetic splendor, artistic richness, and semantic richness.
- The linguistic interaction between the novel's components revealed Al-A'raj's awareness and his unique artistic genius in conveying his opinions hidden

behind the curtain of duality and harmony of voices, the multiplicity of languages and discourses and their interaction, the multiplicity of narrators, the diversity of characters and their dialogue styles as narrative techniques that allow the language to display its expressive and aesthetic performance capabilities.

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