

Mikhail Bakhtin The Dialogic Imagination Four Essays

Mikhail Bakhtin was one of the twentieth century's most influential literary theorists. This accessible introduction to his thought begins with the questions 'Why Bakhtin?' and 'Who was Bakhtin?', before dealing in detail with his ideas on authorship and subjecthood, language, dialogism, heteroglossia and the novel, the chronotope, and the carnivalesque. True to their dialogic spirit, these ideas are presented not as a fixed body of knowledge, but rather as living and evolving entities, as ways of approaching not only the most persistent questions of language and literature, but also issues that are relevant across the full range of Humanities disciplines. Bakhtin emerges in the process as a key thinker for the Humanities in the twenty-first century.

An exploration of coding that investigates the interplay between computational abstractions and the fundamentally interpretive nature of human experience. The importance of coding in K-12 classrooms has been taken up by both scholars and educators. Voicing Code in STEM offers a new way to think about coding in the classroom--one that goes beyond device-level engagement to consider the interplay between computational abstractions and the fundamentally interpretive nature of human experience. Building on Mikhail Bakhtin's notions of

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heterogeneity and heteroglossia, the authors explain how STEM coding can be understood as voicing computational utterances, rather than a technocentric framing of building computational artifacts. Empirical chapters illustrate this theoretical stance by investigating different framings of coding as voicing. Mikhail Bakhtin is one of the most influential theorists of philosophy as well as literary studies. His work on dialogue and discourse has changed the way in which we read texts – both literary and cultural – and his practice of philosophy in literary refraction and philological exploration has made him a pioneering figure in the twentieth-century convergence of the two disciplines. In this book, Graham Pechey offers a commentary on Bakhtin's texts in all their complex and allusive 'textuality', keeping a sense throughout of the historical setting in which they were written and of his own interpretation of and response to them. Examining Bakhtin's relationship to Russian Formalism and Soviet Marxism, Pechey focuses on two major interests: the influence of Eastern Orthodox Christianity upon his thinking; and Bakhtin's use of literary criticism and hermeneutics as ways of 'doing philosophy by other means'. First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

This book explores the changing perception of time and space in avant-garde,

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modernist, and contemporary poetry. The author characterizes the works of modern Russian, French, and Anglo-American poets based on their attitudes towards reality, time, space, and history revealed in their poetics. The author compares the work of major Russian innovative poets Osip Mandelstam, Velimir Khlebnikov, Vladimir Mayakovsky, and Joseph Brodsky with that of W. B. Yeats, T. S. Eliot, Ezra Pound, and, in spite of the postmodernist "estrangement" of reality, the author proves that similar traces can be found in the work of contemporary American poets John Ashbery and Charles Bernstein. Both affinities and drastic differences are revealed in the poets' attitudes towards time-space, reality, and history.

Traces the life of Bakhtin, a Russian literary critic recently rediscovered, and discusses his major works on Freud, Dostoevsky, Rabelais, Marxism, and the philosophy of language

This classic work by the Russian philosopher and literary theorist Mikhail Bakhtin (1895–1975) examines popular humor and folk culture in the Middle Ages and the Renaissance. One of the essential texts of a theorist who is rapidly becoming a major reference in contemporary thought, *Rabelais and His World* is essential reading for anyone interested in problems of language and text and in cultural interpretation.

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Reveals that much of the work attributed to Bakhtin was actually written in collaboration with the Bakhtin Circle.

In composition studies for the last two or three decades, Bakhtin has been especially influential through his theories of language, dialogue, and genre. His work is required reading in upper division and graduate rhetoric courses and is included in the recent major surveys of rhetoric. Frank Farmer has contributed important essays to the study of Bakhtin in composition, and in *Saying and Silence* he gathers some of those, along with several new essays, into a single volume. Scholars who specialize in Bakhtin will find this work engaging, but equally Farmer wants to explicate and apply Bakhtin for readers whose focus is teaching or some other nonspecialist dimension of writing scholarship. Farmer explores the relationship between the meaningful word and the meaningful pause, between saying and silence, especially as the relationship emerges in our classrooms, our disciplinary conversations, and encounters with publics beyond the academy. Each of his chapters here addresses some aspect of how we and our students, colleagues, and critics have our say and speak our piece, often under conditions where silence is the institutionally sanctioned and preferred alternative. He has enlisted a number of Bakhtinian ideas (the superaddressee, outsideness, voice in dialogue) to help in the project of interpreting the silences

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we hear, naming the silences we do not hear, and of encouraging all silences to speak in ways that are freely chosen, not enforced. What he offers, then, is a compact collection that addresses major areas of Bakhtinian thought and influence on composition practice to date. And he does this in a voice and style that will be accessible to the general scholar as well as the specialist and will be suitable for use with the advanced composition student, too.

