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Bakhtin epic and novel slideshare

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1 Mikhail Bakhtin The Discourse of the Novel and Heteroglossia 2 3 Mikhail Bakhtin Introduction 4 Mikhail Bkhtine At the center of Bakhtin' s ideas is the principle usually translated as heteroglossia (in the original Russian: raznorecie, literally "the word of another"); the notion that the meaning of language is socially determined, that utterances reflect social values and depend for their meaning on their relation to other utterances. The idea is a familiar one in the purely linguistic context of speech-act theory: An imperative sentence can be an order, a command, a request, a plea, or a prayer, depending on who is talking to whom. 5 Mikhail Bakhtin We could say that Bakhtin essentially directs our attention to the PRAGMATICS of literary discourse. He differentiates sharply between: dialogical discourse, which explicitly or tacitly acknowledges the language of the Other; the controlling presence of a social context; and monological discourse, which tries to have its say in a vacuum. 6 Mikhail Bakhtin But Bakhtin does not merely analyze literary pragmatics neutrally; he loathes single-voiced authoritative discourse, the unquestionable word that comes from above to dictate meaning (religious discourse, political discourse, moral discourse, etc.) 7 Mikhail Bakhtin For Bakhtin, monologism denies the existence and validity of the Other, assuming an auditor to whom one speaks without needing to listen (the Other). Instead, Bakhtin valorizes dialogism and the types of discourse he calls double-voiced (dvugolosnoe slovo), in which a single sentence will bring into dialogue two or more different languages: A) The expression of an author's ideas through a dialogue of characters. 8 Mikhail Bakhtin B) A sentence that must be recognized within a cultural context: Bunny Bunny' has a great Gilda Radner, and reminds us why we loved her. Bunny Bunny: A paly by Alan Zweibel" his 15-year friendship with comedian Gilda Radner. Both rode the first wave of TV's "Saturday Night Live" fortune - he as a writer, she as a super-talented regular who became a star. Viewers smiled when her face hit the screen; her comedy was infectious. 9 Mikhail Bakhtin What Bakhtin calls languages can be idiolects - the individualized discourse of a particular person - or various sorts of dialects, communication styles, or jargons characteristic of particular social groups: trades, professions, classes, parties, generations. 10 Mikhail Bakhtin The shifting planes of intention that can occur whenever one language meets other in a single discourse permits an exhilaratingly chaotic freedom of expression. Bakhtin particularly loves the various forms of parody, which mediate comically between an audience and a known prior discourse. My mistress' eyes are nothing like the sun; Coral is far more red than her lips' red; If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her head. I have seen roses damasked, red and white, But no such roses see I in her cheeks. . . (Shakespeare, Sonnet 130. Thus, purity and clarity of speech, with clear levels of discourse of the sort Aristotle and Horace recommended, earn no points from Bakhtin. 11 Mikhail Bakhtin He was 70 and was unrecognizable: 12 Mikhail Bakhtin The Topic of the Speaking Person from Discourse in the Novel Before, then, taking up the issue of the artistic representation of another's speech conceived as the image of a language, we should say something about the importance in extra-artistic areas of life and ideology of the topic of the speaking person and his discourse. 578 13 Mikhail Bakhtin We need only keep our ears open to the speech sounding everywhere around us to reach such a conclusion: in the everyday speech of any person living in society, no less than half (on the average) of all the words uttered by him will be someone else's words (consciously someone else's), transmitted with varying degrees of precision and impartiality (or more precisely, partiality). 579 14 Mikhail Bakhtin The following must be kept in mind: that the speech of another, once enclosed in a context, is - no matter how accurately transmitted - always subject to certain semantic changes. The context embracing another's word is responsible for its dialogizing background, whose influence can be very great. Another's discourse, when introduced into a speech context, enters the speech that frames it not in a mechanical bond but in a chemical union (on the semantic and emotionally expressive level); the degree of dialogized influence, one on the other, can be enormous. 15 Mikhail Bakhtin For this reason we cannot, when studying the various forms for transmitting another's speech, treat any of these forms in isolation from the means for its contextualized (dialogizing) framing - the one is indissolubly linked with the other. (Opposite to Saussure) In order to assess and divine the real meaning of others' words in everyday life, the following are surely of decisive significance: 1) who precisely is speaking, and under what concrete circumstances? 16 Mikhail Bakhtin 2) When we attempt to understand and make assessments in everyday life, we do not separate discourse from the personality speaking it (as we can in the ideological realm), because the personality is so materially present to us. 3) And the entire speaking situation is very important: who is present during it, with what expression or mimicry is it uttered, with what shades of intonation? 