

The Dialogic Imagination Four Essays

This first systematic study of a wide range of Persian and European archival and primary sources, analyzes how the Muharram rituals changed from being an originally devotional practice to public events of political significance, setting the stage for the emergence of the early modern Iranian public sphere in the Safavid period.

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 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.

Mark Twain's *Ethical Realism* is the only work that looks specifically at how Twain blends ethical and aesthetic concerns in the act of composing his novels. Fulton conducts a spirited discussion regarding these concepts, and his explanation of how they relate to Twain's writing helps to clarify the complexities of his creative genius.

Addresses the pressing questions of how gender shapes the forms, practice, institutions and audiences of journalism, and explores the multiple interconnections between news, gender

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and power.

Drawing from the works of Plato and more contemporary philosophers such as Bakhtin, Buber, Taylor, and Gadamer, *On Dialogue* explores the necessity of dialogue to being. Author Dmitri Nikulin argues that dialogue is not just a form of communication, but it is the very *conditio humana*. Nikulin provides a systematic account of dialogue and its role in philosophy, literature, and oral discourse. Exploring the notion of human unfinalizability in dialogical communication, which does not always come to a consensus but is always carried on further in order to express one's self as one's personal other, *On Dialogue* argues that the human is a dialogical being in perpetual conversation with the other. By offering clues a better understanding of the being, Nikulin's work makes a significant contribution not only to the field of philosophy, but also to the study of anthropology and ontology.

In the literature on Indonesian legal history, the role of language has been paid scant attention. Even the replacement of Dutch by Indonesian as the official language of the law, surely a major event for the work of Indonesian jurists, has not been closely examined. Yet, since the early 1970s, legal usage and terminology have been the topic of a steady stream of highly critical publications by linguists and, remarkably, by jurists as well. Their criticism is focused on the heterogeneity of law language and terminology, and the deviation of legal usage from the official standard language. Government measures (language courses, law dictionaries) have not allayed this criticism. This study exposes two fundamental defects in the government measures and in the criticism itself. Firstly, they are grounded in an instrumental approach to language, an approach that sees language as a mere tool of the jurist, and as secondary in importance to the conceptual world that is considered law's core business.

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Secondly, they greatly underestimate the impact of the declining knowledge of Dutch upon the development of Indonesian law language. Massier argues that the law must be viewed as inextricably bound up with the language in which it is formulated. Consequently, legal training and practice are examined in this study in terms of language behaviour and conventions, of learning, writing and speaking the languages of the law. The voice of the law in transition provides a language history of Indonesian law and its practitioners.

A work of film studies that traces how the traumatic Partition of India and Pakistan has been represented (or not represented) in Indian cinema from 1947 to the present.

Virtually all theories of satire define it as a criticism of contemporary society. Some argue that satire criticizes the present in favor of a standard of values that has been superseded, and thus that satire is generally backward-looking and conservative. While this is often true of poetic satire, in this study Frank Palmeri asserts that narrative satire performs a different function, that it parodies both the established view of the world and that of its opponents, offering its own distinctive critical perspective. This theory of satire builds on the idea of dialogical parody in the work of Russian theorist Mikhail Bakhtin, while revising Bakhtin's estimate of carnival. In Palmeri's view, the carnivalesque offers only an inverted mirror image of authoritative discourse, while parodic narrative satire suggests an alternative to both the official world and its inverted opposite. Palmeri applies this theory of narrative

including her recent play *1 An American Daughter*. Wasserstein's plays and essays are explored within diverse traditions, including Jewish storytelling, women's writing, and classical comedy. Critical perspectives include feminist, Bakhtinian, and actor/director. Comparisons with other playwrights, such as Rachel Crothers, Caryl Churchill, and Anton Chekhov, provide context and understanding. An interview with the playwright and an annotated bibliography are included.