This book examines, from the angle of more than a dozen perspectives, the heritage of Mikhail Bakhtin, one of the most prominent thinkers and influential literary figures of the twentieth century. It opens a new critical discourse that reshapes our current understanding of Bakhtin.

Rhetoric appears to be a marginal topic for the Bakhtin School and for most Bakhtin scholars, but many rhetorical critics, theorists, and teachers have nonetheless found the school's work compelling and challenging. This book collects ten essays by Don Bialostosky focusing specifically on the ways that Bakhtin's work conceptualizes and elaborates the functions of rhetoric, including dialogism, the art of discourse, poetics, carnivalesque, and much more.

This book provides a fresh interdisciplinary perspective on genre and identifies developments in genre studies in the early 21st century. Genre approaches are applied to examine a fascinating range of texts including ancient Greek poems,

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Holocaust visual and literary texts, contemporary Hollywood films, selfies, melodrama, and classroom practices.

The Russian critic and theorist Mikhail Bakhtin is once again in favor, his influence spreading across many discourses including literature, film, cultural and gender studies. This book provides the most comprehensive introduction to Bakhtin's central concepts and terms. Sue Vice illustrates what is meant by such ideas as carnival, the grotesque body, dialogism and heteroglossia. These concepts are then placed in a contemporary context by drawing out the implications of Bakhtin's writings, for current issues such as feminism and sexuality. Vice's examples are always practically based on specific texts such as the film *Thelma and Louise*, Helen Zahavi's *Dirty Weekend* and James Kelman's *How late it was, how late*.

In this first book-length study of Czech structuralism and semiotics in English, F. W. Galan explores one of the most important intellectual currents of the twentieth century, filling the gap between what has been written of the Russian formalism of the twenties and the French structuralism of the sixties and seventies. He records the evolution within the Prague Linguistic Circle of those theories which concern literature's change in time and the place of literature in society. In doing so, he reveals how the work of the Prague Linguistic Circle in the years 1928 to

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1946 vindicate structuralism against its critics' charges that the structuralist approach—in linguistics, literary theory, film studies, and related fields—is inherently unhistorical. Overcoming this apparent methodological impasse was the main challenge confronted by the scholars of the Prague School—Roman Jakobson and Jan Mukarovsky, in particular.

Feminism, Bakhtin, and the Dialogic assembles thirteen essays on the intersection of Bakhtin's narrative theory, especially his concept of dialogism. The book explores the dimensions of using Bakhtin for a feminist analysis and discerns the connections between feminist dialogics and cultural materialism. The authors offer various views ranging from studies of ecofeminism, gender theories of novelistic discourse, Bakhtin and French feminism, to analyses of contemporary novelists such as Toni Morrison, Nadine Gordimer, and Pat Barker. Drawing on Bakhtin's sociolinguistics, this book provides an introduction to feminist work on Bakhtin and the development of a cultural politics of reading. Challenging questions are raised: What is dialogic feminism? Can Bakhtin's theories advance a feminist politics? How does a feminist dialogics fit into a materialist feminist practice? Can the "dialogic imagination" also describe some of the most radical moments within feminist thinking? The interdisciplinary focus of these responses represents the ongoing dialogue among literary critics, cultural theorists, and feminists.

Whenever Bakhtin, in his final decade, was queried about writing his memoirs, he

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shrugged it off. Unlike many of his Symbolist generation, Bakhtin was not fascinated by his own self-image. This reticence to tell his own story was the point of access for Viktor Duvakin, Mayakovsky scholar, fellow academic, and head of an oral history project, who in 1973 taped six interviews with Bakhtin over twelve hours. They remain our primary source of Bakhtin's personal views: on formative moments in his education and exile, his reaction to the Revolution, his impressions of political, intellectual, and theatrical figures during the first two decades of the twentieth century, and his non-conformist opinions on Russian and Soviet poets and musicians. Bakhtin's passion for poetic language and his insights into music also come as a surprise to readers of his essays on the novel. One remarkable thread running through the conversations is Bakhtin's love of poetry, masses of which he knew by heart in several languages. Mikhail Bakhtin: The Duvakin Interviews, 1973, translated and annotated here from the complete transcript of the tapes, offers a fuller, more flexible image of Bakhtin than we could have imagined beneath his now famous texts. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press.