4) The ideological becoming of a human being, in this view, is the process of selectively assimilating the words of others. 17 Mikhail Bakhtin The latter mode poses on a small scale the task implicit in all prose stylistics: retelling a text in one's own words is to a certain extent a double-voiced narration of another's words, for indeed "one's own words" must not completely dilute the quality that makes another's words unique; a retelling in one's own words should have a mixed character, able when necessary to reproduce the style and expressions of the transmitted text. 18 Mikhail Bakhtin The tendency to assimilate others' discourse takes on an even deeper and more basic significance in an individual's ideological becoming, in the most fundamental sense. 19 Mikhail Bakhtin Both the authority of discourse and its internal persuasiveness may be united in a single word - one that is simultaneously authoritative and internally persuasive - despite the profound differences between these two categories of alien discourse. But such unity is rarely a given - it happens more frequently that an individual's becoming, an ideological process, is characterized precisely by a sharp gap between these two categories: 20 Mikhail Bakhtin in one, the authoritative word (religious, political, moral; the word of a father, of adults and of teachers, etc.) that does not know internal persuasiveness; in the other the internally persuasive word that is denied all privilege, backed up by no authority at all, and is frequently not even acknowledged in society (not by public opinion, nor by scholarly norms, nor by criticism), not even in the legal code. 21 Mikhail Bakhtin The struggle and dialogic inter-relationship of these categories of ideological discourse are what usually determine the history of an individual ideological consciousness. The authoritative word demands that we acknowledge it, that we make it our own; it binds us, quite independent of any power it might have to persuade us internally; we encounter it with its authority already fused to it. 22 Mikhail Bakhtin The authoritative word is located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. It is, so to speak, the word of the fathers. Its authority was already acknowledged in the past. It is a prior discourse. It is therefore not a question of choosing it from among other possible discourses that are its equal. 23 Mikhail Bakhtin It is given (it sounds) in lofty spheres, not those of familiar contact. Its language is a special (as it were, hieratic - ancient writing system) language. 24 Mikhail Bakhtin "Go get Isaac, your only son, the one you dearly love! Take him to the land of Moriah, and I will show you a mountain where you must sacrifice him to me on the fires of an altar." (Genesis 22:2) "Don't hurt the boy or harm him in any way!" the angel said. "Now I know that you truly obey God, because you were willing to offer him your only son." 25 Mikhail Bakhtin It is not a free appropriation and assimilation the word itself that authoritative discourse seeks to elicit from us; rather, it demands our unconditional allegiance. 26 Mikhail Bakhtin Therefore authoritative discourse permits no play with the context framing it, no play with its borders, no gradual and flexible transitions, no spontaneously creative stylizing variants on it. It enters our verbal consciousness as a compact and indivisible mass; one must either totally affirm it, or totally reject it. It is indissolubly fused with its authority - with political power, an institution, a person - and it stands and falls together with that authority. 27 Mikhail Bakhtin One cannot divide it up - agree with one part, accept but not completely another part, reject utterly a third part. End First Part 28 Mikhail Bakhtin for example, a representation of the struggle waged by the voice of conscience with other voices that sound in a man, the internal dialogism leading to repentance and so forth. The primary subject of this discourse is a being who speaks: a deity, a demon, a soothsayer, a prophet. 29 Mikhail Bakhtin The situation is somewhat different in the case of scientific thought. Here, the significance of discourse as such is comparatively weak. Mathematical and natural sciences do not acknowledge discourse as a subject in its own right. That one of the main subjects of human speech is discourse itself has not up to now been sufficiently taken into consideration, nor has its crucial importance been appreciated. 30 Mikhail Bakhtin Heteroglossia in the Novel from Discourse in the Novel The compositional forms for appropriating and organizing heteroglossia in the novel, worked out during the long course of the genre's historical development, are extremely heterogeneous in their variety of generic types. 588 Each such compositional form is connected with particular stylistic possibilities, and demands particular forms for the artistic treatment of the heteroglot "languages" introduced into it. 588 31 Mikhail Bakhtin In the English comic novel we find a comic-parodic re-processing of almost all the levels of literary language, both conversational and written that were current at the time. 588 depending on the subject being represented, the storyline parodically reproduces first the forms of parliamentary eloquence, 32 Mikhail Bakhtin then the eloquence of the court, or particular forms of parliamentary protocol, or court protocol, or forms used by reporters in newspaper articles, or the dry business language of the City, or the dealings of speculators, or the pedantic speech of scholars, 33 Mikhail Bakhtin or the high epic style, or the style of the hypocritical moral sermon or finally the way one or another concrete and socially determined personality, the subject of the story, happens to speak. 