The *Narrative Reader* provides a comprehensive survey of theories of narrative from Plato to Post-Structuralism. The selection of texts is bold and broad, demonstrating the extent to which narrative permeates the entire field of literature and culture. It shows the ways in which narrative crosses disciplines, continents and theoretical perspectives and will fascinate students and researchers alike, providing a long overdue point of entry to the complex field of narrative theory. Canonical texts are combined with those which are difficult to obtain elsewhere, and there are new translations and introductory material. The texts cover crucial issues including: * formalism * responses to narratology * psychoanalysis * phenomenology * deconstruction * structuralism * narrative and sexual difference * race * history The final section is designed to guide the student reader through the texts, and includes a helpful chronology of narrative theory, a glossary of

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narrative terms, and a checklist of narrative theories. This case study of discussion-based teaching finds improvements in student concentration; scaffolding towards higher critical thinking; inclusion of non-traditional learning styles; and reduction of student absenteeism. However, this study did not find effective socialization in discussion-based disciplinary methods.

This book presents voices of educators describing their pedagogical practices inspired by the ethical ontological dialogism of Mikhail M. Bakhtin. It is a book of educational practitioners, by educational practitioners, and primarily for educational practitioners. The authors provide a dialogic analysis of teaching events in Bakhtin-inspired classrooms and emerging issues, including: prevailing educational relationships of power, desires to create a so-called educational vortex in which all students can experience ontological engagement, and struggles of innovative pedagogy in conventional educational institutions. Matusov, Marjanovic-Shane, and Gradovski define a dialogic research art, in which the original pedagogical dialogues are approached through continuing dialogues about the original issues, and where the researchers enter into them with their mind and heart.

In *Read Him Again and Again*, Andrew Zack Lewis explores the reception history of the book of Job and the hermeneutical presuppositions of its interpreters. He

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pays special attention to the interpretations of Soren Kierkegaard (in his "Upbuilding Discourse" on Job 1:21 and his philosophical novella *Repetition*), Wilhelm Vischer (in his essay "Hiob, ein Zeuge Jesu Christi"), and Karl Barth (in *Church Dogmatics* IV.3.1). In looking at Job in these works Lewis examines how each of the thinkers' contexts influence their writings and their understanding of Job. *Read Him Again and Again* begins with a discussion on the importance of reception history in biblical studies by walking through Mikhail Bakhtin's theories on great time and the chronotope. Great texts, Bakhtin argues, continue to live and grow even after their completion and canonization, expanding in meaning as more readers participate in their interpretations. This is certainly true of the book of Job and *Read Him Again and Again* shows not only how Kierkegaard, Vischer, and Barth read Job, but also how they inherit the Job of their predecessors in the Christian tradition, maintaining features of earlier allegorical interpretive strategies while remaining firmly established in the critical era.

In a unique demonstration of the critical possibilities of Mikhail Bakhtin's concept of dialogism, *To Kill a Text: The Dialogic Fiction of Hugo, Dickens, and Zola* analyzes the intertextual conflicts between four monuments of nineteenth-century fiction: Victor Hugo's *Notre-Dame de Paris*, Charles Dickens's *Bleak House*, and Emile Zola's *Le Ventre de Paris* and *Germinal*. The book's fundamental hypothesis is that Dickens and Zola exemplify Hugo's conception of the novel - and of literary history - as a "graft" of one work upon another, producing hybrid mixtures of genres and styles of representation.

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For Hugo, a new work always "kills" its predecessor while at the same time preserving its memory. Thus writing becomes inlaid with writing; the text, a palimpsest. Ilinca Zarifopol-Johnston's book traces the covert manifestations of Hugo's romantic notion of the novel through later French and English realism, arguing that the anachronistic traces of past literary periods are always at work defining the aims of the present, no matter how radical a new departure it seems or tries to be.

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 literaturny i estetiki* (Problems of literature and esthetics), published in Moscow in 1975. The volume also contains a 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.

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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 dimension of dialogue with dialogue.

Poetic Revolutionaries is an exploration of the relationship between radical textual practice, social critique and subversion. From an introduction considering recent debates regarding the cultural politics of intertextuality allied to avant-garde practice, the study proceeds to an exploration of texts by a range of writers for whom formal and poetic experimentation is allied to a subversive politics: Jean Genet, Monique Wittig, Angela Carter, Kathy Acker, Kathleen Mary Fallon, Kim Scott and Brian Castro. Drawing on theories of avant-garde practice, intertextuality, parody, representation, and performance such as those of Mikhaïl Bakhtin, Julia Kristeva, Gérard Genette, Margaret A. Rose, Linda Hutcheon, Fredric Jameson, Ross Chambers and Judith Butler, these readings explore how a confluence of writing strategies – covering the structural, narratological,

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stylistic and scenographic – can work to boost a text's subversive power.