Discourse Studies is an interdisciplinary field studying the social production of meaning across the entire spectrum of the social sciences and humanities. The Discourse Studies Reader brings together 40 key readings from discourse researchers in Europe and North America, some of which are now translated into English for the first time. Divided into seven sections – 'Theoretical Inspirations: Structuralism versus

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Pragmatics', 'From Structuralism to Poststructuralism', 'Enunciative Pragmatics', 'Interactionism', 'Sociopragmatics', 'Historical Knowledge' and 'Critical Approaches' – The Discourse Studies Reader offers a comprehensive overview of the main currents in discourse studies, both discourse theory and discourse analysis. With short introductions elaborating the broader context, the sections present key selections from a variety of disciplinary backgrounds by placing them into their respective epistemological traditions. The Discourse Studies Reader is an indispensable textbook for students and scholars alike who are interested in discourse theoretical questions and working with discourse analytical methods.

Speech Genres and Other Late Essays presents six short works from Bakhtin's *Esthetics of Creative Discourse*, published in Moscow in 1979. This is the last of Bakhtin's extant manuscripts published in the Soviet Union. All but one of these essays (the one on the *Bildungsroman*) were written in Bakhtin's later years and thus they bear the stamp of a thinker who has accumulated a huge storehouse of factual material, to which he has devoted a lifetime of analysis, reflection, and reconsideration.

This book springs from a conference held in Stockholm in May June 1988 on Culture, Language and Artificial Intelligence. It assembled more than 300 researchers and practitioners in the fields of technology, philosophy, history of ideas, literature, linguistics, social- science, etc. The conference was an initiative from the Swedish Center for Working Life, based on the project *AI-Based Systems mzd the Future of*

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Language, Knowledge and Responsibility in Professions within the COST 13 programme of the European Commission. Participants in the conference, or in some cases researchers in areas related to its aims, were chosen to contribute to this book. It was preceded by Knowledge, Skill and Artificial Intelligence (ed. B. Gbranzon and I. Josefson, Springer-Verlag, London, 1988) and Artificial Intelligence, Culture and Language (ed. B. Gbranzon and M. Florin, Springer-Verlag, 1990). The latter book springs, as this one, from the 1988 conference, and one further book will follow: Skill and Education: Reflection and Experience (Springer Verlag, planned autumn 1991). The philosophical and aesthetic interest of the contributions in the present volume is in large part due to the framework of the Dialogue Seminar, held regularly at the Royal Dramatic Theatre in Stockholm, in which several of the contributors have participated. Holquist's masterly study draws on all of Bakhtin's known writings providing a comprehensive account of his achievement. Widely acknowledged as an exceptional guide to Bakhtin and dialogics, this book now includes a new introduction, concluding chapter and a fully updated bibliography. He argues that Bakhtin's work gains coherence through his commitment to the concept of dialogue, examining Bakhtin's dialogues with theorists such as Saussure, Freud, Marx and Lukacs, as well as other thinkers whose connection with Bakhtin has previously been ignored. Dialogism also includes dialogic readings of major literary texts, Mary Shelley's *Frankenstein*, Gogol's *The Notes of a Madman* and Fitzgerald's *The Great Gatsby*, which provide another

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dimension of dialogue with dialogue.

It has seemed at times that there is no neutral territory between those who see Bakhtin as the practitioner of a kind of neo-Marxist, or at least materialist, deconstruction and those who look at the same texts and see a defender of traditional, liberal humanist values and classical conceptions of order, a conservative in the true sense of the term. Arising from a conference under the same title held at Texas Tech University, *Carnivalizing Difference* seeks to explore the actual and possible relationships between Bakhtinian theory and cultural practice. The introduction explores the changing configurations of our understanding of Bakhtin's work in the context of recent theory and outlines how that understanding can inform, and be informed by, culture both ancient and modern. Eleven articles, spanning a wide range of periods and cultural forms, then address these issues in detail, revealing the ways in which Bakhtinian thought illuminates, sometimes obfuscates, but always challenges.