588 This usually parodic stylization of generic, professional and other strata of language is sometimes interrupted by the direct authorial word (usually as an expression of pathos, of Sentimental or idyllic sensibility), which directly embodies (without any refracting) semantic and axiological intentions of the author. 588 34 Mikhail Bakhtin But the primary source of language usage in the comic novel is a highly specific treatment of "common language." 588 This "common language" - usually the average norm of spoken and written language for a given social group - is taken by the author precisely as the common view, as the verbal approach to people and things normal for a given sphere of society, as the going point of view and the going value. 35 Mikhail Bakhtin What we are calling a hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker; but that actually contains mixed within it two utterances, two speech manners, two styles, two "languages," two semantic and axiological belief systems. 590 We repeat, there is no formal - compositional and syntactic - boundary between these utterances, styles, languages, belief systems; 590end 36 Mikhail Bakhtin the division of voices and languages takes place within the limits of a single syntactic whole, often within the limits of a simple sentence. 590 It frequently happens that even one and the same word will belong simultaneously to two languages, two belief systems that intersect in a hybrid construction - and, consequently, the word has two contradictory meanings, two accents (examples below). 590 oo 37 Mikhail Bakhtin From Problems in Dostoevsky's Poetics 594-595 Table II. Direct, unmediated discourse directed exclusively toward its referential object, as an expression of the speaker's ultimate semantic authority II. Objectified discourse (discourse of a represented person) I. With a predominance of sociotypical determining factors 2. With a predominance of individually characteristic determining factors Various degrees of objectification. 38 Mikhail Bakhtin III. Discourse with an orientation toward someone else's discourse (double-voiced discourse) 1. Unidirectional double-voiced discourse a. Stylization; b. Narrator's narration; c. Unobjectified discourse of a character who carries out (in part) the author's intentions; d. Ich-Erzahlung When objectification is reduced, these tend toward a fusion of voices, i.e., toward discourse of the first type. 39 Mikhail Bakhtin 2. Van-directional double-voiced discoursea. Parody with all its nuances; b. Parodistic narration; c. Parodistic Ich-Erzahlung; d. Discourse of a character who is parodically represented; e. Any transmission of someone else's words with a shift in accent When objectification is reduced and the other's idea activated, these become internally dialogized and tend to disintegrate into two discourses (two voices) of the first type. 40 Mikhail Bakhtin Table I (Contd.).3. The active type (reflected discourse of another) a. Hidden internal polemic; b. Polemically colored autobiography and confession; c. Any discourse with a sideward glance at someone else's word; d. A rejoinder of a dialogue; e. Hidden dialogue 41 Mikhail Bakhtin The other discourse exerts influence from without; diverse forms of interrelationship with another's discourse are possible here, as well as various degrees of deforming influence exerted by one discourse on the other. The table above from Problems in Dostoevsky's Poetics is Bakhtin's classification of monological and dialogical discourses. Type I is monological discourse directed at a listener, neither expecting nor desiring any reply. 42 Mikhail Bakhtin At its most rigid such discourse is anonymous (like the signs telling us that smoking is not permitted or to be quiet in the library). Type II is monological discourse but the speaker is characterized in two possible ways, as a particular person, whose views may or may not be authoritative, or as some general sort of person. (Such sociotypes speak to us from advertisements, for example: speakers dressed as doctors recommending an over-the-counter drug, speakers dressed as mechanics recommending a particular motor oil.) 43 Mikhail Bakhtin Type III discourse is dialogical, directed at an audience and expecting an appropriate response. The three subtypes vary according to whether the speaker's relationship to the listener is merely implicit (subtype 1), whether the speaker's discourse explicitly parodies another discourse (sub-type 2), or whether the listener's anticipated response already operates within the speaker's discourse (subtype 3). Dickens, like Dostoevsky, was a skilled practitioner of subtypes 2 and 3, as is shown in the analysis of Little Dorrit in "Heteroglossia in the Novel" . 44 Mikhail Bakhtin Bakhtin's own note on his table emphasizes that the classification should not be viewed as rigid or static. Actual discourses often move rapidly from one class to another and back again, and may even belong simultaneously to different classes or even types.

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