From the post-apocalyptic world of Blade Runner to the James Cameron mega-hit Terminator, tech-noir has emerged as a distinct genre, with roots in both the Promethean myth and the earlier popular traditions of gothic, detective, and science fiction. In this new volume, many well-known film and literary works – including The Matrix, RoboCop, and Mary Shelley's Frankenstein –are discussed with reference to their relationship to tech-noir and one another. Featuring an extensive, clearly indexed filmography, Tech-Noir Film will be of great interest to anyone wishing to learn more about the development of this new and highly innovative genre.

Twelve commissioned essays provide an essential introduction to Thomas Hardy.

Offers a fundamental rethinking of the rhetorical tradition as dialogue.

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Fifty Key Contemporary Thinkers surveys the most important figures who have influenced post-war thought. The reader is guided through structuralism, semiotics, post-Marxism and Annales history, on to modernity and postmodernity. With its comprehensive biographical and bibliographical information, this book provides a vital reference work of the last fifty years. Laughter is often no laughing matter, and, as such, it deserves continued scholarly attention as a social, cultural and historical phenomenon. This collection of essays is a meeting ground for scholars from several disciplines, including historians, philologists, and scholars of social sciences, to discuss places and roles of laughter in history, in

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historical narratives, and in cultural anthropology from prehistory to the present. The common foci of the papers gathered in this volume are to examine laughter and its meanings, to reflect on the place of laughter in Western history and literature, to disclose laughter's manipulative potential in historical and literary narratives, to see it in the light of the concepts of carnivalesque and playfulness, to see it as a reflection of hysterical historicizing, to see its place in comedy, farce, grotesque and irony, and to see it against its broadly understood theoretical, philosophical and psychological aspects. The book will appeal chiefly to an academic readership, including students, historians, literary and cultural scholars, sociologists, and cultural anthropologists.

Tracing the publishing history of Elizabeth Gaskell's *Cranford* from its initial 1851-53 serialization in Dickens's *Household Words* through its numerous editions and adaptations, Recchio focuses especially the text's deployment in support of ideas related to nation and national identity on both sides of the Atlantic. Making extensive use of primary materials, Recchio offers a convincing micro-history of the way English literature was positioned in England and the United States to support an Anglocentric cultural project.

Set in the context of the various materialist approaches to literary aesthetics that emerged in the twentieth century, Renfrew's study presents a new synthesis of the work of Mikhail Bakhtin (1895-1975) and his circle, Russian Formalism, and elements of the 'official' ideology of the early Soviet period. The book's central aim in offering such a synthesis is to negotiate the poles of postmodernist subjectivism and 'traditional' materialism around which much current literary and critical theory has stagnated, and, as the title suggests, to point the way towards a newly conceived material basis for textual and literary analysis.

Read Free The Dialogic Imagination Four Essays

Difference, Dialogue, and Development is an in-depth exploration of the collected works of Mikhail Bakhtin to find relevance of key concepts of dialogism for understanding various aspects of human development. Taking the reality of differences in the world as a given, Bandlamudi argues that such a reality necessitates dialogue, and actively responding to that necessity leads to development. The varied works of Bakhtin that span several decades passing through the most tumultuous period in Russian history, are brought under one banner of three D's – Difference, Dialogue and Development – and the composite features of the three D's emerge as leitmotifs in every chapter.

Bakhtin and Lawrence share remarkable affinities. Bakhtinian dialogism is effectively a philosophy of potentiality, and Lawrence, or at least the Lawrence who authored *Women in Love*, may well be its High Priest. Both thinkers address questions of unity, newness, and the creative process. In this study they enter into complementary, genuinely Bakhtinian dialogue, one in which "The word in language is half someone else's." One surprising result of this comparative examination is that some prevalent, deeply damaging biases about Lawrence are undermined: Is he a misogynist, or is he essentially, as he seems evidently to fear in *Women in Love* and rather consistently elsewhere, an over-compensating momma's boy? Here Bakhtinian theory is used as a means of testing pertinent criticism of Lawrence, and it provides a detailed conceptual basis for the readings of his fiction that follow. Is *Women in Love* a Bakhtinian "open totality"? How is dialogic openness (as opposed to modernist indeterminacy) a "form-shaping ideology" of comic interrogation? Is *Women in Love* not