The pioneering and hugely influential work of Mikhail Bakhtin has led scholars in recent decades to see all discourse and social life as inherently "dialogical." No speaker speaks alone, because our words are always partly shaped by our interactions with others, past and future. Moreover, we never fashion ourselves entirely by ourselves, but always do so in concert with others. Bakhtin thus decisively reshaped modern understandings of language and subjectivity. And yet, the contributors to this volume argue that something is potentially overlooked with too close a focus on dialogism:

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many speakers, especially in charged political and religious contexts, work energetically at crafting monologues, single-voiced statements to which the only expected response is agreement or faithful replication. Drawing on ethnographic case studies from the United States, Iran, Cuba, Indonesia, Algeria, and Papua New Guinea, the authors argue that a focus on "the monologic imagination" gives us new insights into languages' political design and religious force, and deepens our understandings of the necessary interplay between monological and dialogical tendencies.

Among Western critics, Mikhail Bakhtin (1895-1975) needs no introduction. His name has been invoked in literary and cultural studies across the ideological spectrum, from old-fashioned humanist to structuralist to postmodernist. In this candid assessment of his place in Russian and Western thought, Caryl Emerson brings to light what might be unfamiliar to the non-Russian reader: Bakhtin's foundational ideas, forged in the early revolutionary years, yet hardly altered in his lifetime. With the collapse of the Soviet system, a truer sense of Bakhtin's contribution may now be judged in the context of its origins and its contemporary Russian "reclamation." A foremost Bakhtin authority, Caryl Emerson mines extensive Russian sources to explore Bakhtin's reception in Russia, from his earliest publication in 1929 until his death, and his posthumous rediscovery. After a reception-history of Bakhtin's published work, she examines the role of his ideas in the post-Stalinist revival of the Russian literary profession, concentrating on the most provocative rethinkings of three major concepts in his world: dialogue and polyphony;

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carnival; and "outsideness," a position Bakhtin considered essential to both ethics and aesthetics. Finally, she speculates on the future of Bakhtin's method, which was much more than a tool of criticism: it will "tell you how to teach, write, live, talk, think."

Rowan Williams explores the intricacies of speech, fiction, metaphor, and iconography in the works of one of literature's most complex and most misunderstood authors.

Williams' investigation focuses on the four major novels of Dostoevsky's maturity (Crime and Punishment, The Idiot, Devils, and The Brothers Karamazov). He argues that understanding Dostoevsky's style and goals as a writer of fiction is inseparable from understanding his religious commitments. Any reader who enters the rich and insightful world of Williams' Dostoevsky will emerge a more thoughtful and appreciative reader for it.

The Dialogic Imagination Four Essays University of Texas Press

This book is not only a major twentieth-century contribution to Dostoevsky's studies, but also one of the most important theories of the novel produced in our century. As a modern reinterpretation of poetics, it bears comparison with Aristotle.

These essays reveal Mikhail Bakhtin (1895-1975)—known in the West largely through his studies of Rabelais and Dostoevsky—as a philosopher of language, a cultural historian, and a major theoretician of the novel. The Dialogic Imagination presents, in superb English translation, four selections from *Voprosy literatury i estetiki* (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a

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lengthy introduction to Bakhtin and his thought and a glossary of terminology. Bakhtin uses the category "novel" in a highly idiosyncratic way, claiming for it vastly larger territory than has been traditionally accepted. For him, the novel is not so much a genre as it is a force, "novelness," which he discusses in "From the Prehistory of Novelistic Discourse." Two essays, "Epic and Novel" and "Forms of Time and of the Chronotope in the Novel," deal with literary history in Bakhtin's own unorthodox way. In the final essay, he discusses literature and language in general, which he sees as stratified, constantly changing systems of subgenres, dialects, and fragmented "languages" in battle with one another.