only open-ended and unresolved, but also about its open-endedness or unfinalizability? In methods and meanings, in forming depths and explicit surfaces, this study explores the sum and substance of the novel's dialogicality, and finds that the shape of its dialogic openness is interrogative. Indeed, in *Women in Love* characters are identified by the self-shaping questions they ask: "How much do you love me?" asks Gudrun of Gerald, whose "What do women want, at the bottom?" like Ursula's "Do you really love me?" have surprisingly revelatory depths. Birkin's ludicrously encompassing and apocalyptic "Is our day of creative life finished?" not only expresses a fundamental authorial narrative intention, it simultaneously and self-correctively mocks itself for so doing, and does so in ways that may well suggest intuitive insights into the nature of Bakhtinian carnival laughter. In large measure, "character" in the Bakhtinian framework appropriated by this study is essentially a question personified, one that is made to walk and talk, so to speak, within the intersecting chronotopes or "time-space" zones of the novel. Such ambulatory interrogations then either connect or fail to do so with other characters-as-questions in "living conversation." *Women in Love* achieves a polyphonic or dialogic openness, one that Lawrence in his later fictions cannot always sustain. Subsequent to it, univocal, simplifying organizations in his work supervene. In his later fictions, dialogic process collapses into a stenographic report upon completed dialogue, over which the travel writer, the poet or the messianic martyr preside. There are, nevertheless, even

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in his later works, happy exceptions to this diminution of dialogic vitality. Lawrence's consummate, dialogic openness of thought and expression can be discerned in the ambivalent laughter of *The Captain's Doll*, of *St. Mawr*, and of "The Man Who Loved Islands." In these retrospective variations on earlier themes, laughing openness of vision takes new, "unfinalizable" or "open" shapes.

Drawing on the popular literature of the ancient world, this book offers a fresh look at issues surrounding Markan characterisation, and also calls for scholars to think more openly and flexibly about Markan genre. The two fields of contemporary Native American literature and culture exist in the tension between two literary traditions: the Native oral and literary tradition and the modern Western mainstream literary influence. In her North Dakota quartet *Love Medicine* (1984), *The Beet Queen* (1986), *Tracks* (1988), *The Bingo Palace* (1994), Native American mixedblood author, Louise Erdrich (b. 1954) exemplifies where and how these traditions meet and interact. A postmodern reading of the quartet shows that Native American authors and literary critics alike need not be afraid to tread into postmodernism, since an interpretation from this perspective opens up the possibility of freeing Native American literature from the limiting label of "ethnic or minority literature" and of establishing it as a vital part of American literature. This postmodern interpretation of Louise Erdrich's quartet offers a discussion of the theoretical issues involved in the context of ethnic writing and its relation to postmodernism, as well as an analysis

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of her intricate narrative strategies, in particular, her use of multiple perspectives and of intertextual techniques. The main part of the interpretation consists of a reading of postmodern concepts such as magical realism, carnivalesque humor, the relationship between reader and text, gender roles and sexual identities, history and textuality, the trickster figure, and games and chance as can be found in Louise Erdrich's North Dakota quartet. This comprehensive guide to literary theory and criticism includes 39 specially commissioned chapters by an international team of academics. It includes key philosophical and aesthetic origins of literary theory, the foundational movements and thinkers in the first half of the 20th century and more.

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The "spatial turn" in literary studies is transforming the way we think of the field. The Routledge Handbook of Literature and Space maps the key areas of spatiality within literary studies, offering a comprehensive overview but also pointing towards new and exciting directions of study. The interdisciplinary and global approach provides a thorough introduction and includes thirty-two essays on topics such as: Spatial theory and practice Critical methodologies Work sites Cities and the geography of urban experience Maps, territories, readings. The contributors to this volume demonstrate how a variety of romantic, realist, modernist, and postmodernist narratives represent the changing social spaces of their world, and of our own world system today.

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