Books about thinkers require a kind of unity that their thought may not possess. This cautionary statement is especially applicable to Mikhail Bakhtin, whose intellectual development displays a diversity of insights that cannot be easily integrated or accurately described in terms of a single overriding concern. Indeed, in a career spanning some sixty years, he experienced both dramatic and gradual changes in his thinking, returned to abandoned insights that he then developed in unexpected ways, and worked through new ideas only loosely related to his earlier concerns. Small wonder, then, that Bakhtin should have speculated on the relations among received notions of biography, unity, innovation, and the creative process. Unity--with respect not only to individuals but also to art, culture, and the world generally--is usually understood as conformity to an underlying structure or an overarching scheme. Bakhtin believed

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that this idea of unity contradicts the possibility of true creativity. For if everything conforms to a preexisting pattern, then genuine development is reduced to mere discovery, to a mere uncovering of something that, in a strong sense, is already there. And yet Bakhtin accepted that some concept of unity was essential. Without it, the world ceases to make sense and creativity again disappears, this time replaced by the purely aleatory. There would again be no possibility of anything meaningfully new. The grim truth of these two extremes was expressed well by Borges: an inescapable labyrinth could consist of an infinite number of turns or of no turns at all. Bakhtin attempted to rethink the concept of unity in order to allow for the possibility of genuine creativity. The goal, in his words, was a "nonmonologic unity," in which real change (or "surprisingness") is an essential component of the creative process. As it happens, such change was characteristic of Bakhtin's own thought, which seems to have developed by continually diverging from his initial intentions. Although it would not necessarily follow that the development of Bakhtin's thought corresponded to his ideas about unity and creativity, we believe that in this case his ideas on nonmonologic unity are useful in understanding his own thought--as well as that of other thinkers whose careers are comparably varied and productive.

Mikhail Bakhtin (1895-1975) is one of the preeminent figures in twentieth-century philosophical thought. *Art and Answerability* contains three of his early essays from the years following the Russian Revolution, when Bakhtin and other intellectuals eagerly participated in the debates,

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lectures, demonstrations, and manifesto writing of the period. Because they predate works that have already been translated, these essays—"Art and Answerability," "Author and Hero in Aesthetic Activity," and "The Problem of Content, Material, and Form in Verbal Art"—are essential to a comprehensive understanding of Bakhtin's later works. A superb introduction by Michael Holquist sets out the major themes and concerns of the three essays and identifies their place in the canon of Bakhtin's work and in intellectual history. The introduction, together with Vadim Liapunov's scholarly gloss, makes these essays accessible to students as well as scholars.

Action research is a term used to describe a family of related approaches that integrate theory and action with a goal of addressing important organizational, community, and social issues together with those who experience them. It focuses on the creation of areas for collaborative learning and the design, enactment and evaluation of liberating actions through combining action and research, reflection and action in an ongoing cycle of cogenerative knowledge. While the roots of these methodologies go back to the 1940s, there has been a dramatic increase in research output and adoption in university curricula over the past decade. This is now an area of high popularity among academics and researchers from various fields—especially business and organization studies, education, health care, nursing, development studies, and social and community work. The SAGE Encyclopedia of Action Research brings together the many strands of action research and addresses the interplay between these disciplines by presenting a state-of-the-art overview and comprehensive breakdown of the key tenets and methods of action research as well as detailing the work of key theorists and contributors to action research. To watch a video of editor David Coghlan

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discuss the importance of this major reference work as well as the implications, challenges and successes of editing The SAGE Encyclopedia of Action Research, click here:

<http://youtu.be/P6YqCdZCZCs>

Freudianism is a major icon in the history of ideas, independently rich and suggestive today both for psychoanalysis and for theories of language. It offers critical insights whose recognition demands a change in the manner in which the fundamental principles of both psychoanalysis and linguistic theory are understood. Volosinov went to the root of Freud's theory and method, arguing that what is for him the central concept of psychoanalysis, "the unconscious," was a fiction. He argued that the phenomena that were taken by Freud as evidence for "the unconscious" constituted instead an aspect of "the conscious," albeit one with a person's "official conscious." For Volosinov, "the conscious" was a monologue, a use of language, "inner speech" as he called it. As such, the conscious participated in all of the properties of language, particularly, for Volosinov, its social essence. This type of argumentation stood behind Volosinov's charge that Freudianism presented humans in an inherently false, individualistic, asocial, and ahistorical setting.

This anthology provides a comprehensive selection of the writing by Bakhtin and of that attributed to Volosinov and Medvedev. It introduces readers to the aspects most relevant to literary and cultural studies and gives a focused sense of Bakhtin's central ideas and the underlying cohesiveness of his thinking.

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